

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

SPONSOR

26 JULY 1954

50¢ per copy • \$8 per year

Radio

BARGAIN!

4 MILLION in the GOLD COAST of the GULF COAST

*First among
all independents
during Negro
Programming
Period.

RECEIVED

JUL 26 1954

NBC CENTRAL LIBRARY

FIRST
IN NEW
ORLEANS
*

FIRST
IN BATON
ROUGE

FIRST
IN LAKE
CHARLES

TOPS
IN HOUSTON

for \$17.51

for one spot
each day on
all four
stations

- BOOK** from New Orleans to Mobile
- BOOK** from Baton Rouge to Lafayette
- BOOK** from Lake Charles to Orange
- BOOK** from Houston to Corpus Christi

Programming to the mass audience of 4 million, including 1,250,000 Negroes with Negro and Hillbilly programming by radio personalities supported by in-merchandising and promotion. An unbeatable bargain.

The OK Group

Represented by Forjoe and Co. for Louisiana Stations, by John E. Pearson Co. for Houston

ARE YOU
AFRAID?
page 31

Auto insurance: net
radio helps build
State Farm name
page 38

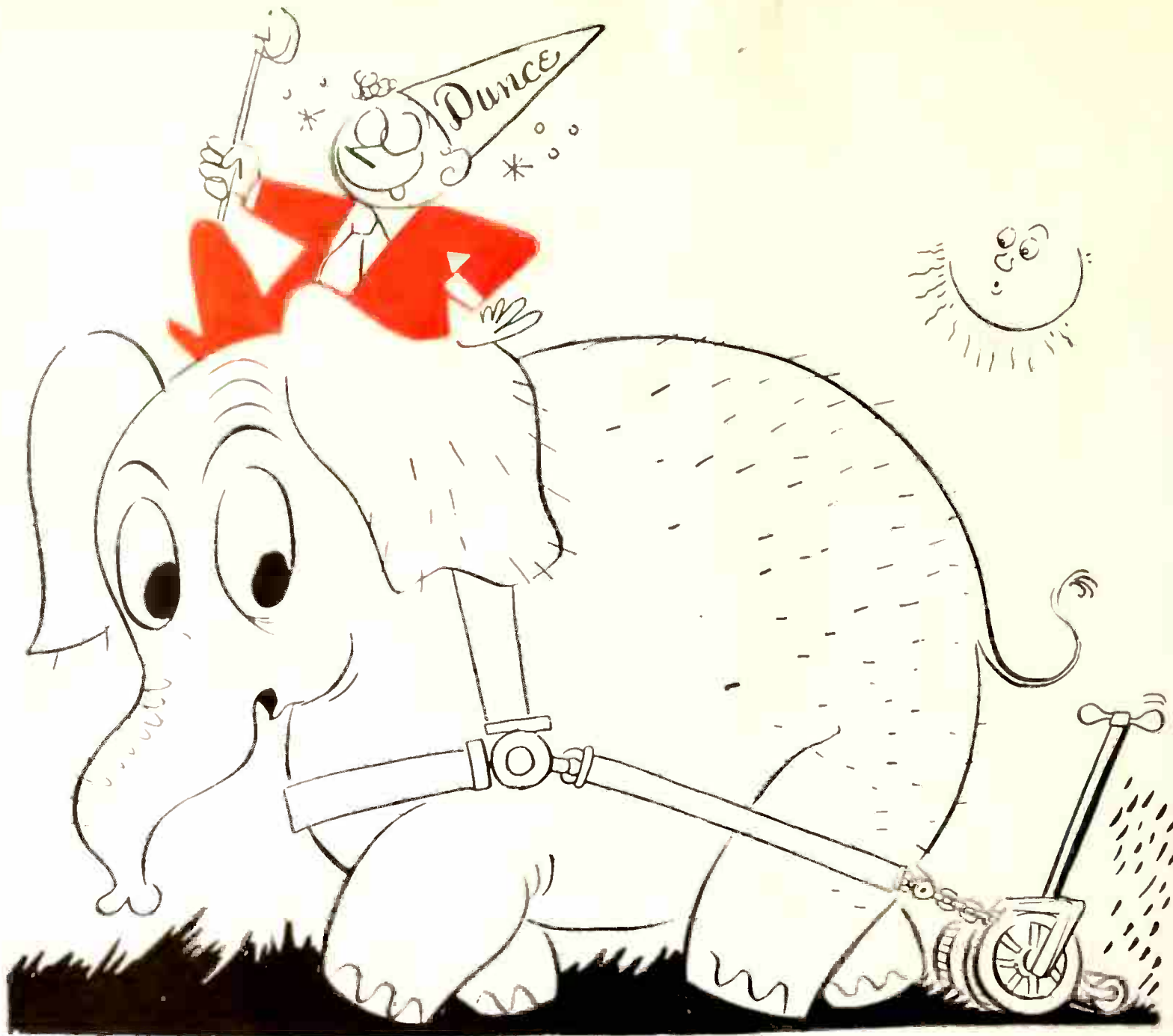
I. How top agencies buy
media: the group
approach at B&B
page 36

Albuquerque food
chain battles the
giants with radio
page 39

10 ways to put
more sell in your
tv commercials
page 40

How well can uhf
sell? Result stories
give tangible evidence
page 42

Rollseries on the
air: tv demonstrations
aid sales boom
page 44



You wouldn't harness an elephant to a lawnmower, would you?

You don't need 50,000 watts or 10,000 or even 5000 to cover the *compact* Baltimore market!

W-I-T-H will do the job for you—*without waste!* Network stations overlap areas covered by their own affiliates . . . their effective coverage is limited to just about the area W-I-T-H itself covers.

NIELSEN SHOWS W-I-T-H IN LEAD!

In Baltimore City and Baltimore County W-I-T-H leads every other radio and television station—network or independent—in weekly daytime circulation.

Let your Forjoe man give you all the facts in this amazing Nielsen Coverage Service Survey.

IN BALTIMORE

WITH



TOM TINSLEY, PRESIDENT

• REPRESENTED BY FORJOE & CO:

REPORT TO SPONSORS 26 JULY 1954

Will TvAB be "federated"?

Admen who wonder "what's the problem" in setting up TvAB have to bear in mind television (like radio) is 3 media—not one. Stations depend on 3 sources for revenue: (1) networks; (2) sales to national and regional clients via national representatives; (3) sales to local clients. Latter 2 are vital to pay high operating costs. That's why as time nears for 5 August meeting in Washington to set up all-industry TvAB you hear of stations which want bureau to concentrate only on all-important spot and local sales. Possible solution: federated bureau with separate branches for network, spot, local. See editorial page 108.

-SR-

TvAB planners meet 4 August

At special meeting in Washington 4 August (day before 10-man TvAB organizing session) 4 prime movers in projected tv bureau will hammer out agenda. Men are: Clair McCollough, Roger Clipp, Cam Arnoux, Dick Moore.

-SR-

Campbell testing frozen soups

Watch for a major tv-radio splash by Campbell Soups this fall to promote new line of frozen concentrated soups. Product is currently being test-marketed in 3 Eastern cities, including Philadelphia (right across Delaware river from Camden home plant). Extensive tv spot campaign, plus daytime radio announcements, combined with large-space newspaper ads is current formula. Agency: Leo Burnett, Chicago.

-SR-

Times' Gould switches to CBS

Jack Gould, radio-tv editor of "New York Times" and frequent critic of over-commercialism in air advertising, has been named Information Adviser to CBS, Inc. He'll report to Frank Stanton at policy level.

-SR-

Toni starts 2nd product via air

Toni launched Viv, lipstick, with \$5 million first-year budget in May—most of it going into radio, tv. Next month "largest ad appropriation ever placed" for facial cleansing lotion will kick off "Deep Magic," again with radio, tv carrying brunt of campaign. Firm had 19 shows, will carry 22 radio quarter hours weekly, 21 on tv by October. Agencies: Weiss & Geller, Tatham-Laird, Leo Burnett, all Chicago.

-SR-

Media executives debate fear

Edward B. Pope, media director of James Thomas Chirurg Co., Boston, says he not only has no fears regarding his job or future, but he does not use PIB data in making media selections, challenges authenticity of rating services for all types of media and says of SPONSOR's 3 May article, "III. Psychology of Media—why admen buy what they do": "Should be read by everyone who really wishes to be an adman instead of an accountant." For debate on "Are YOU afraid?" see page 31.

Bernard Platt SPONSOR general manager; Miles David named editorial director

In two major staff promotions, SPONSOR announces elevation of Bernard Platt, for the past five years Business Manager, to General Manager; and Miles David, for the past four years Managing Editor, to Editorial Director. The Editorial Board of SPONSOR will consist of Norman Glenn, Editor and Publisher, Mr. Platt and Mr. David. In addition Mr. Platt will supervise all departments.

REPORT TO SPONSORS for 26 July 1954

Mogul, SRA in rate battle Round 3 in current battle between Emil Mogul Co. and Station Reps. Assn. will be fought 28 July at Biltmore in New York when Emil Mogul, at SRA invitation, will discuss reps' "imperfections." Round 1 was SRA letter to members accusing Mogul of trying to skip reps and dealing directly with stations to get lower, local rates for Rayco account and of sending timebuyers on road to make "deals." Round 2 was Mogul's reply at Waldorf Astoria before 60 reps and press in mid-July. He said Rayco was local, not national account, offered \$10,000 to any charity if someone could get station to testify under oath he tried to break rate card.

-SR-

Kent goes king with radio, tv Credit cancer scare and massive use of network, spot tv, network radio for major share in doubling Kent sales (P. Lorillard) first 5 months this year. Cigarette stresses "Micronite" filter. Kent went king size this month with no increase in price. Regular Kents will also be continued. To pave way commercials were revised on these Kent radio, tv shows: "The Web" (CBS TV), "Monday Morning Headlines" (ABC Radio) and "Kent Theatre" (was in 30 tv markets, now 6). Young & Rubicam is the agency.

-SR-

Farm radio, spot and local, surges Phil Alampi, WNBC (NBC) farm & garden, radio-tv director, reports national spending for farm radio has risen in spot radio from \$2.7 million to \$6.0 million (up 119%) and in local radio from \$7.7 million to \$11.6 million (up 50%) past year. Alampi is chairman of Natl. Assn. of Tv and Radio Farm Directors committee which just issued directory of all members, farm radio programs (compiled from SPONSOR's "Program Guide") and firms interested in farm radio.

-SR-

NBC shows why you need radio You can get free Nielsen analysis of your tv advertising, combined with recommended complementary sked over NBC Radio, by writing to Howard Gardner, director NBC Radio Network sales development group. Latest NBC Radio promotion booklet says your tv show, if watched by every tv home in country, would still miss 17.1 million homes or 37% of total.

-SR-

Uhf moves goods for many lines Can uhf sell? Furniture dealer spent \$86.34 on single minute announcement on WKNX-TV, Ch. 57 in Saginaw-Bay City, Mich., sold \$2,364 worth of "Television Rockers." For other remarkable sales stories see uhf piece page 42.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Anahist Co, Yonkers	Super Anahist	Ted Bates, NY	Over 100 radio stns thruout country	Radio: early-morn min anncts; 20 Sep; 26 wks
Anahist Co, Yonkers	Super Anahist	Ted Bates, NY	Abt 40 tv mkts thruout country	Tv: dayti min anncts; 20 Sep; 26 wks
Grove Labs, St. Louis	Varied prods	Harry B. Cohen, NY	50 or more radio-tv stns thruout country	Radio-Tv: anncts; 4 Oct-11 Oct; 20-22 wks
Lydia Pinkham Co, Lynn, Mass	Lydia Pinkham	Harry B. Cohen, NY	East. Southeast mkts	Radio: min anncts; 15 Sep; 16 wks
Pierce's Proprietaries, Buffalo	Dr. Pierce's prods	Kastor, Farrell, Chesley & Clifford, NY	100 stns thruout country	Radio: min anncts; 27 Sep; 13 wks
Wheatena Corp, Rahway, NJ	Wheatena	Brisacher, Wheeler & Staff, NY	25 radio stns	Radio: 5-min early am news progs; 7 Sep; 26 wks

WESTERN ROUNDUP

pays off

for the FISCHER BAKING COMPANY

"There's something about a Western on TV that's intriguing. You know the marshal will 'get his man' for law and order must prevail. And still you look, and children look, and mothers look. The result — good results.

That's why we recommended to our client, the FISCHER BAKING COMPANY, that Westerns on TV sell merchandise; and we've proved it.

For the last five years WATV's 'Western Roundup' has been used with good effect, and we plan to increase the schedule right after Labor Day.

Keep shooting with your Westerns, but shoot only the bad hombres."

Scheck Advertising Agency, Inc.

WESTERN ROUNDUP:

with Ranger Lyle Reed — Monday thru Sunday 4 - 5 p m

TELEPULSE: 4.1 quarter-hour average January — June

channel



watv

covering metropolitan new york-new jersey

TELEVISION CENTER, Newark 1, New Jersey Rep: Weed Television Corp.

ARTICLES

Are YOU afraid?

SPONSOR's media study findings that fear plays a big role in admen's selection of media brought a brace of controversial opinions from agency heads

31

Net radio helps build the State Farm name

The State Farm Automobile Insurance Co. wants to hit prospects repeatedly during the short time of their periodic interest in auto insurance. Two network radio shows achieve this purpose, get one-third of firm's budget

34

TIMEBUYERS: I. The group approach

This is the first in a series of three articles explaining the organization of three different types of media departments in top 20 agencies. Detailed this issue is the setup at Benton & Bowles which represents the "group approach"

36

Local food chain battles the giants with radio

Barber's, a supermarket chain in Albuquerque, spends 60% of its ad budget on local radio shows and weekend saturation announcements to compete in its area with the retail giants of the grocery industry

39

10 ways to put more sell in your tv commercials

Irving Settel, tv consultant and educator, analyzed some 400 video pitches with the aid of a student panel, comes up with some basic do's and don'ts in making commercials on television more effective

40

How well can uhf sell?

Recent headlines have been painting an often-dreary picture of uhf. SPONSOR takes a peek behind scenes, comes up with a fistful of solid results stories from advertiser use of the medium

42

Rotisseries on the air

In the one year between 1952 and 1953, national broiler sales leaped from \$13 million to well over \$72 million. The use of tv, largely for demonstration purposes, had much to do with this phenomenal sales rise

44

COMING

Uhf tv: a status report

A follow-up to the eye-opening uhf results stories appearing in this issue (see above), will highlight the problems of uhf in timebuyer terms

9 Aug.

Why 100% of Doeskin's budget is in radio-tv

This tissue manufacturer associates its name with Kate Smith on tv and Robert Q. Lewis on radio, both network efforts; uses no other advertising

9 Aug.

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

49TH & MADISON

NEW & RENEW

MR. SPONSOR, Albert Plaut

P. S.

NEW TV STATIONS

NEW TV FILM SHOWS

ROUND-UP

FILM NOTES

RADIO RESULTS

SPONSOR ASKS

AGENCY PROFILE, Robert Orr

TV COMPARAGRAPH

NEWSMAKERS

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Published biweekly by SPONSOR PUBLICATIONS

combined with TV. Executive, Editorial, Circulation

Advertising Offices: 49th & Madison (40 E. 49th

New York 17, N. Y. Telephone: MUrray Hill 7-1

Chicago Office: 161 E. Grand Ave. Phone: 81

7-9863. Dallas Office: 2706 Carlisle St. Phone

dolph 7581. West Coast Office: 6057 Sunset Bou

Los Angeles: Telephone: Hollywood 4-8089. P

Office: 3110 Elm Ave. Baltimore 11 Md. Sun-

United States \$8 a year. Canada and foreign \$9

copies 50c. Printed in U. S. A. Address all

dence to 40 E. 49th St. New York 17, N. Y.

Hill 8-2772. Copyright 1954 SPONSOR PUE

TIONS INC.

DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT **KWKH's HOOPERS!**

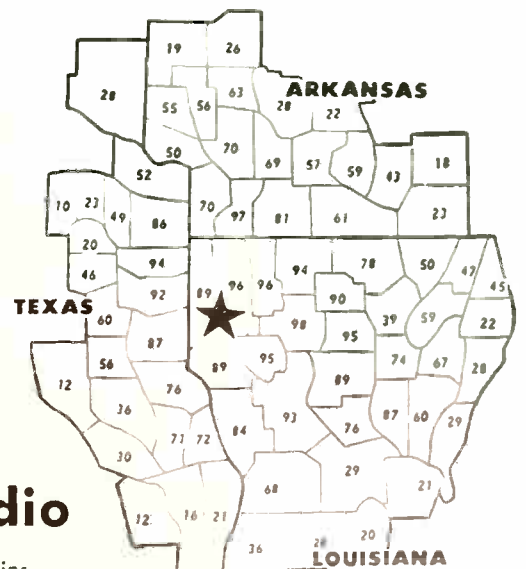
KWKH's radio competition consists of three network affiliates, plus one independent. But *look* at the Hooper-proved dominance of KWKH in Metropolitan Shreveport — *morning, afternoon and night!*

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT **KWKH's SAMS AREA!**

50,000-watt KWKH obviously gives you far more than the Metropolitan area. KWKH is heard in 22.3% more daytime homes than *all other Shreveport stations combined*, and at the lowest cost per-thousand-listeners!



KWKH

A Shreveport Times Station

TEXAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

SHREVEPORT, LOUISIANA

ARKANSAS

Announcing the curtain-raiser in

The Revolutionary
New World

COMET PLAN

NO TALENT COSTS...



**1st Time Together on
the Air....** America's No. 1 pin-up
and America's No. 1 music-maker

Your Golden Opportunity

to put this profitable pair to work for you
EXCLUSIVELY in your market!

PROGRAM COSTS FOR WORLD-AFFILIATES!

A FULL HOUR SHOW
(ON COMPLETE OPEN-END TRANSCRIPTION)

FIVE DAYS A WEEK
A NEW SHOW EVERY DAY, 52 WEEKS A YEAR

THE BETTY GRABLE HARRY JAMES SHOW

A Variety-Filled musical treat sparkling with "star-talk" of music, movies and show people.

SALES-BRIGHT!

BIG-NAME BANDS!

ENCHANTING MUSIC!

STAR VOCALISTS!

FASCINATING DIALOGUE!

Already more than
325 Stations
have become
WORLD COMET STATIONS

Never in the history of library service has anyone dared to make an offer like this. Mail Coupon below for full details.



WORLD SALES AND PROGRAM SERVICE
WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York

CINCINNATI HOLLYWOOD

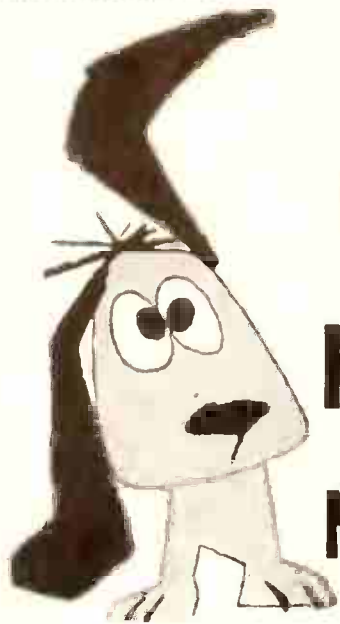
CANADIAN REPRESENTATIVES . . . ALL-CANADA RADIO, FACILITIES LIMITED, VICTORY BUILDING, TORONTO

WORLD BROADCASTING SYSTEM, INC.
488 Madison Ave.
New York 22, N.Y.
Rush money-making details of your
NEW COMET PLAN.

(YOUR NAME AND TITLE)

(COMPANY NAME)

(COMPANY ADDRESS)



IT WAS KBIG NEWS

for a year-old station to win
A 1953 TOP AWARD

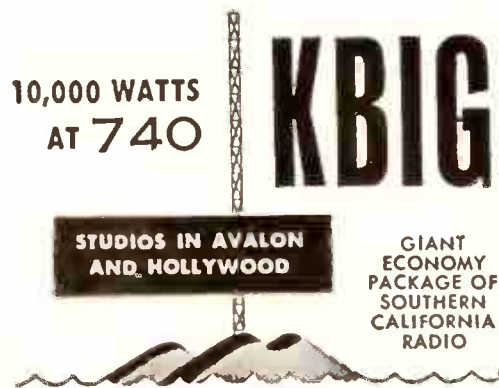
Now it's headline news as . . . KBIG
AGAIN WINS NEWS AWARD.

The Radio and Television News Club
of Southern California judges the
hourly five minute strips "Listen to
Lisser" to be

"The Best News Reporting of
any non-network radio station."

KBIG and the John Poole Broadcasting
Company are grateful to the News
Club, to United Press, to program di-
rector and newscaster Alan Lisser,
news director Larry Berrill, writer
Margee Phillips, the entire Hollywood
and Avalon announcing staffs, to the
advertisers and their agencies who
make it all possible.

"Music, news, time all day long".



STUDIOS IN AVALON
AND HOLLYWOOD

GIANT
ECONOMY
PACKAGE OF
SOUTHERN
CALIFORNIA
RADIO

The Catalina Station
John Poole Broadcasting Co.

KBIF • KBIG

6540 Sunset Blvd., Hollywood 28, Calif.
HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker Assoc., Inc.

Timebuyers at work



Daniel S. Heath, media director, Hazard Adver-
tising Co., New York, handles the media strategy
and planning for accounts spending some \$3 million
a year. At the same time, he acts as all-media
buyer, choosing from among availabilities and actually
placing orders. "Recently I put most of Bridgeport
Brass Co.'s budget into radio," he told SPONSOR.
"As a maker of insecticides this firm was interested
in cheap national coverage throughout the summer.
We wanted to reach people at the same time as
the mosquitoes do, so we bought aighttime radio."



Donna Quigley, radio-tv director, Caytoa, New
York, has become a boxing expert from her work in
placing Greatest Fights of the Century, a 15-minute
tv film show, in some 60 markets for Chesebrough
Vaseline Products. "We found that the best time
for us is right after live boxing or wrestling
matches," Donna told SPONSOR. "At these late-evening
times we get the audience we want for our product
(mainly male, but some women), and we find the
audience keyed to our message." This psychological
factor is also vital in slotting announcements.



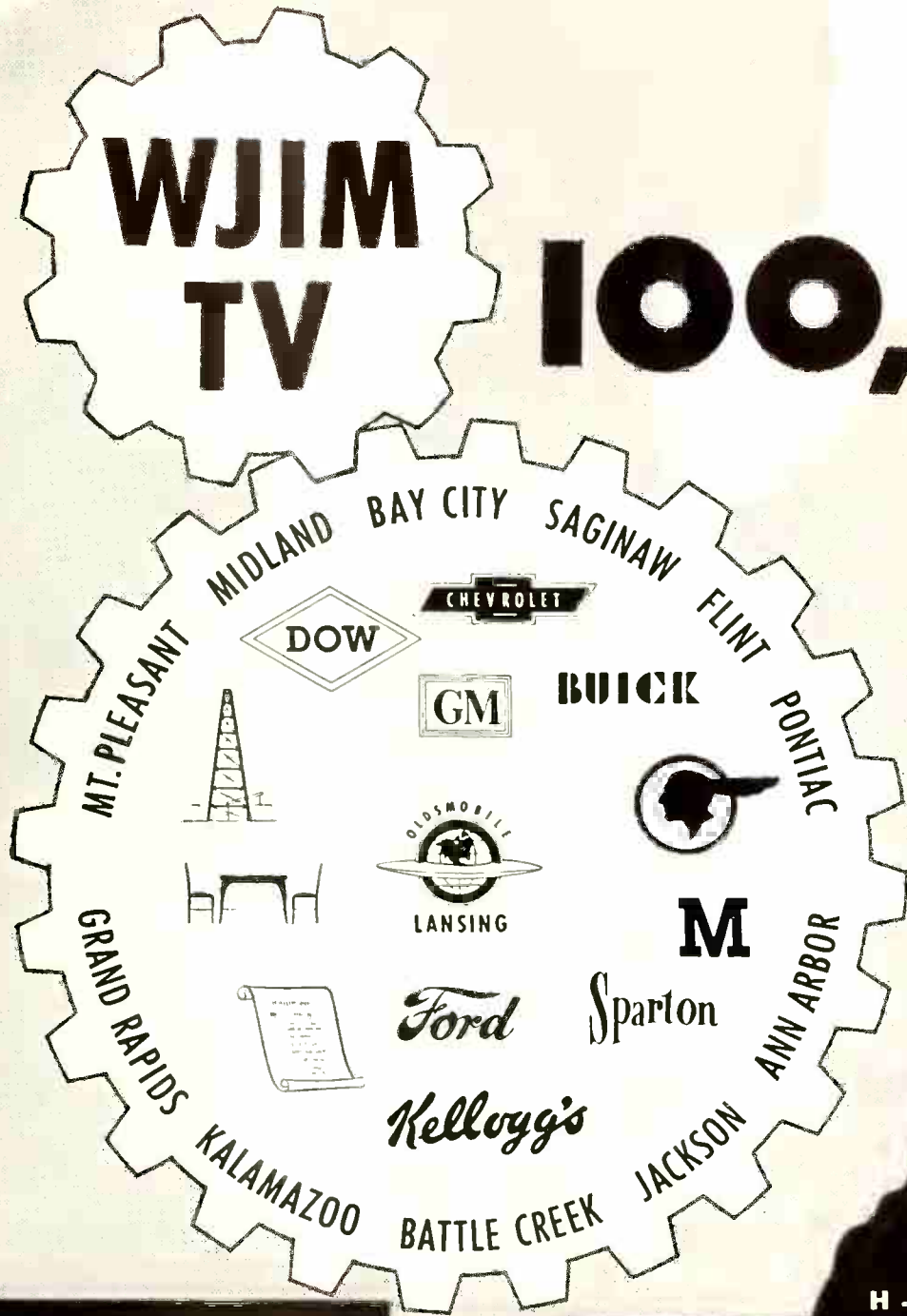
Donald Foote Jr., Beatoa & Bowles, New
York, feels that nighttime spot tv announcements
are an excellent medium for putting across short-
term sales promotion plans or for the introduction
of new products. "They don't replace network tv
programming, with its prestige value," he added.
"Rather, they supplement it. Because of spot tv's
flexibility an advertiser can completely tailor
his frequency impact to the special needs in
a particular market, or he can vary his copy
theme by regions or market conditions."



Jack McCarthy, Ted Bates, New York, looks
forward to the day when all the tv stations in the
country will get together to sponsor an impartial
survey about themselves. "A truly objective
survey," says Jack. "Today it's still difficult to
get a single reliable source for a station's coverage
area and set counts within its market. And,
even if a buyer feels he has a reliable source of
information for one station, he may find it hard
to compare this data with that provided by a com-
peting station because the two use different surveys."

Coverage that counts!

...in rich, industrial, outstate Michigan



Now

**100,000
WATTS**

NBC
CBS
ABC

H - R REPRESENTATIVES

Delivering America's greatest trademarks
in America's 36th Market....

WJIM-TV

CHANNEL
6
LANSING



WENATCHEE
WASHINGTON

Leads the PARADE!

KPO's N.C.S. AREA
GIVES YOU

1 state's cash
4 farm income

2 185 million
retail
sales

3 Columbia Basin
... fastest growing
and increasing
farm market.



5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON

Reg. Rep. - Hugh Feltis, Seattle, Wash.
Nat'l. Rep. - Forjoe & Company, Inc.

AGENCY AD LIBS



by Bob Foreman

Even the most intense research hater among us would have to, in all fairness, admit there are a few pearls to be pried from the common shells laid at our feet by the practitioners of Statistical Wisdom and Second Guessing.

Not the least of these is the fact that the very presence of the Numbers Merchants keeps a writer on his toes and forces those who O.K. copy to be more alert than perhaps might be the case were no one keeping tabs.

The presence of researchers also causes us to review the rules of the obvious as we look over a storyboard or piece of radio copy—a chore that can only serve a good purpose for what is obvious is more direct and that usually makes for a better commercial.

On the other side, statistical evidence gives us a little more strength with which to stand up and argue against the merely novel, the bizarre for bizarre's purpose, and the too-too-clever which miens are bound to creep into our work because copywriters and commercial artists are so inhibited by the fact they must be business men.

Despite all these pluses it is still distressing to see how much reliance is placed upon the edicts of research folks and how rigidly copy is being held up to them and their criteria.

Having been subjected to this painful process for many years as a copywriter, I have come up with some conclusions on how to assure any advertiser that his commercial will rate high in Playback, Recall, Believability Quotient or whatever word game he may be playing at the time. It doesn't matter which of the techniques is applied against it—my Jiffy Ad-Kit will assure you of coming out well.

It is necessary to state here, however, that it's possible a high rating on the chart will have no bearing on whether the commercial will do the job it is supposed to—i.e., sell the product.

Got paper and pencil? All right—first, get one simple thought for your commercial. Now—express this thought in the simplest of terms and the shortest of phrases. Avoid the catchy if it is at all cryptic. Be straightforward to the point of dullness and as direct as the man in an *Esquire* cartoon.

In radio—express it with a sound gimmick. In tv—use some visual device to set up this thought—perhaps, scratch-off or a wipe on or maybe unscrambling animation.

(Please turn to page 60)

NOW TELECASTING

channel



KWK-TV

ST. LOUIS

**100,000 WATTS
OVER 600,000 SETS IN THIS AREA
ANTENNA HEIGHT 563 FEET**



Represented Nationally by
THE KATZ AGENCY, INC.

Use Columbia Pacific Radio and

REDISCOVER THE WEST!

Westward bound? Team up with the Columbia Pacific Radio Network. You'll discover CPRN carries the most weight throughout today's \$20-billion Pacific Coast market. And there are four sound reasons why:

RADIO IS EVEN MORE POPULAR ON THE COAST than it is nationally. Westerners spend an average of 17.3% more time with radio than the national average.

CPRN MATCHES POWER TO POPULATION. Only CPRN has the Balanced Coverage to match the Coast's spread-and-cluster pattern...maximum-power stations where population is spread out (example: the Los Angeles market covers an area the size of Connecticut) and moderate-

power stations in areas where population is concentrated in smaller clusters. As a result of this Balanced Coverage, day and night more families listen to CPRN, in total, than listen to any other West Coast network.

CPRN HAS THE LARGEST SHARE of the radio audience in the West year after year. And CPRN's audiences are more than 6% larger today than in 1948, before television.

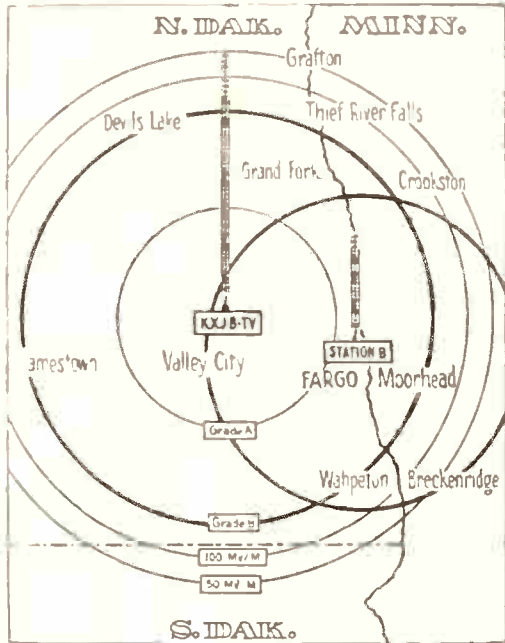
ADVERTISERS ARE AWARE OF THESE FACTS. As a result, CPRN carries more business than any other West Coast network!

Give you a lift to the Coast? Call CBS Radio Spot Sales or... **THE COLUMBIA PACIFIC RADIO NETWORK**





Want to reach
the "people" in
the Dakota area?



Buy KXJB-TV

FARGO—VALLEY CITY, N. DAK.

Compare!	KXJB-TV	Station B (Fargo)
Sea level	1410 ft.	950 ft.
Antenna	1085 ft.	433 ft.
Above sea level	2495 ft.	1383 ft.
Power	100 KW	65 KW
Sig. "B" area	App. 75 mi	App. 52 mi
Base "A" rate	\$200 hr.	\$200-hr.
Channel	4	6

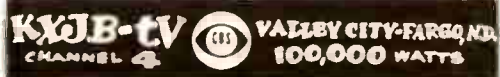
Channel 4, the state's choicest channel, was allocated to Valley City making it possible for KXJB-TV with maximum power and 1085-ft. tower to cover Fargo-Moorhead, Grand Forks, Devils Lake, Jamestown, Valley City, Wahpeton, Breckenridge and Crookston with a good solid 100 microvolt signal. 7 markets for the price of one. (See map).

MARKET DATA: Over 135,000 urban and rural families within 50 M V M line. Average retail sales per household \$4272 per yr. (urban and rural). Average retail sales per household \$6794 (Fargo trade area) — better average than such cities as Boston, Los Angeles, Detroit, Minneapolis.

PROGRAM POLICY: Serving the predominant Dakota agricultural area with true "Farm Programming", KXJB-TV is ably assisted by a program advisory board of the North Dakota State Agricultural College.

REPRESENTED BY WEED TELEVISION
SALES OFFICE: BOX 626, FARGO, N. D.
PHONE 446-1

NORTH DAKOTA BDCST. CO., INC.
KSJB-600 K.C. JAMESTOWN, N. DAK.
KCJB-910 K.C. MINOT, N. DAK.
KCJB-TV CH. 13 MINOT, N. DAK.



49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

MILK COOPERATIVE

In your June 14, 1954 issue you had a wonderful story about the Inter-State Milk Producers' Cooperative and their successful activities on radio ["Radio makes big-city friends for dairy farmers." page 44].

Please send me two issues of that magazine as I would like to send them to people who would be most interested.

EVANS G. OLWELL JR.
Gundlach Advertising
Cincinnati

• Extra copies of the 11 June issue containing the story on the milk cooperative's use of radio cost 50¢ apiece.

RATINGS

We would like to get permission to reprint the article by J. B. Ward on page 40 of the May 31 SPONSOR ["I say ratings are opinions"].

This is a story that we have always preached and Mr. Ward's comments could be of help to us locally.

KENNETH M. COOPER
General Manager
WORC, Worcester

• Material which has appeared in SPONSOR may be reprinted provided permission is requested in writing and credit is given.

PROGRAM GUIDE

We would appreciate your sending us two copies of the *Program Guide*.

We did not receive our copy and would like to use them in the planning of our new advertising campaign.

SAM RESNICK
D'Franssia Laboratories
Los Angeles

In borrowing a cliché from Walter Winchell, I would like to toss a dozen orchids your way.

Since SPONSOR's inauguration I've made no secret of the great admiration I've held for your publication and SPONSOR's staff. This feeling has grown with each information-packed copy of

SPONSOR through the years.

Today's orchids are sent for your magnificent 1954 radio and tv station *Program Guide*. It represents a painstaking job of reporting classified radio and tv markets and will remain a treasured piece of research material to be used with great relief by all members of the broadcasting industry.

I shall recommend its use most highly.

DEXTER D. HALL
Vice President & Director
Cambridge School of Radio
and Tv Broadcasting
New York

My hat's off to you for the new 1954 radio and tv station *Program Guide*, just received. It's the first intelligent approach I have ever seen to our particular type of specialized programming. . . .

ROBERT N. PINKERTON
XEO-XEOR
Brownsville, Tex.

• SPONSOR's 1954 *Program Guide* is available free to subscribers. Extra copies cost \$2 each.

SPONSOR REPRINTS

I am a faithful reader of SPONSOR which arrives at our office regularly. It seems there is never enough time to devote to each issue and many times I have allowed an issue to get out of my hands before I have been able to finish particular articles.

Therefore, I would like to take advantage of the offer by SPONSOR in the May 17 issue ["Can you use these SPONSOR reprints?" page 54]. I am listing below the material that I would like to have.

JACK OWEN
Radio and Television
Foote, Cone & Belding
Chicago

• For a complete list of reprint availabilities and prices please refer to the 17 May 1954 issue, page 51.

ALL-MEDIA BOOK

Could we please reserve a copy of your All-Media Study which is to be published this coming summer? We have found these articles very interesting and would like a copy of the book when it is ready.

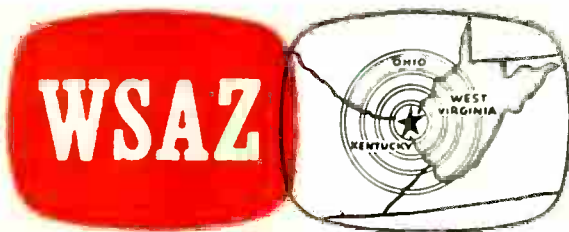
S. RUSSELL
The Baker Advertising Agency
Toronto

GOOD AS 4,561 TONS OF GOLD!

Anybody with that much wealth could buy all kinds of things. And, as a matter of fact, it just happens that the people who *do* have it *do* buy prodigiously. Their golden hoard is represented by its equivalent in green U. S. dollars — nearly *four billion* of them — which is the buying potential you'll find concentrated in an 116-county mint served by WSAZ-TV.

The particular brand of alchemy practiced by nearly a million busy families who live in WSAZ-TV's area is called *industry*. Many of America's largest, best-known manufacturers keep our Ohio Valley communities humming with productivity. Heavy industrial production makes good profits... good profits make bigger payrolls... and bigger payrolls make people more buying-minded. As an advertiser with something to sell, you can take it from there.

But you can take it faster (and in greater amounts) with the unique help of WSAZ-TV. Across this industrial heart of the nation... in over 400,000 TV homes... WSAZ-TV is the *only single medium* able to reach so much of this golden potential (and with a persuasive power that is paying off handsomely for dozens of happy advertisers). If this prosperous prospect intrigues you, the nearest Katz office can stake out all the facts.



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and DuMont

Also affiliated with Radio Stations WSAZ, Huntington, and WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency



The International Nickel Company's plant works at Huntington, W. Va., are typical of the busy heavy industrial installations found throughout WSAZ-TV's 116-county area. Their multi-billion dollar output finds ready markets all around the free world.

4

-Prestige stations with but a single thought . . . RADIO!

RADIO is everywhere. Radio is in every room of the house . . . in most automobiles traveling the highways and city streets . . . on tractors in the fields . . . in garages, stores, barns . . . in fact, wherever people work, rest or play! PEOPLES BROADCASTING CORPORATION is going to buy more radio stations, because we believe in the future of radio as the greatest, most effective of all advertising media. Today, PBC boasts four stations in four rich American markets. Each is programmed to reach substantial citizens with money to spend in the market it serves. They are leaders all . . . prestige stations that sell effectively because they represent the finest in radio.

PEOPLES BROADCASTING CORPORATION is owned by the three million policyholder-owners of the Farm Bureau Automobile Insurance Company, Columbus, Ohio. All PBC stations broadcast timely, interesting public service features. Each station has won an impressive number of public service awards. Besides fulfilling its obligation to act in the public interest with such programming, each station retains its regional leadership by constantly attracting public attention. PBC stations act on the principle that there is no distinct separation between commercial and public service radio . . . that to *sell*, a station must also *serve*. The stature of all four PBC stations would seem to prove that principle valid.

PEOPLES BROADCASTING CORP.

MURRAY D. LINCOLN, *President*
HERBERT E. EVANS, *V.P.-Gen. Mgr.*

1

WMMN-

CBS
5,000-920

FAIRMONT, W. VA. REP. H.R.

A. G. FERRISE, Gen. Mgr.

FIRST since 1928. In North Central West Virginia. WMMN is FIRST in coverage, power, penetration and FIRST in audience. WMMN is the ONLY station that delivers this vital market.

2

WTTM-

NBC
1,000-920

TRENTON, N. J. REP. FORJOE

FRED L. BERNSTEIN, Manager

Covering Central New Jersey and the Delaware Valley. Trenton is the Hub in this vast industrial area with a population of 300,000 in the retail trading zone, plus 16,000 new homes in Levittown, Pa., and 4,000 new homes in Fairless Hills, Pa.

3

WRFD-

IND.
5,000-880

WORTHINGTON, OHIO REP. GEO. CLARK

JOSEPH D. BRADSHAW, Manager

WRFD's primary signal dominates 72 of Ohio's 88 counties. WRFD is programmed for rural and small town listeners who account for 46% of Ohio's total retail food sales . . . 40% of the retail drug sales.

4

WGAR-

CBS
50,000-1220

CLEVELAND, OHIO. REP. CHRISTAL

CARL E. GEORGE, Gen. Mgr.

-serving 4½ million friends in Northern Ohio with the best in radio. Cleveland ranks No. 1 among metropolitan markets in the nation for consumer spendable income with \$7,492 per household. (Consumer markets, SDRS, 1954)

Just a note to say that, on all counts, yours is one of the best publications of its type in the field. Would you please put my name down for the All-Media Evaluation Study book as soon as it comes out.

GODFREY TUDOR
Horace N. Stovin & Co.
Winnipeg

• SPONSOR's All-Media Evaluation Study will be published in book form this summer. Price per copy is \$1. You may reserve a copy now by writing to 40 East 49 St., New York 17.

RADIO/TV DIRECTORY

I note your offer for a free copy of a pocket-size Radio/Tv Directory.

How are chances of getting *three* copies? I'd like to present the other two to a couple of my bosses.

CARL E. BEHR
Business Manager
Radio-Tv Department
Needham, Louis & Brorby
Chicago

Thanks for a copy of the latest "Radio/Tv Directory" of New York and Chicago. I could use a couple of extra copies of the latter if you have them.

HAROLD ESSEX
WSJS, Winston-Salem

• The New York and Chicago Radio Tv Directory is available to subscribers as a SPONSOR service. Extra copies are furnished on request while available.

WEEKEND RADIO

Congratulations on an outstanding service to the radio industry through your publication of the series on weekend radio ["Weekend radio: are you missing a good bet?" 14 June 1954; page 36, Part I; 28 June 1954, page 33, Part II].

Advertisers and the medium alike have for many years overlooked the possibilities of radio during this peak listening period. I must take exception to your statement that stations offer announcements and programs on weekends at discounts up to 45%. An analysis of Seattle radio indicates that independent station rates remain constant—network stations do have discounts.

Your article prompted KOL to analyze its weekend audience as compared with the Monday-through-Friday period (KOL is a strong independent

during this period in Seattle). Look at the results:

OUT OF HOME (PULSE)		
	Saturday	Sunday
6 am-12 noon	50% increase	100% increase
12 noon-6 pm	64.3% increase	107% increase
6 pm-midnight	15.7% decrease	64.8% decrease

IN-HOME (PULSE)		
	Saturday	Sunday
6 am-12 noon	25% increase	150% increase
12 noon-6 pm	50% increase	25% increase
6 pm-midnight	11.1% increase	41.1% increase

IN-HOME (HOOPER)		
	Saturday	Sunday
6 am-6 pm	124% increase	220% increase

Thanks to your article, the KOL sales staff is now telling the story of the value of weekend advertising to clients. To help us do so, please send us 75 copies of reprints of the series on this subject. Keep up the good work!

BILL SIMPSON
KOL, Seattle

• Reprints of the two-part "Weekend radio" series cost 25c apiece. Quantity prices on request.

AIR IN FRANCE

Subscribers to SPONSOR since nearly three years, we have appreciated very much its dynamism, its efficiency and the thorough fashion in which all questions are presented and examined.

"Programmes de France" of which I am the manager is the most important European enterprise concerned with the recording of sponsored radio programs.

Sponsored television, although it is just starting in Europe (Tele Luxembourg will broadcast its first television programs next November) is now claiming all our attention.

In this early stage, and wishing to avoid as many pitfalls as we can, we must try and profit from the experience that your country must have accumulated in nearly 10 years of tv experience.

That is why we have decided to take a trip to the United States.

Could it be possible for you to send me a list of the most important agencies and stations concerned with the elaboration, recording and/or direct broadcasting of tv programs and public shows.

JEAN D'AGOSTINO
Manager
Les Programmes de France
Paris

• SPONSOR's Radio/Tv Directory lists major agencies and stations in New York and Chicago. It is available free to subscribers.

Maryland's Most Honored
Television Station

WAAM 13

CHANNEL 13

:

NOW!

maximum

power

316,000

WATTS

:

:

:

:

ADDED

To The Finest Studio
and Production Facilities
in Baltimore

Have You Seen
the WAAM Story

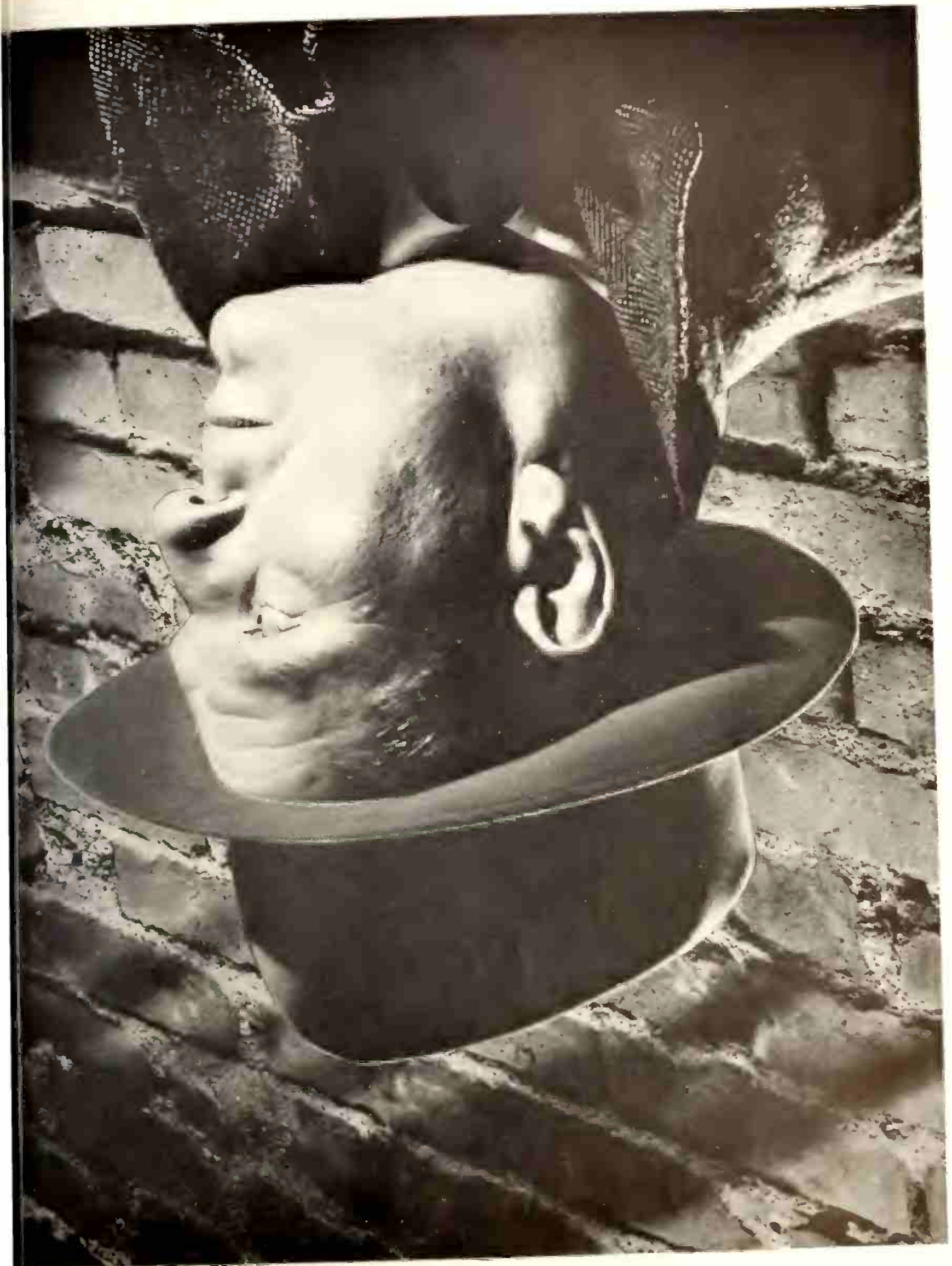
?

represented nationally by
HARRINGTON, RIGHTER
& PARSONS, INC.

WAAM 13

CHANNEL 13

TELEVISION HILL
BALTIMORE, MD.



Adventures of THE FALCON

SURE TO BE THE HOTTEST SHOW SINCE DRAGNET

NOW ON TELEVISION

...39 brand new half-hour films

Thrilling adventure. Mike Waring, The Falcon, is an undercover intelligence agent for the government. His assignments take him all over the world—on both sides of the Iron Curtain. Wherever he goes, The Falcon meets mystery and adventure.

Outstanding production. Exciting foreign backgrounds add to the superb realism. Inspired production by Hollywood's Harry Joe Brown keeps the action trigger-fast!

A great new star. Charles McGraw, as Mike Waring, is the most dynamic personality on TV since Jack Webb. His pictures include "The Killers," "War Paint," and the soon to be released "The Bridges At Toko-Ri."

Ready-made audience. The Falcon has proved popular during nine great years on radio for such sponsors as Procter & Gamble, General Mills, and Kraft.

Low cost per thousand. Nielsen says, "Mysteries deliver the lowest cost-per-thousand in night-time television."* And the best new mystery-adventure show on the market is THE FALCON.

THE FALCON carries with it NBC FILM DIVISION'S exclusive merchandising package:

- to help bring in every possible viewer
- to help bring in every possible customer

For high-flying sales in your market, ride with THE FALCON. Call, write or wire today.

*Based on Sept.-Oct. 1953 Nielsen Television Index. Evening shows half-hour or longer.

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto • 1551 Bishop Street, Montreal

No matter how you look at **KTVU's** market ---

IT'S IMPORTANT!

***Any one of the following three areas is
an important TV market by itself!***

COMBINED - - population-wise - -

***they total California's third largest
market!***

SAN JOAQUIN COUNTY *Stockton*

1. *Unduplicated coverage of San Joaquin and Stanislaus counties
San Joaquin County*

227,000 Population

*92nd market out of top 100
(NBC research)*

*Add Stanislaus County
Combined Counties
Combined San Joaquin
and Stanislaus counties
would equal a market*

144,000 Population

271,000 Total Population

*63rd (estimate—out of top 100
Sales Management)*

Add

SACRAMENTO COUNTY *Sacramento*

2. *Sacramento county*

336,000 Population

*72nd market out of top 100
(Sales Management)*

*Add Alameda — Contra Costa —
Sutter — El Dorado —
Placer — Merced — Solano —
Tuolumne — Glenn — Yolo
Calaveras — Colusa — Amador*

3. *Continuous counties—partial and full county coverage—
13 counties—pro-rated
population total over 400,000 Population*

Grand total within KTVU's effective signal area!!!!

over 1,000,000 population!!!!

over 100,000 UHF homes to date!!!!

One-Half Million
Watts From Half-
Mile in the Sky!

KTVU

36 NBC-TV

Represented by George P. Hollingbery Company

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amoco, Balt	Jos Katz, Balt	CBS B3	Rhythm on the Road; Sun 4:30-5 pm; 4 July; 13 wks
Cat's Paw Rubber Co, Balt	S. A. Levyne Co, Balt	ABC 353	Modern Romances; M 11-11:15 am; 26 June; 8 wks
Chevrolet Div, Gen'l Motors, Detroit	Campbell-Ewald, Detroit	CBS 206	Allen Jackson & the News; Sat 1:30-1:35 pm, 3-3:05 pm; 4:55-5 pm; 3 July; 13 wks
Chevrolet Div, Gen'l Motors, Detroit	Campbell-Ewald, Detroit	CBS 206	Robert Trout & News; Sun 9:55-10 am, 1-1:05 pm, 2:30-35 pm, 5:55-6 pm; 4 July; 13 wks
Chevrolet Div, Gen'l Motors, Detroit	Campbell-Ewald, Detroit	CBS 206	Robert Trout & News; M-F 9:55-10 am; 5 July; 13 wks
Dole Sales Co, SF	N. W. Ayer, SF	CBS 180	House Party; F 3:30-45 pm; 30 July; 13 wks
Florida Citrus Comm, Lakeland	JWT, NY	MBS 560	Florida Calling with Tom Moore; F 11-11:25 am; 5 July; 52 wks
Lemon Prod Advisory Bd, Cal	McCann-Erickson, LA	MBS 495	Multi-Message Plan; M-F 8-8:30 pm; 28 June; no. wks not available
A. E. Staley Mfg, Decatur, Ill	Y&R, NY	CBS 206	Arthur Godfrey Time; M-F (alt days) 10-10:15 am; 19 July; 52 wks
Texas Co, NY	Erwin,Wasey, Inc, NY	ABC 34B	Texaco Star Reporter & the Week-end News; Sat & Sun 5 min on hr from 9 am to 11 pm; 3 July; 13 wks
Wm. Wrigley Jr Co, Chi	Direct	CBS 193	FBI in Peace & War; W 8-8:25 pm; 30 June; 6 wks
Wm. Wrigley Jr Co, Chi	Direct	CBS 193	Gangbusters; M 9:30-55 pm; 5 July; 6 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco Co, Lucky Strike, NY	BBDO, NY	CBS	Jack Benny; Sun 7-7:30 pm; 26 Sept; 39 wks
CIO, Wash	Henry J. Kaufman, Wash	ABC 168	John Vandercook; M-F 7-7:15; 6 Sept; 52 wks
Procter & Gamble, Cinci	Y&R, NY	CBS 173	Brighter Day; M-F 2:45-3 pm; 28 June 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 132	Guiding Light; M-F 1:45-2 pm; 28 June; 52 wks
Procter & Gamble, Cinci	D-F-S, NY	CBS 168	Ma Perkins; M-F 1:15-30 pm; 28 June; 52 wks
Procter & Gamble, Cinci	Benton & Bowles, NY	CBS 165	Perry Mason; M-F 2:15-30 pm; 28 June 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 143	Road of Life; M-F 1-1:15 pm; 28 June; 52 wks
Procter & Gamble, Cinci	Benton & Bowles, NY	CBS 104	Rosemary; M-F 11:45-12 noon; 28 June; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 160	Young Dr. Malone; M-F 1:30-45 pm; 28 June; 52 wks
Radio Bible Class, Grand Rapids	John M. Camp, Wheaton, Ill	ABC 235	Radio Bible Class; Sun 8-8:30 am; 4 July; 52 wks
R. J. Reynolds (Prince Albert & Cavalier) Winston-Salem	William Esty, NY	NBC 93	Grand Ole Opry; Sat 9:30-10 pm; 3 July; 52 wks



(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John P. Barry	George W. Clark, NY, acct exec	KYA, SF, Eastern sls rep (hq WINS, NY)
James E. Blake Jr	KSTP, Minneapolis, sls stf	Same, natl sls mgr r-tv
Jim Brown	KMYR, Denver, prom dir	KBTV, Denver, natl sls mgr
William A. Creed Jr	Bertha Bannan, Boston, slsmn	Walker Rep Co, Boston, New Engl sls mgr
Roy M. Danish	MBS, NY, dir comml opers	Same, asst to pres
Edwin L. Dennis	WHB & WHB-TV, KC, sls dept	KMBC-TV, KC, loc tv sls mgr
Eugene B. Dodson	WKY & WKY-TV, Okla City, admin asst	Same, dir of radio opers
Jay Eliasberg	Foote, Cone & Belding, NY, dir adv res	ABC Radio, NY, dir net radio res
Dudley W. Faust	CBS, NY, Eastern sls mgr	Same, net sls mgr
Frederick W. Florenz	Cupples Co, St Louis, sls stf	WBAL, Balt, sls stf
Wilson K. Foster	KLX, Oakland, Cal, sportsctr	Same, mgr
Richard H. Gehring	-----	WTVN, Columbus, O, sls rep
Richard Gerkin	John Blair, NY, sls exec	WNEW, NY, acct exec



Numbers after names refer to New and Renew category

John T. Madigan (3)
 Frank Young (3)
 W. H. Johnston (3)
 Edwin L. Dennis (3)
 E. B. Dodson (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
George Gray	WKNA-TV, Charleston, gen sls mgr	WLW-D, Dayton, natl sls rep
Richard C. Godon	West-Pacific Adv. Spokane, acct exec	KGA, Spokane, stn mgr
Francis Hays	WCST, Atlanta, acct exec	WLW-A, Atlanta, acct excc
Thomas J. Henry	MBS, Chi, co-op prog sls dept	Same, acct exec
George J. Higgins	KMBC-KFRM & KMBC-TV, sls mgr	Same, vp
Ben Holmes	KOMA, Okla City, asst mgr	Tulsa Broadcasting Co, Tulsa, natl sls mgr
W. V. Hutt	KLRA, Little Rock, gen mgr	KTHS, Little Rock, comml mgr
Robert Hyland	KMOX, St Louis, genl sls mgr	Same, asst gen mgr and gen sls mgr
Herb Jaffe	Official Films, NY, sls dir	Same, vp & mem bd of dir
Winton H. Johnston	WHB & WHB-TV, KC, sls dept	KMBC-TV, KC, tv sls rep
Austin E. Joscelyn	KOVR, Stockton, Cal, asstg in orep new stn for oper (start Sep)	Same, exec vp & gen mgr
Glenn Kyker	K&E, Detroit, sls dept	WWJ, WWJ-TV, Detroit, sls prom mgr
Albert Larson	Paul H Raymer Co, NY, sls stf	Avery-Knodel, NY, tv sls stf
Jack Lucas	WCCO, Minn, hd of acctg dept	Same, acct exec on sls stf
John T. Madigan	ABC-TV, NY, mgr spec events	WMTW, Mt. Wash, NH, prog dir
Dick Maguire	KFJI, Klamath Falls, Ore, gen mgr	KUAM, Agana, Guam, resident mgr
S. W. McCready	Eugene Tv, Eugene, Ore, gen mgr	Same, vp
Clyde H. McDonald	Y&R, Toronto, acct exec	BBM, Toronto, res dir
Sherman J. McQueen	Don Lee Bdcstg, Hollywood, comml prog supvr	CBS Radio, Hollywood, asst dir bus affairs
Robert Z. Morrison Jr	NBC, NY, acct exec spot sls	WKBH, WKBT(tv), La Crosse, Wis, sls mgr
Wayne Muller	KBIG, Hywd, acct exec	Same, natl sls mgr
John R. Overall	MBS, NY, Eastern sls mgr	CBS Radio Net, NY, Eastern sls mgr
Anne Nelson	CBS Radio, Hollywood, assoc dir bus affairs	Same, dir of bus affairs
Richard Pack	WNBT & WNBC, NY, dir progs & opers	Westinghouse Bdcstg Co, natl prog mgr
Kenneth E. Patmore	Curtis Publishing, Cleveland, space slsmn	WCAR, Cleveland, adv sls rep
William S. Pirie Jr	WFBR, Balt, sls dir	WCBM, Balt, dir sls
Jack Rayel	NBC TV, NY, prodr "Home" show	Same, gen prog exec
Ralph Sacks	KSAN-TV, SF, comml mgr	KSFO, SF, sls dept
Dean Schaffner	ABC Rradio, NY, dir net radio res	Same, dir radio net sls devel & mkt res counsel
Robert Schlinkert	WKRC-TV, Cinci, sls mgr	Same, gen sls mgr
Carl R. Schutz	WATV, Newark, acct cxec	WNBC Radio Sales, NY, acct exec
William D. Swanson	Tulsa Bdcstg Co, Tulsa, gen sls mgr	Same, local & reg sls mgr
Milton M. Schwartz	Esquire, NY, prom-pub writer	WNBC-WNBT, NY, adv, prom & mdsg dept
Stan Vainrib	Storer Bdcstg, Birm, Ala	Academy Film Prods, Chi, vp prodn, gen sls
James P. Walker	KATV, Pine Bluff, Ark, gen mgr	Tulsa Bdcstg Co, Tulsa, asst gen mgr
Stu Wilson	KBIG, Hywd, prod & pub serv mgr	KBIF, Fresno, stn mgr
Frank Young	Natl Fdtn for Inf Paral, NY, r-tv pub	Screen Gems, NY, press mgr



4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Centaur-Caldwell Div, Sterling Drug, NY	Fizrin	Compton, NY
Fibre Milk Container Dept, American Can Co, NY	Milk containers	Compton, NY
Local Chevrolet Dealers Assn, NY	Automobiles	Compton, NY
KWK, KWK-TV, St Louis, Mo	Radio station and new sister vhf tv station	Rutledge & Lilienfeld, St Louis Mo
MCA TV, Ltd, NY	Film syndicators	Paris & Peart, NY
Polaroid Corp, Cambridge, Mass	Polaroid Land Camera & accessories	Doyle Dane Bernbach, NY
Riggio Tob Corp, Brightswater, NY	Regent cigarettes	L. H. Hartman Co, NY
Adam Scheidt Brewing Co, Norristown, Pa	Valley Forge Beer, Prior Beer, Rams Head Ale	Al Paul Lefton Co, Phila
Tri-State Flavor Co, Div Quaker State	Bottoms Up (canned soft drink)	Wasser, Kay & Phillips, Pittsb- burgh
Coco-Cola Bottling Co, Pittsburgh		

Numbers after names refer to New and Renew category

- James P. Walker (3)
- Ben Holmes (3)
- W. D. Swanson (3)
- R. H. Gehring (3)
- Wilson K. Foster (3)
- W. S. Pirie Jr. (3)
- Jim Brown (3)
- C. H. McDonald (3)
- W. V. Hutt (3)
- Robert Hyland (3)

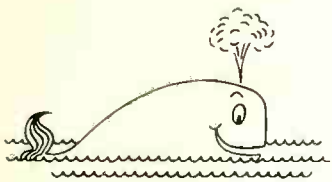


Bonus from Mt. Washington TV

\$21,000 Chris-Craft "Sport Fisherman"

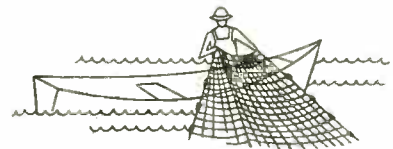


By using Mt. Washington TV — the TV station with the greatest coverage in America — you can save the cost of a \$21,000 Chris-Craft "Sport Fisherman" in 28 weeks of a 15 minute show aired five times weekly.



LARGEST ON THE WAVES

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



WHAT NETWORK!

This "3-state one-station TV network" covers virtually all the families local TV stations do. Reaches thousands of families they cannot reach. Yet average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.

CBS-ABC

Mt. Washington TV, Inc.

Channel 8

WMTW

Represented nationally by
HARRINGTON, RIGHTER & PARSONS, Inc.

THE NAME IS

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen's the name and WEMP is the station. Milwaukeeans know THAT combination means the best in radio.

And so do dozens of shrewd national advertisers who recognize Coffeehead's leadership among Milwaukee radio personalities.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.*

CALL HEADLEY-REED!

*Based on latest available Pulse ratings and SRDS rates.

**WEMP WEMP-FM
MILWAUKEE**

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Albert Plaut

Advertising, Promotion, Merchandising Manager
Dorothy Gray, New York

When Albert Plaut, Dorothy Gray's advertising manager, looked over the results of the Stewart Dougall consumer survey that his firm had made, he found that he had the very best cosmetics market right in his own home: his 12-year-old daughter.

It seems that the mean average age for using makeup and nail polish in the U.S. is 12 years and two months. Dorothy Gray, however, had been particularly strong among the 30 year-and-older age group. Plaut thought the situation over and decided that tv was the natural medium for making the Dorothy Gray line popular among the 25 year-and-under group.

Here's how he approached this medium, new in Dorothy Gray advertising history:

The initial tv test ran in Houston and Los Angeles between 1 May and end of July 1953 (through Lennen & Newell). It consisted of minute announcements, scheduled during the day and evening. Sales results coupled with reaction of retailers in those markets proved the pull of the medium.

Dorothy Gray's second tv test was a more comprehensive one running from 1 March through 20 June 1954. It included minute announcements in these 10 cities: New York, Boston, Atlanta, Detroit, Chicago, Washington, Cleveland, Dallas, San Francisco, Los Angeles. The firm used an average of eight minute announcements a week to advertise three products out of Dorothy Gray's line of cosmetics ranging from a \$1.00 lipstick to a \$3.50 hormone cream.

"We felt that this test was conclusive," Plaut told SPONSOR. "The results were satisfying not so much in terms of sales, but rather in demand for the brand by retailer accounts we had previously not carried."

In 1954 roughly 65% of the total national budget will go into tv. Dorothy Gray has signed a 52-week contract with ABC TV for co-sponsorship of *The Ray Bolger Show* with Lysol over a 67-city hook-up. The program, a half-hour musical situation comedy, will cost about \$32,000 a week to produce. Its major purpose will be to popularize the Dorothy Gray line among young women under 25.

Besides contributing one actual and one potential customer to the Dorothy Gray line in his own family, Plaut guarantees that both his 12-year-old and his nine-year-old daughters are Ray Bolger fans.



1954
- 1921

33 years

We're proud of the results 33 years experience enables us to give to you, our sponsors—and we're proud of the 92% consistent listenership within WSPD's 16 county, billion dollar market.

Let us show you what outstanding results you can get by taking advantage of WSPD's experience and WSPD's loyal listenership. Call your nearest Katz representative or ADams 3175 in Toledo.



WSPD



AM-TV
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

*what's cooking
in Coffeyville?*

Newest Southeast
Kansas—Northeast
Oklahoma survey
covering 11
county Coffeyville
trade area (256,000
people) reports:

**KGGF HAS BIG-
GEST AUDIENCE
IN 45 OUT OF 52
MONDAY THRU
FRIDAY ¼ HOUR
STRIPS! (6:00
A.M. to 6:30 P.M.)**

KGGF with 10
KW on 690 KC
delivers primary
coverage to a total
of 87 counties in
Kansas, Oklahoma,
Missouri and
Arkansas.



WEED & CO., National Representatives

New developments on SPONSOR stories



See: "Hucksters: what you can do about them"

Issue: 31 May 1954, page 27

Subject: 4A's Advisory Council takes new steps to reduce objectionable ads

Any member of 4A's guilty of objectionable advertising now faces the possibility of loss of membership in the organization.

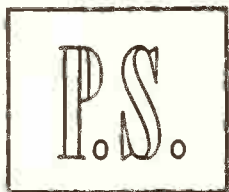
Before any agency charged with objectionable advertising is expelled, however, the 4A's Advisory Council will meet with agency representatives to discuss the infringement. The Council will then report on the outcome of this meeting to the 4A's Board of Directors.

Following receipt of the report the Board may, if it so decides, proceed to annul membership of the offending agency.

The Advisory Council is composed of all former chairmen of the board and presidents of the association who are connected with member agencies and the current chairman. Advisory Council chairman is Earle Ludgin, president of Earle Ludgin & Co., Chicago.

Advisory Council action in expelling members would be undertaken only in cases where agencies were clearly felt to be at fault in suggesting or encouraging objectionable advertising. Says Earle Ludgin, "In cases where the agency is trying to restrain a client and is not itself aiding or abetting objectionable advertising, AAAA would clearly want to assist the member concerned."

The 4A's also deals with objectionable advertising through the monthly Interchange of Opinion on Objectionable Advertising. Participating member and non-member agencies report examples of objectionable advertising to the Interchange. Complaints received are passed along by the 4A's to the agency which had originated the advertising, without identifying the source of the complaint. No pressure is brought to bear, and the agency can take whatever action it sees fit. ★ ★ ★



See: "International Radio, Tv Section"

Issue: 28 June 1954, page 41

Subject: First commercial tv station opens in French Morocco

The first commercial television station in Africa was opened recently in Casablanca, chief seaport of French Morocco.

The station is the first of a planned television network linking all major cities of the protectorate and covering an estimated population of eight million. A second station is planned in Rabat.

The Casablanca station began experimental telecasting 22 February, televised some 20 hours of weekly programming through April. It has just upped its weekly total to 30 hours, plans to program 40 or 50 hours a week after October.

Among the problems faced by this pioneer tv station in Africa is one of programming. The French Morocco population is divided into three groups with different economic and cultural backgrounds and different native tongues: the Arabic population, the French settlers and colonial officers and a large number of Americans. The station originally planned to divide its programming hours among Arabic, French and English shows. It now hopes to develop a technical solution to the language programming problem whereby two sound signals are radiated simultaneously with the vision signal: one in Arabic and one in French.

Owner of the station, the Compagnie Marocaine de Radio-Television, predicts there will be at least 50,000 tv sets in the area within the next four or five years. This figure represents one-quarter the present number of radio sets there. ★ ★ ★

KNX NEWS IS GOOD NEWS IN LOS ANGELES!

**Twelve of the thirteen top-rated daytime
Los Angeles radio programs (according to Pulse)
are *KNX* programs!**

Six of the twelve are *KNX news* programs!

**Five of the six are *KNX locally produced
news* programs!**

**And these five quarter-hour local *KNX* news
strips command an average rating of 5.6...
deliver an average of 238,670 in-and-out-of-home
listeners per quarter-hour every day!**

**For details about top-rated news programs on
the most listened-to station in Southern
California, call *KNX* or CBS Radio Spot Sales.**

CBS OWNED • LOS ANGELES • 50,000 WATTS *KNX*

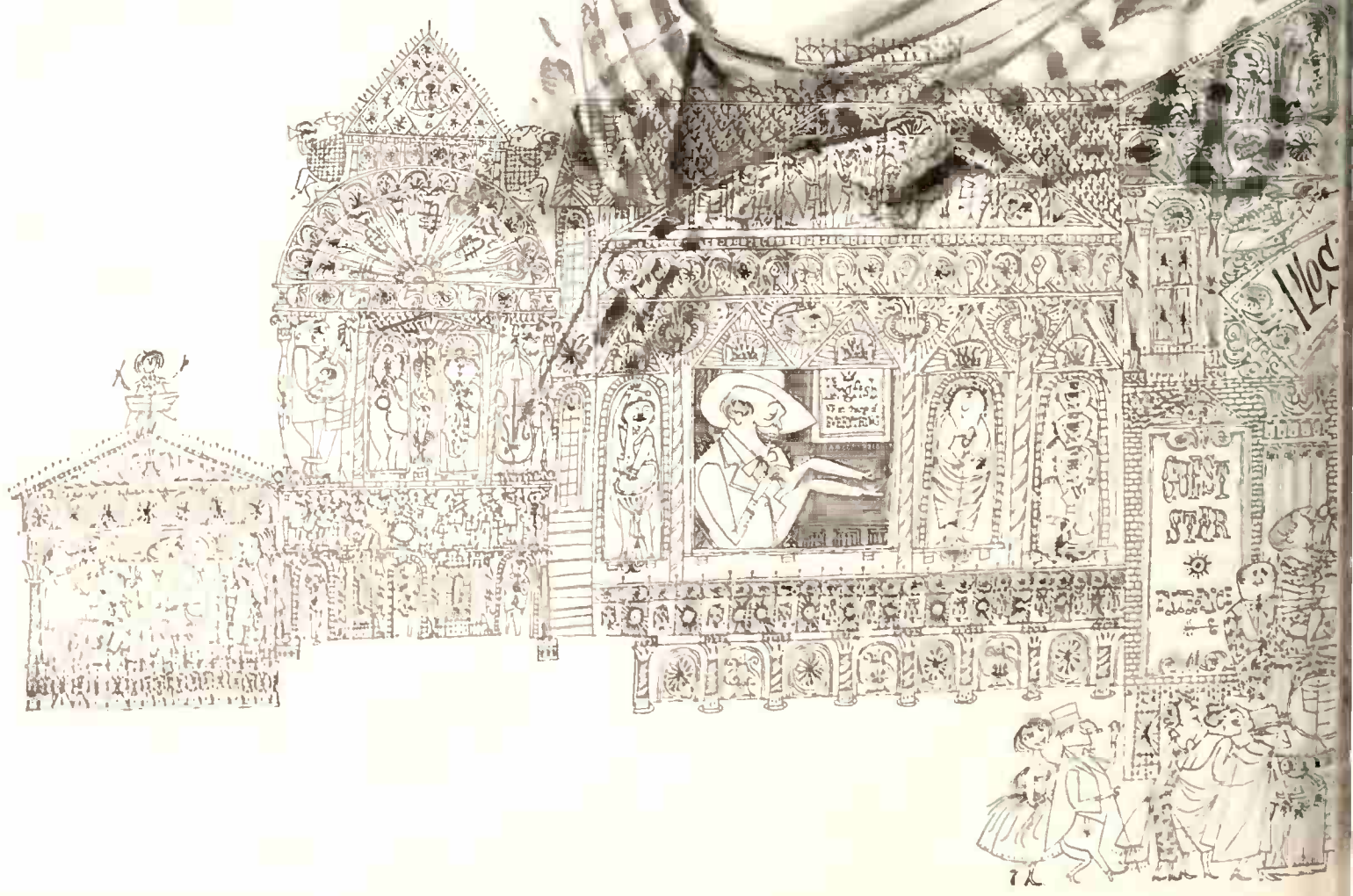
Sources on request

26 JULY 1954

27

C'mon and Hear

*The New Amos 'n' Andy Music Hall
five nights a week direct from
the Mystic Knights of the Sea Lodge*





You'd never suspect it from their offhand manner, but they're the most legendary salesmen in the land. One of them is Freeman Gosden (Amos). The other, Charles Correll ('n' Andy). And all four of them put together have had Americans coming back for more, day after day, week after week, for 25 years.

Beginning this fall CBS Radio will present them Monday through Friday evenings in one of the most exciting new formats in all radio: "The Amos 'n' Andy Music Hall."*

Through a special arrangement with The Kingfish—Vice-President in Charge of the Whole Business—the show originates from the Grand Ballroom of the Lodge of the Mystic Knights of the Sea. And next to the bandstand, Amos 'n' Andy will be joined by the kind of guest stars that only two lifetimes like theirs could command. All the great names from radio, the stage, and from every kind of screen you can think of.


What's more, Gosden 'n' Correll will personally tell the commercial stories of America's biggest advertisers—with all the irresistible candor and charm that makes whatever they say the last word.

This great big nightly 'sociable' promises to attract a more-loyal following than any other program in radio: the vast number of friends who just wouldn't know Sunday without Amos 'n' Andy. And the millions of new friends they'll gain from CBS Radio's huge weeknight audiences.

Will advertisers who want to make the most of radio's great cumulative audiences also please note: the costs of the Music Hall, section by section, reflect the sort of advertising economy that only radio offers today. And when it comes to Amos 'n' Andy—buy one, get the other one free.

**The regular Sunday night Amos 'n' Andy show will continue on the air.*

CBS Radio Network



4th in emplaned passengers per capita

signs of Charlotte

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



*The Radio-TV Services
of the Jefferson Standard
Life Insurance Company*

The signs of Charlotte are signs of a market bigger by far than city population indicates. Take air traffic, for example:

In air passengers per thousand population, Charlotte ranks fourth in the nation, surpassed only by Miami, Dallas and Atlanta—surpassing such air travel centers as Washington, Kansas City and San Francisco-Oakland.

Charlotte's bulging, pre-war air terminal gives way to a plush, new \$1,500,000 terminal building due for dedication this spring.

Such busy-ness cannot be accounted for alone by the fact that there is no rival commercial airport for 60 miles in any direction but only by the additional fact that this 60-mile area is densely populated with prosperous people who depend upon Charlotte for air travel and myriad other services, including—

—Radio and television. Charlotte's great area stations, WBT and WBTV unite hundreds of populous textile communities into one integrated market ranking in the first 25 markets of the nation.



HOW FEAR PUNISHES RADIO AND TELEVISION

The finger painting shown here was drawn by a frightened person undergoing psychological therapy. Psychologists had the patient make the finger painting to help them analyze his inner fears. This "projective" psychological technique and other psychological tests, coupled with depth interviewing, have now been applied to admen. Result? It has been discovered they are often motivated by fear. According to psychologists like Dr. Ernest Dichter, fear penalizes radio and television in two ways:

1. *It perpetuates the media status quo. Air media are newer, harder to use, intangible. Adman's fear makes him want to deal with the old, the easy and the tangible like newspapers and magazines.*

2. *It perpetuates the program status quo. Because of high cost of failure, adman often spends his time trying to copy format of successful show—or commercial—instead of uncovering basic appeals.*

"Fear," says Dr. Dichter, "results in imitative use of media."

Are YOU afraid?

Studies show fear plays major role in media selection. Here's what top agency heads think

by Ray Lapica

The psychologists say:

- If you're *not* driven by fear—at least part of the time—you *won't* read this.

- If you are, you'll not only read it, but you'll disagree—vehemently.

For the secure adman, whether agency or client, accepts the fact that fear plays a vital role in all functions of life, including advertising, whereas the

insecure ones show the typical signs of "escape." And these are to argue as follows:

1. "Your findings apply to others, but not to me."
2. "Your analysis is incorrect."
3. "Yes, but—"

At least that is what psychologists like Dr. Ernest Dichter say.

Working separately, at different

times and in different places, both Dr. Dichter and SPONSOR uncovered some startling psychological facts about how admen select the media they do.

Dr. Dichter heads his own Institute for Research in Mass Motivations. Croton, N. Y. SPONSOR's findings were uncovered during the course of its two-year All-Media Evaluation Study. (The last of the 26 articles was published 28 June 1954; all 26 are now being reprinted in book form. You may reserve a copy by writing direct to SPONSOR. The price is \$4.)

The basic finding was this: Unable to measure advertising's results, the average advertising man—afraid of failure and worried about job security

controversy



Dr. Ernest Dichter

President of the Institute for Research in Mass Motivations, Dr. Dichter is known as a pioneer in use of depth interview—a new approach to opinion research. He holds a national reputation as the solver of intricate problems for industry, advertising and civic groups.

DO YOU BUY MEDIA FROM FEAR?

SPONSOR found in its 2-year All-Media Evaluation Study that five conscious or subconscious factors often influence admen in choosing media. None has anything to do with selling product:

1. *Adman's background.* He tends to stick with what he knows best.
2. *Job security.* Insecure adman takes no chances, follows leader.
3. *Personal bias.* Adman who hates commercials may boycott air media.
4. *Desire to impress.* Adman may plan big splash just to get attention.
5. *Desire to get new business.* Agency may do same to win new clients.

Dr. Ernest Dichter found agency men are often driven by fear and insecurity because they can't measure exact results of advertising. As result they fall back on these substitutes for creative thinking:

1. *Drive toward mass coverage.* "If you shout loud enough, someone is bound to hear."
2. *"Unit-circulation-cost" concept (cost-per-M).* Buy the cheapest. Make your competitor outspend you.
3. *Make campaigns fit budget* instead of accomplish specific objectives.
4. *Sell "prestige" instead of products* for client, as well as self.
5. *Depend on some sensational aspect of product to sell it.* Look for "seals of approval" from media giving them.
6. *"Just keep drumming."* The mathematical concept of repetition. Depend on size and frequency to get your message across.
7. *Expediency:* Stick to a successful combination. Follow the crowd. Please dealer and let HIM sell the goods. Don't risk a new medium.

For complete analysis, see "III. Psychology of Media: Why admen buy what they do," SPONSOR, 3 May 1954.

—frequently resorts to "crutches" or stratagems to do his thinking for him. And these, according to Dr. Dichter, are:

Reliance on cost-per-1,000, the drive toward mass coverage, making campaigns fit the budget, selling "prestige" instead of products for the client and for oneself, depending on some sensational aspect of the product to sell it, a firm belief in the effectiveness of "just keep drumming" and practicing expediency or following the leader.

SPONSOR, on the other hand, discovered that five conscious or subconscious factors often influence admen in choosing media. None has anything to do with selling the product. These are: the adman's background, his job security or insecurity, his personal bias, his desire to impress and his and the agency's desire to get new business.

Both studies Dr. Dichter's and SPONSOR's—involved interviews with some 200 persons each. Dr. Dichter's were depth interviews.

When the findings of both studies

were published in "III. Psychology of media—why admen buy what they do," SPONSOR, 3 May 1954, they aroused more interest than any other single article of the 26-part media series. *The American Weekly* asked for



The 26 articles comprising SPONSOR's All-Media Evaluation Study will appear shortly in book form. You may reserve your copy now by writing to SPONSOR, 40 East 49 St., N. Y. 17.

permission to reprint it for its employees. A direct mail organization wanted copies to send to all its members. A radio station asked for reprints to be mailed to each of its sponsor prospects.

As comments poured in, SPONSOR decided to send copies to leading agency executives and ask them, "What do YOU think?" This article is their answer. Of the 24 agency executives polled, only five disagreed with the basic findings: most of the others agreed in whole or in part. Of those who disagreed, one called the article "dangerous." One said he had been counting numbers too long to start "nursing at the breast of Mother Dichter." One described advertising's "current flirtation with modern psychology" as a trend. And still another pointed to the growth of all media as refutation of the finding that radio and tv were being penalized.

In this article you'll find not only their views in detail but also Dr. Dichter's answer and finally the opinions of

(Please turn to page 78)

DOES F-E-A-R INFLUENCE MEDIA DECISIONS?

Some agency executives disputed psychological findings indicating irrational factors like fear affect media decisions, but most agreed. Here are some sample quotes from SPONSOR survey

YES



James M. Cecil, president, Cecil & Presbrey: "I find Dr. Dichter's views provocative and interesting. I think most old hands in advertising will agree that an imaginative approach to media buying is highly productive and that inefficiency lurks in the adoption of a conventional and traditional approach. Media buying can be creative and should be creative. The more creative the approach the more productive the advertising, whether it is media or copy."



Fairfax M. Cone, president, Foote, Cone & Belding: "I don't think I have any disagreement with Ernest Dichter's findings. . . . I am assuming that when Ernest says often, he means sometimes. And that when he says agency men, he means advertising people generally. . . . To be sure, there is a great deal of tradition in the buying of media. There are also fads and fancies. But if most media men are anything like our own, they are a pretty objective crew."



Leo Burnett, president, Leo Burnett Co.: "I am not silly enough to argue Ernie Dichter's points. My own approach to advertising, including media, is very simple. It starts with an idea. If possible, it should be an idea that will cause people to talk over the back fence. . . . (Then) one is forced to look at the budget. (Finally media) selection revolves around experience, common sense, facts . . . other things which are supposed to add up to good judgment."



Marion Harper Jr., president, McCann-Erickson: "There are certainly many fortuitous and accidental factors which shape advertising decisions apart from the rulebook, and even apart from unconscious motivations like fear or insecurity. To the extent that we recognize the existence of these non-rational influences on our own thinking, I think it becomes more nearly possible for us to select media objectively and wisely."



Edward H. Weiss, president, Weiss & Geller: "The reluctance of some advertisers to accept the relatively novel idea of using motivation research as a practical means of improving advertising will be overcome, we believe, as the realization spreads that most advertising activities . . . can be defined in terms of human feelings. That is why we have been able to successfully apply our knowledge of human motivations beyond copy to media. . . ."

NO

Henry Schachte, senior v.p., Bryan Houston: "The third article on media psychology is, I think, dangerous. . . . I am not pretending that media buying is perfect or unbiased. But I certainly will never agree that it's as dark as you make it. If it were as unreasoned and ill-planned as you indicate, how could advertising have become the most effective means yet devised to move goods? So, please don't make media buying sound so haphazard—because it isn't."



William R. Baker Jr., board chairman, Benton & Bowles: "Both SPONSOR and Dr. Dichter overlook an important fact in modern advertising practice. Today's successful advertiser and his agent have outgrown 'decision by whim and caprice'—and learned to dilute even subconscious domination by any one person. Decisions are usually made these days by groups, not individuals. . . . There is little chance for individual bias to control their decisions."



Harry Schneiderman, president, Harry Schneiderman, Inc.: "I want to ask if Dr. Dichter's thesis that all will be well if admen begin to use the techniques of psychiatry may not replace one dogma with another. I do not mean to belittle the enormous contributions to human happiness made by psychiatry since Freud, nor do I mean to deny the value the use of all the social sciences may have for advertising. . . . (But) how valid are these techniques?"



Warner S. Shelly, president, N.W. Ayer & Son: "It is quite possible . . . to follow a trend too far. Only recently the trend was to advertising research of a mathematical nature. . . . Your article about Dr. Dichter's work strips some of the glamor from mathematical research and reminds us that we are dealing with real people, rather than numbers. However, advertising's current flirtation with modern psychology is also a trend."

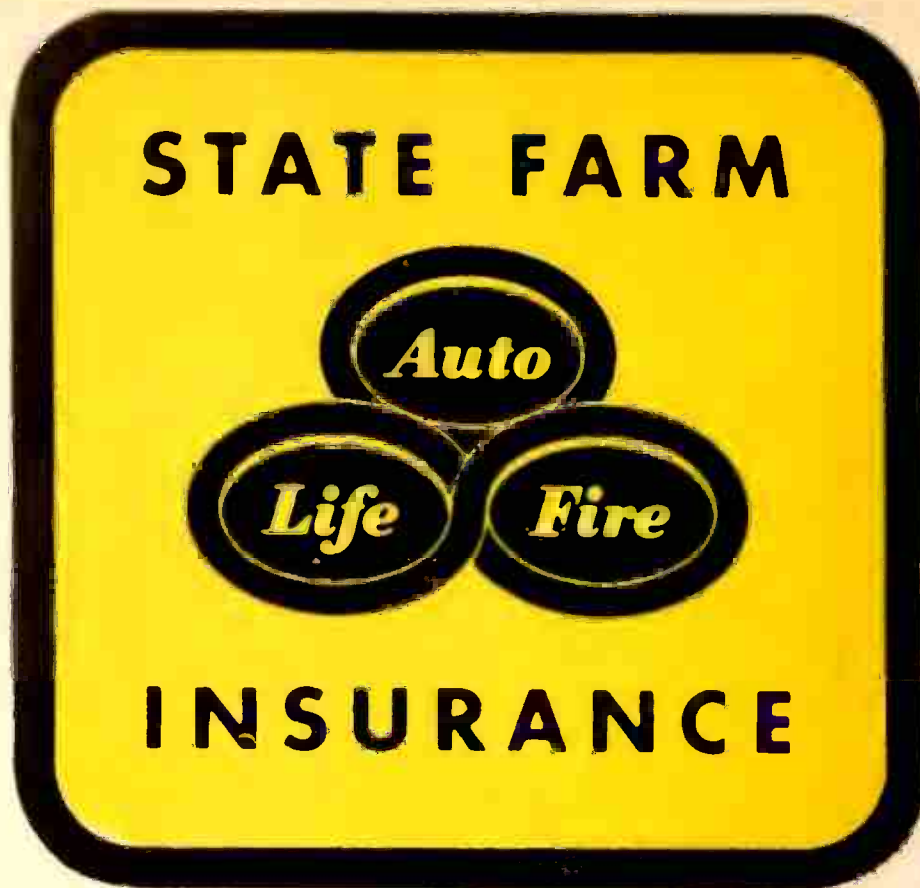


Sherwood Dodge, v.p., Foote, Cone & Belding: "You can go too far on the psychology of media. It has to be regarded as just one more yardstick, to be used jointly with circulation and audience figures of all kinds, instead of replacing them. As for the fear element, fear is a part of human nature, and I don't suppose it can be entirely removed from any phase of life but I disagree that it influences media selection to the extent you implied."



Network radio because . . .

1. It gets our message across with "great frequency." We need this frequency in order to hit prospects at the crucial time of their short periodic interest in our "product."
 2. It enables us to reach a large audience at a relatively low cost.
 3. It smooths the sales path for our agents by helping to make the company name readily known.
 4. It allows local identification of our individual agents through station cut-ins on the network show.
- Since we encourage listeners to "See your State Farm agent," such a tie-in is of inestimable value to us.



Net radio helps build the State Farm name

**Leading auto insurance company
puts 30% of its budget in radio**

A prospective customer has a motivating interest in State Farm Mutual's "product" only one month a year. But State Farm makes sure that it strikes several times while the interest is hot.

The product: auto insurance.

The striking medium: network radio, which gets nearly one-third—or \$300,000—of State Farm's total ad budget. Though the company puts the rest of its current \$950,000 ad outlay into magazines, it depends on radio to get its message across with the "great frequency" it needs in order to reach the ever-changing batches of "eligible" customers at the right time.

Auto insurance is generally purchased or renewed annually. The State Farm Mutual Automobile Insurance Co. of Bloomington, Ill., has found

that a car owner's interest in insurance is most apt to blossom around his own renewal time and the interest span, the company estimates, is about 30 days.

In the course of these 30 days a car owner has ample opportunity to be exposed to State Farm's message. If he doesn't hear it on Cecil Brown's news commentary program over the Mutual network on Sunday between 5:50 and 6:00 p.m., he may catch it on Jack Brickhouse's sports show on the same web Saturday 5:45-55 p.m.

State Farm sponsors both of these 10-minute programs each week, each on about 485 MBS stations. The com-

pany chose the programs with the aim of reaching a primarily male audience, based on its knowledge that men make the decision in buying automobile insurance.

All State Farm's media decisions are made with the aid of the company's advertising agency, Needham, Louis & Brorby of Chicago. William H. Ohle, a vice president of the agency, is account executive.

Key executives at State Farm Mutual who have most to do with the firm's advertising efforts are:

Adlai H. Rust, president of State Farm Mutual and chief executive of all three companies (auto, life, fire).

Thomas C. Morrill, vice president of State Farm Mutual and executive in charge of national advertising and public relations efforts of the firm.

case history

A. W. Tompkins, agency vice president of the State Farm Insurance Companies; he is the firm's chief sales executive, guiding the activities of State Farm's more than 7,000 agents.

State Farm has been enjoying a boom since the end of World War II. Safety responsibility laws passed by many states since the war, making it advisable for auto owners to be adequately insured, have been a factor in this prosperity. Sales grew from a premium volume in 1949 of \$86,000,000 to a volume in 1952 of \$141,000,000.

Between 1952 and 1953, sales leaped ahead by \$50 million, bringing the firm's income in 1953 to a high of \$191,000,000—a gain of 35% in volume over the previous year. The \$50 million increase *alone* was almost twice the company's total premiums back in 1942.

And this year's sales, according to State Farm spokesman, R. D. Bischoff, are running ahead of 1953, reflecting the firm's constantly accelerating growth rate. In fact the company's main problem right now, says Bischoff, is to build and staff administrative offices fast enough to handle burgeoning sales.

State Farm has 7,000 local agents in the U.S. and in Ontario, Canada; eight regional offices and 315 claim offices. It boasts over three million policyholders and states that it insures one out of every 14 passenger cars in its entire operating area. This area



State Farm aims message primarily at male audience. Firm uses two 10-minute programs each weekend on MBS: Cecil Brown (above) news commentary, plus sportscast by Jack Brickhouse

covers all of the U.S. with the exception of New York, New Jersey and the New England states. (All figures here apply to State Farm's auto insurance company only, not to the Life and Fire divisions. The auto insurance is the parent company and the one on which consumer advertising emphasis is placed.)

What part has advertising played in State Farm's almost explosive growth? To put this question in its proper perspective, Bischoff explains that insurance is not sold directly by advertising: it is sold by individual agents after a thoughtful approach and a persistent sales effort. Therefore the pri-

mary purpose of the advertising is to make the State Farm name readily known and to smooth the agent's path by eliminating the need for him to identify himself. Association with a well-known company is generally identification enough.

The firm's over-all advertising objectives are threefold:

1. To conserve the present business. In the insurance business, the initial sale is merely the first step. It is also necessary to keep the insured sold on the value of his protection and his company. This is a continuing battle.

2. To stimulate and encourage the

(Please turn to page 96)

KEY EXECUTIVES CLOSE TO FIRM'S ADVERTISING EFFORTS ARE (L. TO R.) A. H. RUST, T. C. MORRILL, A. W. TOMPKINS





AGENCIES USING GROUP APPROACH DIVIDE MEDIA BUYERS LIKE B&B TIMEBUYERS ABOVE INTO THREE OR MORE ACCOUNT UNITS

TIME BUYING

Part of a series on the varied ways agencies organize air media buying

I. The group approach at B&B

Here's how B&B buys time: Buyers work in account groups, each headed by all-media executives. Many top agencies now use this approach

by Evelyn Konrad

"God God, man, what's wrong with our Media Department?" is a question that was asked with increasing frequency by top-ranking agencies shortly A.L.F. (after lifting of the freeze).

Last November the AV's Eastern Annual Conference included a series of speeches on media organization. Representatives of several of the Big 20 agencies at that time discussed media department organization within their own agencies as well as current trends in revamping these structures.

This general concern with media organization became widespread after

lifting of the freeze. At that time it became apparent that the growth of the air media had made many views on media department organization obsolete. It was about two years ago that most major agencies began this soul-searching with a view to accomplishing one main objective: bringing the media buyer into a position where he can function most effectively in servicing his various accounts.

A SPONSOR survey of the top 20 radio-tv agencies shows that three main systems of organizing media departments have emerged from this reevaluation of agency media-buying setups:

the non-integrated, the semi-integrated and the integrated systems.

1. The non-integrated or traditional system is the type of media department in which the buying functions are distinctly separated by medium. This is the organization of the media department at J. Walter Thompson, Foote, Cone & Belding and many other agencies.

2. In the semi-integrated media department, the buyers are still separated by the media they specialize in, but they're assigned to account groups. These account groups, which may number anywhere from two to five to an

TOP AGENCIES USING GROUP SYSTEM

- BBDO
- Dancer-Fitzgerald-Sample
- Ted Bates
- Leo Burnett
- McCann-Erickson
- Lennen & Newell
- Kenyon & Eckhardt
- Compton
- Cunningham & Walsh

agency, are supervised by one or two all-media men. Benton & Bowles, McCann-Erickson, Leo Burnett, Kenyon & Eckhardt, Lennen & Newell as well as several other major agencies have organized their media departments along these lines during the past two years. (See box above.)

3. The integrated system is the furthest in evolution from the original

one or more accounts. He acts, in effect, as a virtually autonomous media director for these accounts. Young & Rubicam is one of the few agencies among the top 20 major leaguers which is using this system.

SPONSOR will analyze each of these systems by showing how they operate in three agencies. Beginning below, the first of three articles will discuss the functions of the media people within each system and the time or all-media buyer's scope and responsibilities within these systems.

There is, of course, a certain degree of overlap between the three systems. During the past two years, however, a strong trend toward the semi-integrated media department (the second system outlined above) has become apparent among the major agencies. Benton & Bowles, as one of the leaders of the semi-integrated or "group approach," furnishes a typical example of the way this particular method of organization functions.

At Benton & Bowles Charles A. Pooler is senior v.p. in charge of market-

B&B TIMEBUYERS

- Frank Carvell
- Lee Currlin
- Danald Foote Jr.
- Arthur Hemstead
- Bernard Kanner
- Helen Kowalsky
- Thomas Mahon
- William Murphy
- Grace Porterfield
- Jack Sinnott
- Thomas Tilson
- Richard Trea
- Sam Zitt

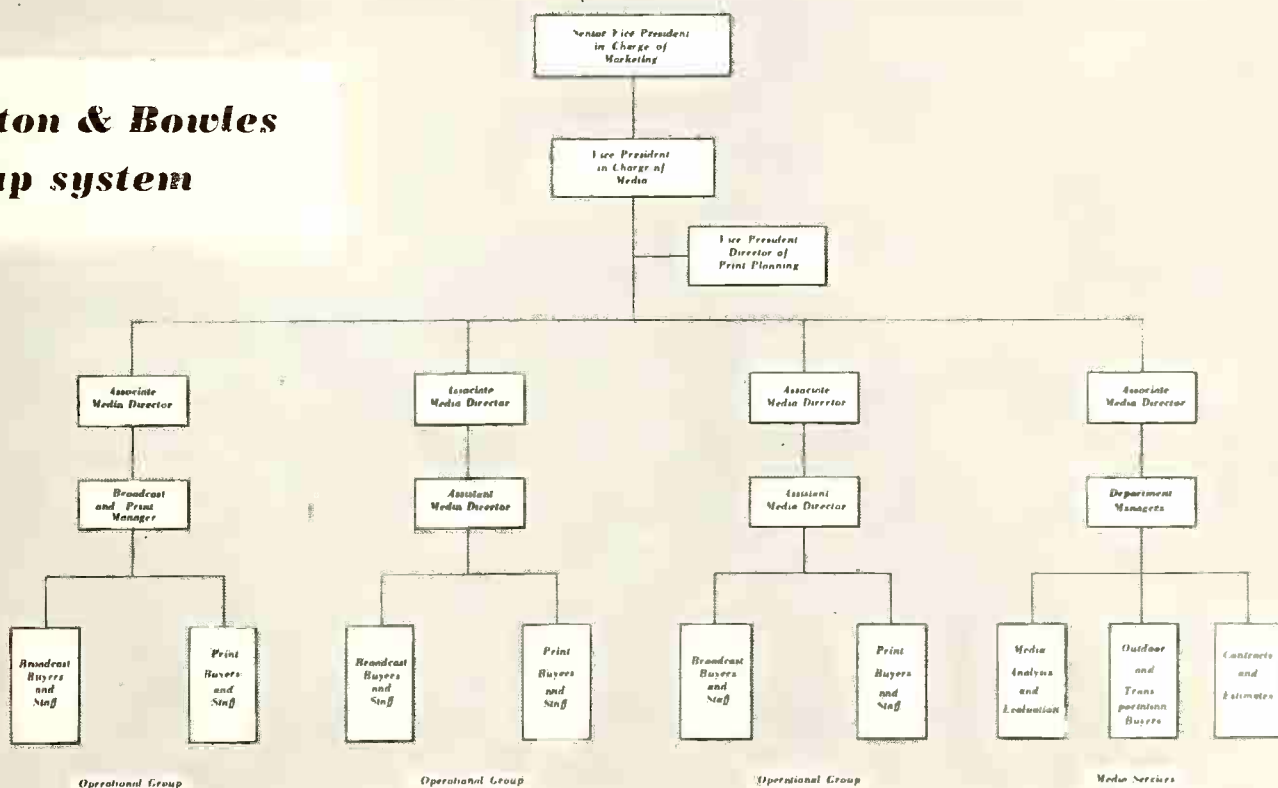
ing and the Departments of Media, Research and Merchandising report to him. David P. Crane is v.p. in charge of media. Below this top level the media department is divided into three operational and one media services group. (See chart below.)

At the head of each operational group there are an associate and an assistant media director. These men

Purpose of B&B's semi-integrated system is to provide more individualized media planning for each account. B&B accounts are divided among three operational groups in media department. They're divided not by category of accounts, but rather by workload. Within each operational group timebuyers and spacebuyers are assigned one or more accounts to buy for. At the head of each of these three groups there's assistant media director and associate media director. These are all-media men. The associate media directors actually do creative media planning for their particular accounts, in cooperation with account people and with the over-all media director and senior v.p. in charge of marketing. Essen-

tially, each associate media director acts as media director for an account group billing approximately one-third of the agency's total billings. However, he has at his disposal the resources of a media services group provided by the agency's media department for its three operational media groups. Within each operational group, the timebuyers report to the assistant media director, who is also an all-media man. His and associate media director's recommendations are based directly upon market and specific media knowledge of buyers within their group. During past two years more than half of top 20 radio-tv agencies have reorganized media departments into this group system. Trend toward greater integration continues.

Benton & Bowles group system



are responsible for the planning of the media strategy and the supervision of the actual buying on several accounts.

"We divide the accounts into three groups by workload," Dave Crane told SPONSOR. "It's not the category of account nor the amount of billing that determines the group to which a particular account is assigned. In other words, our three operational groups are divided strictly for control and administrative purposes to give our clients more specialized attention."

Here's how this theory works out:

Prior to the changeover to the group system, only one man at Benton & Bowles, the media director himself, was an all-media man. That is, one man was responsible for making media strategy recommendations for 30 or more accounts, with some \$60 million in annual billings. In January 1952 B&B changed to the group system. Now three associate media directors and their assistants are all-media men in charge of planning and executing media strategy in cooperation with

Dave Crane.

"Each associate media director is actually acting as media director of his own group—the equivalent of an agency billing about \$20 million a year," Crane explained. "At the same time he has at his disposal the research and analysis facilities of a far larger organization."

The assistant media director is also an all-media man, but his functions are more supervisory than those of the associate media director. Under each assistant media director in each of the three operational groups there are a number of timebuyers and spacebuyers who buy for the accounts in their particular group.

A group associate media director heads the media services group, which further subdivides into three departments headed by three department managers. The departments are: media analysis and evaluation, outdoor and transportation buyers, contracts and estimates.

This media services group acts as a pool for the accounts in the three op-

erational groups. No accounts are assigned to the services group itself.

"Many of our space and timebuyers came originally out of media services," Crane told SPONSOR. "They were then made assistants to space or timebuyers and eventually became timebuyers or spacebuyers themselves."

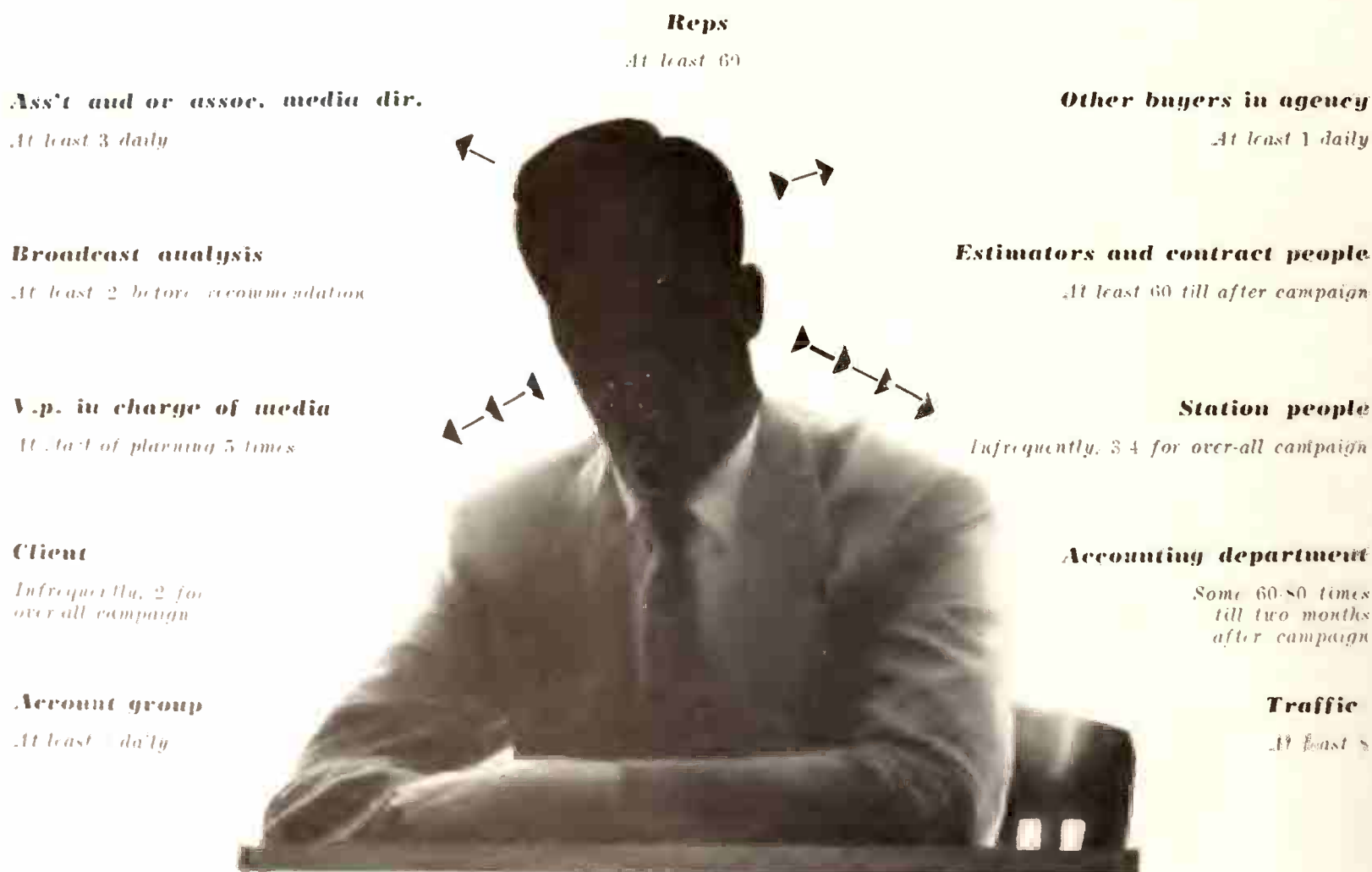
Benton & Bowles' policy is to train assistant and associate media directors from among the timebuyers and spacebuyers in the media department. To give them all-around media experience, Crane began a system of interlocking assignments some time ago—that is, giving space assignments to a timebuyer or broadcast assignments to a spacebuyer.

Within this group framework, the timebuyer's function is that of a specialist in air media. Here's the work for which he is responsible on a typical 13-week spot campaign:

First, he gets a market list from the client or account supervisor. This mar-

(Please turn to page 98)

B&B timebuyers make 600 contacts* in national 13-week campaign. Here's breakdown:



*The word "contact" is used here to refer to a timebuyer's discussions with various people, either in person or over the phone; it doesn't include mail or memos.

Local food chain battles the giants with radio



Photos by Bill Bell

A 60%-radio budget has built 300% sales increases for Barber's in Albuquerque

Just two years ago, radio salesmen made little impression on the thriving Albuquerque, N. M., grocery chain known as Barber's Supermarkets.

But today:

- Barber's spends six out of every 10 advertising dollars on either radio announcements or radio programs on four Albuquerque stations. The balance of an ad budget just under \$100,000 is spent in newspapers and other local media by the seven-store chain.

- According to B. Alan Brower, the chain's advertising director, since using radio, "No month has passed without showing a substantial increase over the preceding month's volume, and no month has failed to show an increase over the corresponding month of the previous year."

- Barber's now competes strongly with such national and regional grocery giants as Safeway, Piggly Wiggly, Big Bear and Furr's. "If the present rate of growth continues," Barber's officials state, "gross sales will exceed the \$10 million mark in 1955." This will make Barber's a "Class A" chain—no mean feat for a local firm.

What caused Barber's to break with the let's-not-bother-with-radio philosophy held by many of the country's grocery firms? What radio formula has produced such an eye-opening picture in the face of competition from local newspapers and three Albuquerque television stations?

Barber's first big test of radio came about in September of 1952 as the result of a local crisis: the clerks and

Weekend saturation splash supplements regular shows

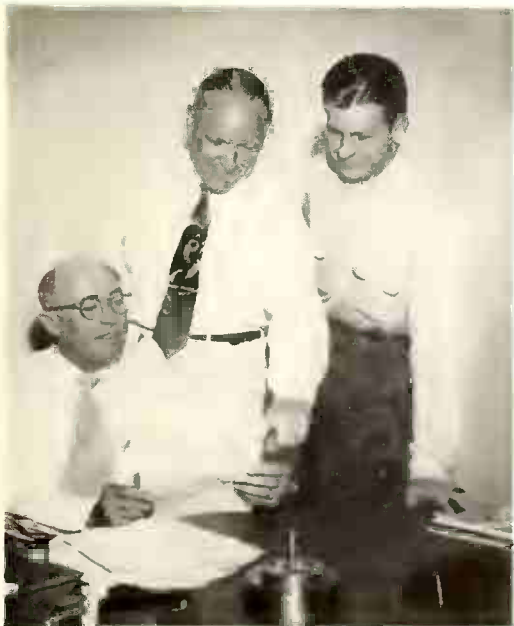
1. Week-long "softening" of audience is done by two daily shows on KABQ, KOAT.

2. On weekends, 130 radio announcements in 2½ days are used on four outlets, tie in with print ads.

3. Of total budget, about 60% goes to radio. Balance goes to print, promotions.

4. Extensive use is made of both co-op funds and co-op radio aids. About 25% of ad spending is co-op.

Barber's executives map air strategy. L. to r.: John R. Williams, general manager; Alfred L. McLane, assistant; B. Alan Brower, ad mgr.



case history

butchers in Albuquerque's grocery stores went out on strike. To keep sales rolling while a settlement was made, Barber's bought a weekend saturation announcement package on KOAT, local ABC Radio affiliate. Somewhat to Barber's surprise, although the chain had used radio briefly once before, it did the trick. Sales levels held up, strike or no strike.

At this point, adman Al Brower entered the scene, having been hired by Barber's to supervise advertising and promotion. Brower soon made a bold move. "If radio works," he suggested, "let's use a lot more of it." Barber's executives gave Brower the green light.

The weekend saturation announcement schedules were expanded in June 1953 to include Albuquerque's other three network affiliates: KABQ (MBS), KGGM (CBS) and KOB (NBC). Store managers began to report that the radio drives were having a noticeable effect in boosting weekend sales—an important shopping period in a city which has a large Air Force and government population, in addition to tourists and ranchers from the surrounding counties.

But still Brower wasn't completely happy. Some form of pre-selling, he felt, was needed to "soften up" the city's housewives and homemakers before he fired off his weekend spot bombardment. In August 1953 Barber's moved into radio programming

(Please turn to page 101)

10 ways to put more sell in you

by Irving Settel

Frequently television advertisers are more concerned with improving program ratings than with improving the "ratings" of their sales messages. This is unfortunate. Every businessman knows that the value of the dollars spent on television is only as good as the resulting ring of cash registers in retail stores.

From a practical point of view, program ratings are important. Program content and resulting audience listenership determine the number of potential persons subjected to the sales message. However, what happens at the point of "now here's a message from our sponsor?" This question is dramatically answered by results of a recent study which indicated that, in television areas, consumption of water increases substantially during "commercial time periods." In other words, *we are losing highly rated program audiences for poorly rated commercials!*

With these facts in mind, obvious questions arise. How can we get more viewers to watch our commercials? How can we get them to remember our sales messages? How can we get them to buy our products?

Here are 10 simple "common sense" principles which may help you to arrive at successful conclusions. I've developed these as a result of a study I did at Pace College. I had a panel of 54 students analyze about 400 commercials. Reactions of the students together with my own conclusions are the foundation for the points below. It is to be remembered that these are not "tricks" but practical tv techniques which have been tried and proven effective.



Irving Settel: he doubles in brass as New York tv adman, college educator

Guest author Settel lives a busy and tv filled life. He is Tv Sales Promotion Consultant for such firms as Du Mont Tv Network, Peck Advertising Agency and Concord's, Inc. At the same time, he is an instructor at New York's Pace College, well known business school, where he teaches a tv course. Creator of ABC TV's "Who's the Boss," he is also co editor of "Tv Advertising & Production Handbook" and editor of "Top Tv Shows of the Year," soon to be published by Hastings.



1. Demonstrate wherever possible

One of the most effective television techniques is *demonstration*. It is almost unbelievable how many current tv advertisers ignore this obvious principle. Psychologists indicate that people are more likely to watch and remember claims of product performance if they *see* that performance demonstrated and *proved*. A good rule to remember then, is to describe . . . and *demonstrate* every sales claim made in the copy.

2. Correlate audio with video



An appeal to the eye as well as the ear creates a *double sensory impression*. Television commercials are most effective when sound and sight are coordinated into a single dynamic message.

Television's most significant sales asset is its ability to combine sight plus sound in a commercial message. The advertiser who neglects appeal to one sense and concentrates only on the other is missing out on tv's most powerful persuasive force.



3. Keep commercials simple

One of the most common errors in the making of television commercials is to take the "slam-bang" approach. Frequently, one-minute commercials become virtual "productions" with everything in but "the kitchen sink." This concept is a sure way of driving your listener out of the room in despair (or for a glass of water).

The commercial should make it easy for the viewer to grasp the sales points. A simple commercial with a limited number of elements and presentations will increase listenership and "recall" of sales points.

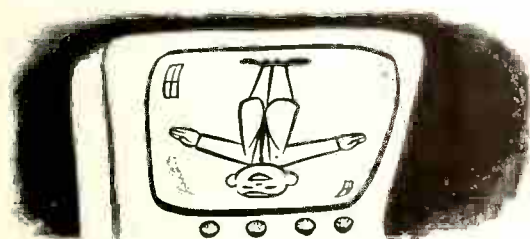
W commercials

Tips based on study of 400 commercials give you some basic do's and don'ts

4. Repeat and repeat and repeat



The well known after-dinner speaker's formula to "tell 'em what you're going to say, say it, and then tell 'em what you've said" is a good rule of thumb in television. Remembrance can be increased substantially by recapitulating and summarizing the sales points.



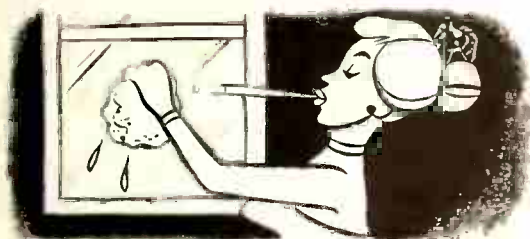
5. Avoid trick devices

There is an overwhelming temptation among producers to use trick shots, montages and the hundreds of other special television effects available. Frequently, these are forced and misused and there is the inevitable loss of recall quality so necessary to effective selling.

6. Use appropriate salespeople



Compatibility with the product must be your announcer's most important characteristic. He or she must look the part, feel the part, act the part of the product representative. The over-all feeling of *sincerity* should prevail at all times. The "pitchman" attitude is suitable only to a limited number of products.



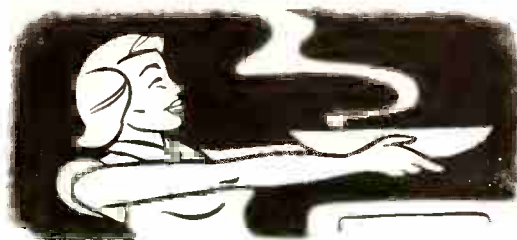
7. Use appropriate testimonials

If your commercial calls for the use of testimonials, try to select "real" people. There is nothing more disconcerting to an audience than to view a glamorous actress taking the part of a typical housewife. To represent "average" people, use "average" looking actors with sincerity, not beauty as the most important attribute.

8. Avoid distracting presentations



In printed advertising, the "eternal" female frequently supersedes the product itself. This can be disastrous on television. Scantily clad models take attention away from the product being sold. When a photogenic model is used to show product, she should be fully clothed so that there will be little or no distractions from the sales message.



9. Use authentic settings

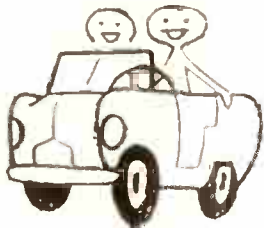
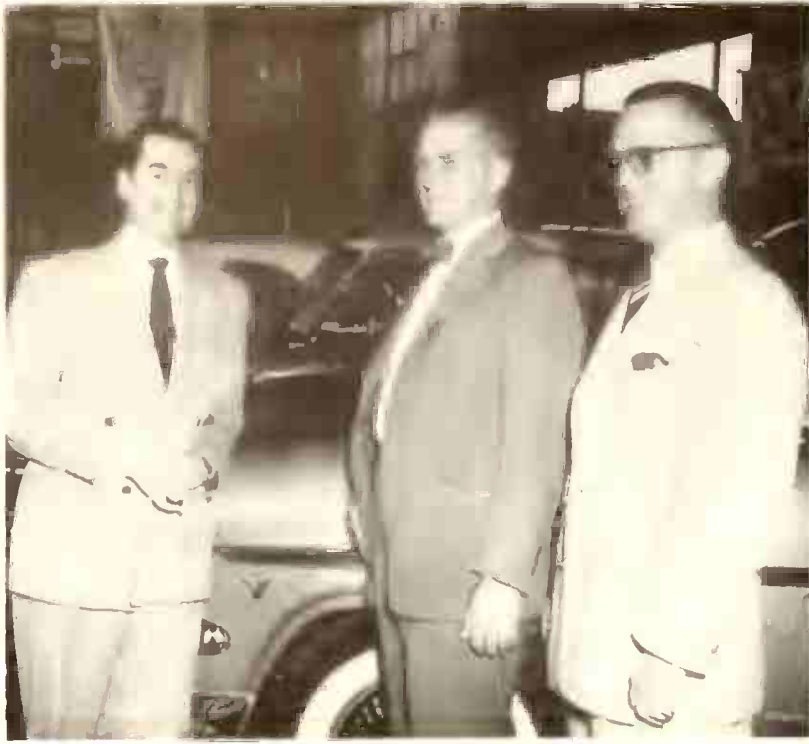
Set your stage for the commercial as authentically as possible. Housewives should be in the kitchen, businessmen in an office. Every background element should contribute to the sales impression which the commercial is trying to make.

10. Sell the "sizzle not the steak"



More than ever on television, Elmer Wheeler's famous slogan becomes important. Food products are particularly subject to this type of selling. Show the foods in such a way that they look "good enough to eat." Wherever possible, show them being made, being eaten in enjoyment. Favorable sensory impressions of a product make the viewer feel that he can "almost smell them cooking." This is what sells merchandise.

.....
It is possible to increase the effectiveness of your television commercials with creative thinking and intelligent application of simple selling techniques. The 10 principles mentioned above will not automatically produce perfect commercials. However, adherence to these principles plus common sense will raise the performance levels of the sales messages and eventually sell more merchandise over the counter. * * *



Ford dealer in Wilkes-Barre recently sold 32 used cars as a result of weekly news show (cost: \$148 total) on WBRE-TV, Ch. 28. Customers saw show as far as 70 miles away



Single minute announcement on WKNX-TV, Ch. 57 in Saginaw-Bay City, Mich., sold \$2,364 worth of "Television Rockers" at a cost to the furniture dealer of \$86.34

How well can uhf sell?

In many markets the only television is uhf, but even in mixed vhf-uhf areas advertisers on uhf have gotten 30-to-1 sales returns

The case histories in this report indicate just how effective your tv advertising can be on uhf television stations. They give tangible evidence of success by many varied types of sponsors. Next issue will contain a report on the present-day status of uhf, including data on number of stations, conversion figures, type of competition, market sizes.

In recent weeks headlines out of Washington have painted an oft-dreary picture of ultra-high-frequency television.

Admen exposed to these stories about uhf problems often wind up with this impression: Uhf is itself the problem.

But the real problem which faces uhfers and the one which concerns admen the most is actually not one of "frequency" or "conversion" or "picture quality." As stations themselves see it, uhf's biggest headache today centers around the sort of competitive situation in which uhf station operators find themselves. How uhf stations solve competitive problems within

their markets, if they face them, is often the key to that station's usefulness in a tv station lineup.

As far as advertisers and agencies are concerned, the present hassle over uhf can be boiled down to just four main points:

Point One: There's nothing "wrong" with uhf as a medium of tv transmission. It has its own special characteristics. Some are good; some are bad. It is more limited in its range than vhf, in most cases. In intermixed markets viewers must often be persuaded to convert their sets to pick up uhf. But uhf is just as much "television" as is vhf.

Point Two: As an ad manager or

timebuyer you're on shaky grounds when you make any sweeping "don't buy" rules about uhf. According to the FCC, eventually some 20,000,000 people will look to uhf as their *only* form of tv. You can't even generalize about uhf in intermixed situations. Too many uhf stations are winning their uphill battle for audiences and high conversion rates in the face of stiff vhf competition.

Point Three: You have a bigger stake in uhf than you think. Statistics show that competitive tv markets nearly always show a lower cost-per-1,000 tv homes for advertisers than do non-competitive markets. Uhf is still the only way by which the time-clearance logjam in one-station vhf markets can be broken.

Point Four: Few uhf operators want special favors or expect advertising charity. But they do ask to be examined on their own merits. The national advertiser who fails to examine the uhf-only and uhf-vhf markets one at a time is taking a chance, the tv broadcasters in the upper spectrum say, on missing a good tv time slot or a good "growth opportunity."

This is not an idle broadside on the part of uhf operators hankering for tv business. Uhf stations feel they are in a good position to help advertisers like the ones described below:

- The lately arrived network advertiser who has had to take some bad time slots on jam-packed vhf outlets in what used to be big one-station markets. Advertisers will often find that their network tv ratings in these markets, due to the fact that they are on the air in margin slots because of general crowding of network shows, are barely as good as the national average rating. Sometimes they are several notches below the national level. Uhf stations in these intermixed markets can sometimes offer time slots with a better audience potential—and at lower cost.

- The national spot advertiser who wants to establish good franchise slots. It was the willingness to pioneer, back in 1948 and 1949, that enabled advertisers like Bulova, Benrus, General Foods and the cigarette companies to move in on nighttime Class A tv spot periods and stay there. As network programs next to these slots grew in

(Please turn to page 94)

UHF STATION RESULTS

Winston-Salem, N. C. (WTOB-TV; Ch. 26): Twin City Packing Co. bought a 15-minute segment of locally produced tv barn dance show, "Hoedown Party," opposite CBS TV's "Jackie Gleason." Show boosted sausage sales 60%, over-all sales 30%. No other advertising was used.

* * *

Wilkes-Barre, Pa. (WILK-TV; Ch. 34): This outlet, one of two uhf outlets in city, does strong local program job in addition to ABC TV, DTN service. Grant Tool Co. averages 150 orders for Gay Blade per announcement. Popular "Carousel" show sold 1,000 pairs of socks in one week for Hub store. Tv drive for "The Robe" brought second biggest day's gross in local Paramount theatre's history.

* * *

Columbia, S. C. (WCOS-TV; Ch. 25): This ABC TV affiliate competes with both a uhf and a vhf station in its area, but has racked up some good sales results. Last winter, one spot announcement for Hillman's Sporting Goods store sold 18 English bicycles at \$64.95 apiece. Winter business for the firm was generally 10% higher. Hillman's now rates uhf over newspaper, direct mail media.

* * *

Baton Rouge, La. (WAFB-TV; Ch. 28): Although market is due to become intermixed in September, uhf outlet has had a good chance to establish itself, build an audience. Local Admiral dealer used a full-page ad in local paper, sold one range. Then, he tried one five-minute show on WAFB-TV, sold 14 ranges. Dalton's Department store used one live minute spot, promptly sold 400 dozen sets of glassware to uhf viewers. Kean's Laundry sponsors filmed "I Led 3 Lives," soon rolled up 20% increase in fur storage business.

* * *

Muncie, Ind. (WLBC-TV; Ch. 49): Station serves over 71,000 uhf homes in its market, is affiliated with all four networks, says "there's nothing wrong with uhf technically." Uptown Tire Sales, sponsor of late news show, showed third highest percentage of increase in sales of Armstrong tires in entire U.S. Chevrolet dealer sold six new cars as the result of one 15-minute d.j. telecast.



Rotisseries on the air

Television demonstrations help bring baby industry into \$72 million annually class within a year

In the fifth century A.D. Hungarians rode meat soft under the saddle. Culinary refinements progressed until 13th Century France where one chef claimed the only way to cook an egg was to place it inside a pigeon, put the pigeon inside a duck, the duck inside a pig, the pig inside an ox, roast the ox slowly on a spit, throw away the ox, pig, duck and pigeon but, mmm, boy, what an egg!

During the past two years rotisserie manufacturers have been using television to persuade American housewives that the only way to make an egg, duck, cutlet, or even pie, for that matter, is on one of the many brands of rotisseries currently flooding the United States market.

Rotisseries had been sold earlier than two years ago. Some pioneer broiler manufacturers say as long as 15 years ago. But it was not until 1953, when Broil-Quik and Roto-Broil took their story to television, that housewives in large numbers realized

round-up

the rotisserie is an electronic wonder they cannot do without. This sudden fad in electrical home appliances represented a national broiler sales jump from \$7,200,000 in 1951 to \$13,172,000 in 1952. The big jump was in 1953—to \$72.4 million. (Figures from

Electrical Merchandising, January 1954.)

The two leaders in the broiler field, Peerless Electric (manufacturers of Broil-Quik) and Roto-Broil Corp. of America (manufacturers of Roto-Broil) call their products "television babies."

According to industry sources Broil-Quik and Roto-Broil together account for over 60% of total national rotisserie sales. Nine other electric appliance manufacturers produce broiler-rotisseries, but none of these promotes rotisseries with either the aggressiveness or the budget of the two independents who're the giants in this field.

Here, then, is how these two rotisserie giants (Broil-Quik and Roto-

Roto-Broil's locally placed cooking show, "Roto Magician," sells housewives on versatility of firm's electronic cooking appliance.

Lester Morris, star of this 15-minute film show, gives in-store demonstrations, as shown below, in major markets where film series is telecast



Broil) made America rotisserie-conscious.

Broil-Quik was introduced by Peerless Electric in January 1951. Until 1952, however, advertising was mostly local newspaper advertising in New York. Broil-Quik's first and major market. Despite the modest advertising effort through Zlowe Agency until 1953, the firm claims to have grossed \$2 million in 1951—then, as result of expanded distribution, \$4 million in 1952.

When Broil-Quik entered production in 1950, the firm had only three competitors in the infra-red broiler line. By 1953, some 10 other firms had entered the field—one of them, Roto-Broil Corp. of America, which had a particularly aggressive advertising program. To hold its Number One sales position against the increased competition, Broil-Quik stepped up its own advertising.

Broil-Quik's budget for 1953 was \$500,000. In the beginning of the year Max Steinbook, Broil-Quik's president and advertising strategist, leaned heavily toward full-color page ads in such national magazines as *Saturday Evening Post*, *Good Housekeeping*, *La-*

The rotisserie business: a quick look at its history and advertising

History: A step child of the electrical appliance industry for 15 years, rotisseries began showing sales strides in 1951 and 1952 as a result of aggressive advertising on the part of newcomers Broil Quik and Roto Broil. Both firms fight over New York, country's most lucrative rotisserie market.

Advertising: Until Roto Broil's entry into the race in 1953, Broil Quik was Number One. Budget was split between magazines, newspapers and tv. Then Roto Broil put over 80% of its budget into spot tv programming and rose to Broil-Quik's sales level within a year. Broil-Quik fights back with tv.

Problems: Because its owners are independents and newcomers in electrical appliances, the rotisserie business lacks the distribution outlets to grow smoothly with increased demand. Price cutting by New York discount houses and a price war between the two giants cut deep into their profits.

dies' Home Journal. His idea at that time was to build Broil-Quik as a prestige product with class-appeal advertising.

By mid-year, however, it became apparent that Broil-Quik's major competitor, Roto-Broil, was throwing the entire weight of its advertising budget into tv. Broil-Quik reexamined its budget.

At the beginning of 1953 Broil-Quik

had planned to split the \$500,000 budget this way: 40% for national magazines; 20% tv; 20% for newspaper ads; 20% point-of-sale.

By summer 1953 Steinbook became convinced that tv should come in for a larger share of Broil-Quik expenditures. In New York alone Broil-Quik bought into four tv shows: the first half of *The Jerry Lester Show*, WABC
(Please turn to page 90)

Peerless Electric Products sells its Broil-Quik via woman-appeal tv shows like NBC TV's "Home" show. Below, J. Lanigan, NBC Eastern

sls. mgr., Arlene Francis, star of "Home," H. J. Holbrook, Peerless v.p., and Max Steinbook, pres., sign for Broil-Quik participation



Irresistible!

As captivating... as beguiling... as irresistible today on television
as she has always been on stage, screen and radio.

As hostess and often star of *Crown Theatre*,*
Gloria Swanson consistently outdraws her competition
—including top network shows in many major markets.

And as the fascinating focal point of a complete
merchandising follow-up, she has the kind of appeal
that makes her public a *buying* public.

To assure your product an enthusiastic welcome,
make an entrance with Gloria Swanson.

We'll be happy to introduce you.

CBS TELEVISION FILM SALES

in New York, Chicago, Los Angeles, San Francisco,

Dallas, St. Louis, Detroit, Atlanta and Boston.

Distributor in Canada: S. W. Caldwell Ltd.





NEW AND UPCOMING TV STATIONS



I. New station on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REF
				VISUAL	AURAL					
MISSOULA, MONTANA	KGVO-TV	13	1 July	60	30	CBS	0	NFA	Mosby's Inc. A. J. Mosby, mgr. Dick Coon, prog. dir.	Gill-Perna
ENID, OKLAHOMA	KGEO-TV	5	15 July	100	50	ABC	0	50	Streets Electronics, Inc. George Streets, sec'y & mgr. P. R. Banta, pres. Tom Belcher, comml. mgr.	John Pearson
INDIANAPOLIS, INDIANA	WISH-TV	8	1 July	316	158	basic ABC primary: NBC, DuMont, CBS	1	427	Universal Bdstg C. Bruce McConnell, pres. Robt. McConnell, v.p. & gen. mgr.	Bolling Co.
DECATUR, ALABAMA	WMSL-TV	23	4 July	21.5	12		0	NFA	Tennessee Valley Bdstg Frank Whisenant, pres. Bill Guy, genl. mgr.	Walker
TERRE HAUTE, INDIANA	WTHI-TV	10	20 July	316	158	CBS, DuMont	0	101	Webash Valley Bdstg Co. Anton Hulman Jr., pres. Jim Higgins, genl. mgr.	Bolling Co.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
					VISUAL	AURAL				
DOTHAN, ALABAMA		9	2 July		55.6	27.8	0	NFA	Ala-Fla-Ga Bdstg. Charles Woods, pres. J. T. Thrower, v.p.	
HENDERSON, NEVADA		2	2 July		10.96	5.48	0	NFA	Southwestern Pub. Co. Donald W. Reynolds, pres. A. E. Calahan, v.p. Theodore Nelson, sec'y.	
DAYTONA BEACH, FLORIDA	WMFJ-TV	2	8 July		1.26	.72	0	NFA	Telrad, Inc. W. Wright Esch, pres.	McGillvra
TULSA, OKLAHOMA		2	8 July		100	50	0	NFA	Central Plains Enter- prise** Wm. Skelly, pres.	

III. Addenda to previous listings

Since SPONSOR's 28 June listing, three more television stations have gone off the air but retained their permits. An-

OFF THE AIR

PRINCETON, Ind., WRAY-TV, uhf ch. 52. Began operating 6 Dec. 1953, ended 15 July 1954.

DULUTH, Mich., WFTV, uhf ch. 38, began operating 31 May 1953, ended 15 July 1954.

other station has suspended operations temporarily. Two more stations have relinquished their c.p.'s (raising the

HOUSTON, Tex., KNUZ-TV, uhf ch. 39, began operating 10 Oct. 1953, ended 25 June 1954.

PITTSBURGH, Pa., WKJF-TV, uhf ch. 53, began operating 14 July 1953, ended 2 July 1954

number of c.p.'s returned to the FCC to 34). All six stations mentioned below are uhf outlets.

C.P.'s RELINQUISHED

CHAMPAIGN, Ill., WCUI, uhf ch. 21 (FCC cancelled c.p. for lack of prosecution).

PITTSFIELD, Mass., WBEC-TV, ch. 64 (FCC cancelled at request of grantee).

BOX SCORE

U. S. stations on air, incl.
Honolulu and Alaska (18
June '54)
Markets covered

377
235

Post-freeze c.p.'s granted (ex-
cluding 30 educational grants;
18 July '54)
Grantees on air

554¹
273

Tv homes in U. S. (1 June
'54) 30,411,000\$
U.S. homes with tv sets (1
June '54) 61%\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 July and 20 July or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ††n

most cases, the representative of a radio station which is granted a c.p. also represents the tv operation. Since at presstime it is generally too early to confirm tv representations of a grantee, SPONSOR lists the reps of the radio stations in this column when a radio station has been given the c.p. grant. NFA. No figures available at presstime on sets in markets. ‡This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC. ††KVOO, Tulsa, owns 52% interest in permittee.

Tricks like this... are sure-fire. They lift TV audiences right out of their seats—especially when spotted in "live" shows. Easy to produce, too—entertainment or commercial—when you **USE EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.

Fort Lee, N. J., Chicago, Ill., Hollywood, California

HERE'S A TIP. Do it in COLOR.
Chances are, you'll be needing it.

His viewers think he's the
**SMARTEST MAN IN
SAN FRANCISCO**

(his local sponsors think they are!)



Time isn't always available on "William Winter and the News," San Francisco's longest continuously-sponsored program (one segment by the same sponsor for over five years).

As this is written, it is, and it's worth checking for William Winter means sure-fire penetration of Northern California.

Consistently among the top ten multi-weekly TV programs since 1952 (something no other local origination can boast), "William Winter and the News," with Winter's startlingly accurate analysis of world and national events, has an almost fanatically loyal and responsive audience of thinking Californians.

Ask your Katz man about this "open Sesame" to sales.



SAN FRANCISCO, CALIF.

... affiliated with CBS and DuMont Television Networks

... represented by the Katz Agency

Tv film shows recently made available for syndication

Programs issued since March 1954. Next chart will appear 23 August

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Jet Jackson, Flying Commando ¹	Screen Gems	Screen Gems	30 min.	26
Rin Tin Tin ¹	Screen Gems	Screen Gems	30 min.	26
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	26
CHILDREN'S				
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
Telecomics	Natl. Telefilm	Natl. Comics	30 min. 15 min.	52 168
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.	26
COMEDY				
Meet Corliss Archer ¹	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Stuart Reynolds	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
Douglas Fairbanks Presents	Interstate Tv	Dougfair Prod.	30 min.	39
Fabian of Scotland Yard	Telefilm	Trinity Prod.	30 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town ¹	UTP	Gross-Krasne	30 min.	26
Paris Precinct	MPTV	Etoile Prod.	30 min.	39
Sherlock Holmes Tales of Tomorrow	MPTV TeeVee	Sheldon Reynolds G. Foley	30 min. 30 min.	39 26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Ethel Barrymore Theatre	Interstate Tv	Interstate Tv	30 min.	13
The Falcon	NBC TV Film	Federal Telefilms	30 min.	39
The Heart of Juliet Jones	MPTV	Charles Irving	30 min.	26
The Lone Wolf	United Tv Programs	Gross-Krasne	30 min.	39
The Star and the Story ¹	Official	4-Star Prod.	30 min.	39
The Whistler ¹	CBS TV Film	Leslie Parsons	30 min.	39
Vitapix Feature Theatre	Vitapix	Princess Pictures	53 min. 65-80 min.	26
Waterfront	United Tv Programs	Roland Reed	30 min.	26

Show name	Syndicator	Producer	Length	No. in series
EDUCATIONAL				
This is Charles Laughton	TeeVee	Gregory Harris	15 min.	26
Walt's Workshop	Reid Ray	Reid Ray	30 min.	26
HILLBILLY				
Juniper Junction, U.S.A.	Essex Films	Fotovox	30 min.	26
Town & Country Times ³	Official Films	Byron Prod.	30 min.	26
MUSIC				
Florlan ZaBach Show ¹	Guild Films	Guild Films	30 min.	39
Frankie Laine Show ¹	Guild Films	Guild Films	30 min.	39
Horace Heldt Show ¹	Consolidated Tv	Geo. Bagnall	30 min.	26
Nickelodeon Series	Geo. Bagnall		15 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music ²	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures In the News	Sterling	Telenews	15 min.	26
SPORTS				
Great Guys and Goats	United World	Zach Baym	3 min.	18
Jalopy Races from Hollywood	HarriScope	HarriScope	30 min.	26
Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.	52
Sports Mirror	Geo. Bagnall	Wickham Films	15 min.	26
The Big Playback ³	Screen Gems	Screen Gems Telenews	15 min.	26
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
VARIETY				
Oate with a Star ¹	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
Tv Kitchen	Kling Studios	Kling Studios	30 min.	26

¹Sold to Rheingold in California, N. Y. C., New Haven and Binghamton. Other markets available for sale to local sponsors. ²Sold to Pacific Telephone in California, Washington and Oregon. Other markets available to local sponsors. ³Available in color. ⁴Available 1 September. ⁵Ethyl Corp. has show in 55 markets. Best available for local sponsors. ⁶The Wander Co., Chicago (Ovalline) is sponsoring the show nationally under the title, "Captain Midnight." A separate series is available for local sponsors in the markets not covered by Ovalline. SPONSOR invites all tv film syndicators to send information on new films.

**NOW! ON
RADIO!**

ZIV'S NEW *SALES* C

Hollywood's Dynamic
DAVID BRIAN
in the powerful role of

"Mr. Dist

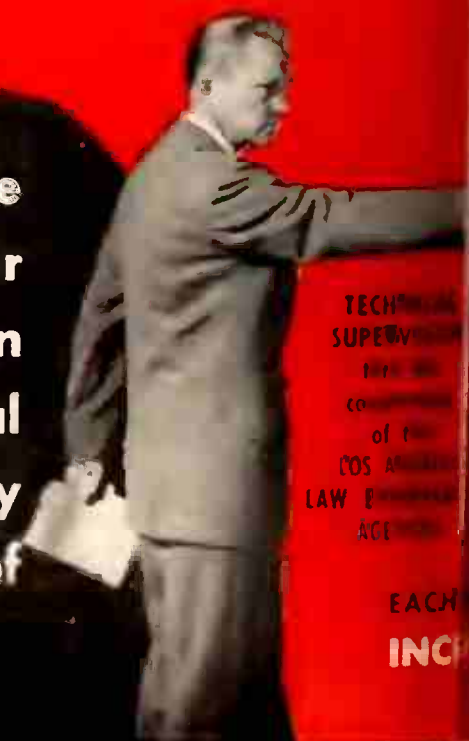
THE BEHIND-THE-S

▶ **MYSTERY ON THE AIR**
is practically
**YOUR GUARANTEE OF
SUCCESS!**

HAVE YOU SEEN THE B.A.B. SURVEY
OF "THE CUMULATIVE AUDIENCE OF
RADIO MYSTERY DRAMA PROGRAMS"?

1944

Champion of the
people, defender
of truth, guardian
of our fundamental
rights to life, liberty
and the pursuit of
happiness.



TECHNICAL
SUPERVISOR
of the
LAW
EACH
INC

CHAMPION FOR RADIO ADVERTISERS!

Act Attorney

DRAMA OF OUR **LAW ENFORCERS** IN ACTION!

TESTED and PROVED . . .

No.1 MYSTERY on the Air!

HIGH RATINGS! 1st **NATIONALLY**
in survey after survey* . . . for 12 years among
the nation's top-rated shows.

*National Hooper and local Pulse ratings on request.

LONG-TERM RENEWALS!

Renewed for 12 consecutive years by one of the
largest firms** in a highly competitive field.

**None on request.

SENSATIONAL SALES RESULTS!

During this 12 year period, the sponsor's annual
sales increased nearly 300%.***

***From \$17½ million to over \$45 million.

YOUR'S ARE RESULTS SHOW ONLY FOR
EXCLUSIVELY IN YOUR MARKET!

COMPLETE STORY WITH 3 SPONSOR IDENTIFICATIONS

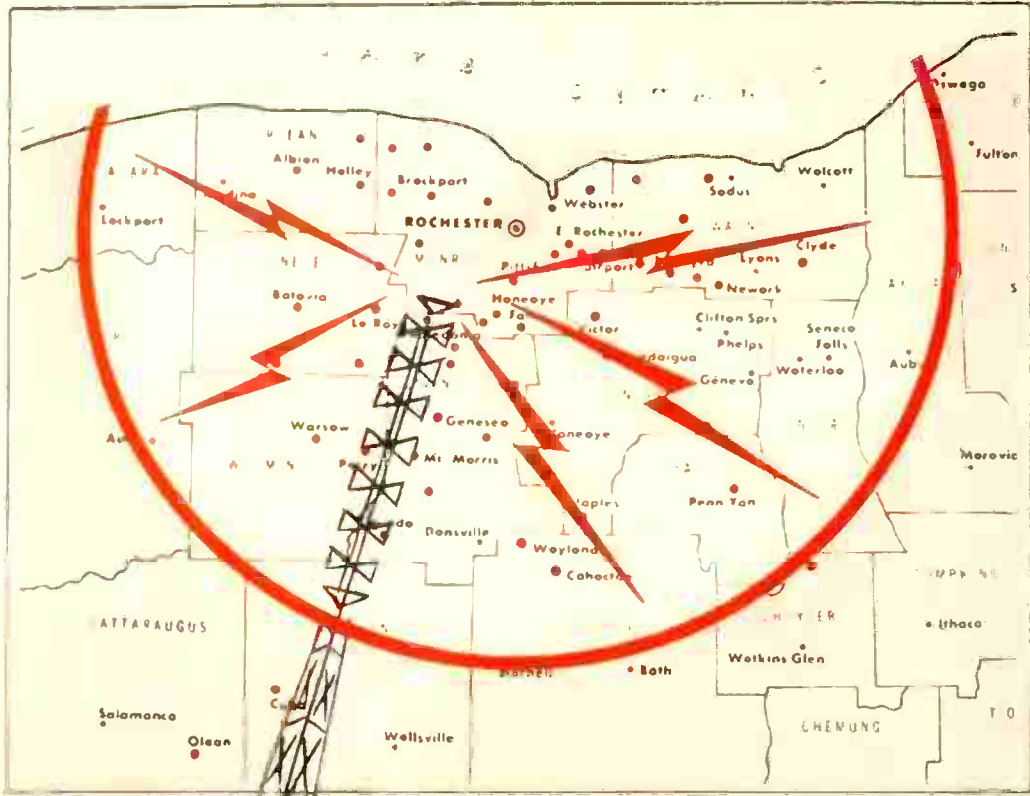
3 FULL-LENGTH SELLING COMMERCIALS!

▶ *Dramatized So Vividly*
listeners live the
**ADVENTURE, EXCITEMENT
AND ACTION**

as MR. D. A., HARRINGTON and MISS
MILLER match wits with the underworld.

Get in touch with us now . . . wire, phone, write for full
FACTS ON THIS NEW SALES PLAN FOR ADVERTISERS!





NOW 125,000 WATTS!

TOWER POSITION..... HIGHER!
WATTAGE..... TRIPLED!
MARKET COVERAGE... SATURATION!
—and a big plus!!!

Fantastic is the *word*—the word for the way viewers of the Rochester area have, during these first eight months, welcomed Channel 10 into their living rooms. It's the word, too, for the way local, national and network sponsors have gobbled up our time . . . that, of course, is what *top* programming does for a station!

Just look up the Rochester Spring "Hooper"* yourself—check rates—study our coverage map above—then consider this new Channel 10 up in power! . . . We'll *wager* you'll be asking us for availabilities!

* **DAYTIME ON CHANNEL 10.**—The strong CBS daytime shows plus our own smash local participating programs offer many 15 to 20 ratings, some adjacencies to ratings 21 up to 29—yet at our low, low class "C" rates.

CHANNEL 10 VHF
 CBS BASIC • ABC AFFILIATE
 OPERATED SHARE TIME BY
 WHEC-TV • WVET-TV
ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

WPEN goes all out to promote Miss Universe

Radio station WPEN in Philadelphia undertook to introduce, promote and air the judging of the local run-off of the "Miss Universe" contest recently—and did the whole job in less than 100 hours. It was the sole medium through which the contest—for "Miss Eastern Pennsylvania"—was promoted.

WPEN executives made plans for production and promotion of the contest in conjunction with the Patricia



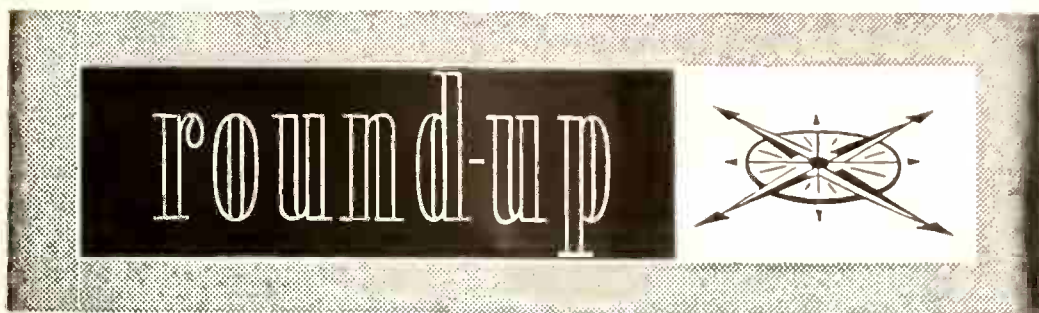
Steve Allison with Miss Eastern Pa. finalists

Stevens Finishing School for Models and Career Girls, completed them on Tuesday, 29 June. First announcement of the contest was aired that night on the *Steve Allison Show*, a late-night gabfest on WPEN. By early noon on Wednesday, the first entrants arrived at the Patricia Stevens School and the screening was on. By Friday, six judges were named. On Saturday at 12 noon, the finalists were selected.

The finals of the contest were scheduled for midnight airing in the WPEN studios on the *Steve Allison Show*. Crowds started to arrive at 6 p.m., filled the studio to capacity by 9:45. By 10:15 p.m., police had to be called to control the crowds wanting to enter the studio. Considerately, the station supplied street amplifiers so that the overflow outside could at least hear the goings-on.

The contest began at 12:05 a.m. and Miss Eastern Pennsylvania (Elaine DuFeen, 22) was picked at 1:40 a.m.

★ ★ ★



WLSL 'Sidewalk Radio Studios' attract public, aid sponsors

Radio station WLSL in Roanoke, Va., has moved its studios to a street corner in the heart of that city's downtown district. Object: to exploit itself and to bring its operation closer to the public. Result: greatly hyped public interest and upped sales for sponsors.

The WLSL studios (which opened Memorial Day) are set up and decorated with a view to being eye-catching and appealing to passersby. Officials of the station estimate that during 18 hours of each day, some 24,000 persons pass by the corner (First Street and Church Avenue) on which the studio is located.

Since the opening, thousands of people have visited the studios, the station reports. Spectators are invited to participate on local shows and inspect radio equipment. Each guest is given a map illustrating WLSL air coverage.

Sponsors are profiting from the new setup, too. Merchandise of advertisers using the station is on display in the large windows of the studios as well as within. These displays are enhanced by the carnival atmosphere of the studios, promoted mainly by a red-and-white striped canopy which covers the entire ceiling. Sponsors exhibiting products include Singer Vacuum Cleaner, Hammond Organ, General Tire, Sunnyside Awning Co.

Pedestrians looking in the windows can learn the latest in weather, news and sports, as well as the program on

Carnival air of street studio stops passersby



the air at the moment. A large thermometer, a clock and weather forecast dial, a sports scoreboard, an Associated Press teletype machine and an easel with title cards of programs make this possible.

One-third of the studio space is occupied with a record and transcription library for the convenience of disk jockeys. The walls feature pictures of local and network air personalities.

Since it has established the new "Sidewalk Studios," WLSL reports, it has found "fresh vitality" for operation. ★★★

Crosley stirs summer air with "Operation Sunburst"

"Audiences and sales are like plants -- they wilt when not watered with good programs, strong advertising, potent promotion, meaty merchandising." This is the philosophy under which the Crosley Broadcasting WLW radio and tv stations are running their \$100,000 summer promotion, "Operation Sunburst," for the fourth year.

"Sunburst" revolves around three major efforts (in addition to a publicity barrage through a variety of outlets):

1. A "Famous Face" contest, which started 1 July. One section per day of a jigsawed face of a famous person is flashed on the tv screens. Each day, a new section of the face is added, as is an additional prize. The first 10 viewers to identify the face receive prizes, then compete against each other to identify a second "Famous Face." Winner gets a huge jackpot.

2. A premium package to move products. This is a set of six 15-ounce glass tumblers, decorated with pictures and signatures of the leading WLW radio and tv stars. It is available to persons who mail in \$1 and proof-of-purchase of any product advertised on one of the Crosley outlets. This widespread merchandising program has over 20,000 outlets; some 220,000

pieces of point-of-sale display material have been distributed by WLW's merchandising field forces, marking "Sunburst" items which can be used to procure the glassware.

3. Building interest in programs by putting shows on tour, strengthening talent ties with audience. Shows toured (in studios at Dayton and Columbus as well as Cincinnati) include: Ruth Lyons' 50-50 Club, *Midwestern Hayride*, *Walter Phillips Show*. ★★★

Muzak offers broadcasters first crack at rights

In a new, large-scale expansion, the Muzak Corp. is offering established broadcasters first chance to obtain exclusive franchises to the firm's background-music library. This applies in virtually every U.S. market of 50,000 or more.

Sparking this move is a new magnetic tape playback instrument, which practically runs itself. It automatically starts, stops, pre-selects specialized music as desired, reverses itself and changes tracks, rewinds, shuts itself off, even switches on a companion tape machine to start the process all over.

Heretofore, due to economic factors, including the high cost of maintenance of manual disk turntable operation, Muzak has restricted franchise operations almost entirely to markets of 200,000 or more. But the new high fidelity mechanism has so reduced basic costs that franchises can now be supported in markets of 50,000 or more.

Muzak's background-music library currently embraces over 7,000 selections. Restaurants, banks, hotels, factories, offices, supermarkets and other organizations in major markets have been using Muzak's system for 20 years. ★★★

Briefly . . .

WSAZ-TV, Huntington, W. Va., issues a small folder to aid lady and gentleman program guests in their tv appearances. It suggests proper apparel and makeup, points out meanings of cues and hand signals, gives general instructions on before-camera behavior. Ladies, for instance, should wear plain pastels or greys, no white dresses, no large brim hats, shiny jewelry or eye shadow. Gentlemen should prefer
(Please turn to page 105)

for a
BIG selling
job-use the



WTRF-TV

NBC Primary • ABC Supplementary
represented by Hollingbery
Robt. Ferguson • VP & Gen. Mgr.
Phone Wheeling 1177
Radio Affiliates WTRF & WTRF-FM

Film notes and trends

Color tips: In New York earlier this month, Dr. Alfred N. Goldsmith, consultant to RCA and board chairman of the National Television Film Council, relayed to an audience of agency men and film producers several key tips NTFC has learned through experiments with color film commercials on closed-circuit colorcasts:

1. *Shoot "balanced" color.* Says Dr. Goldsmith: "Make the film right to begin with. Don't worry about trying to unbalance deliberately in order to correct for any shortcomings in the tv color equipment. If the colors look right on film, they'll look right on the air."

2. *Screen under tv conditions.* Don't have your commercial run-throughs and critical sessions in a projection room with a big screen. Project it on a 19-inch screen, or from behind ground glass about the same size. You'll get a better idea of how your colors will look, and will be able to tell if you're crowding in too much.

3. *Shoot in closeup.* Long shots should be as brief as possible in color commercials, NTFC feels. Reason: In long shots, colors tend more to merge; details and contrasts are lost. A red-and-white checked tablecloth, for instance, looks properly checkerboard in closeup, but blends to over-all pink in long shots. Flesh tones are far better in closeup. Makeup is about the same as for any standard color film shooting.

4. *Use optical sound.* Color film projectors aren't yet developed to handle the magnetic sound tracks now becoming popular in much film work, although they probably will be in the future. Plan all sound for standard optical sound tracks.

5. *Get expert opinion:* Network film men and engineers have now reached the degree of familiarity with color film problems, Dr. Goldsmith feels, where they can view a regular projected color screening and then tell you how it will look on color tv. It isn't

necessary to wait for closed-circuit facilities, which are in great demand for other test work.

▼ ▼ ▼
Who buys 'em? A recent ABC Film Syndication sales analysis of three of its syndicated tv properties sheds some light on whether the heaviest buyers of film shows are stations, agencies or clients.

The sales breakdown was computed for three of ABC Film's properties, *Racket Squad*, *The Playhouse* and *John Kieran's Kaleidoscope*.

Out of a total of 83 sales of *Racket Squad* at the time the analysis was done 40, or 48% of the sales were made to stations; 38, or 46% were to agencies, and five, or 6% were to advertisers.

An analysis of *The Playhouse* indicates that 20 out of a total of 30 sales, or 67%, were made to agencies; 10 sales, or 33%, were to stations and none were made direct to advertisers.

For *Kaleidoscope*, the sales breakdown showed the majority of sales were made to the stations. Of a total of 11 sales 9, or 82%, were to stations. There was one sale (9%) to an advertiser and one (9%) to an agency.

▼ ▼ ▼
"Lone Wolf" promotion: United Television Programs has just launched a "showmandising" campaign for its *Lone Wolf* half-hour tv film series which permits sponsors of the show to tie in items ranging from beer glasses to cuff links.

UTP has made available a wide range of display material as well as film trailers and slides, bumper streamers and *Lone Wolf* stationery. Items which tie in with the show include beer and cocktail glasses, tie clasps, cuff links, earrings and lighters.

According to Wynn Nathan, vice president in charge of sales for UTP, promotion and merchandising campaigns similar to the one outlined above will be an integral part of all new syndicated film products in the future. He emphasized that sound merchandising can help bring the local or regional sponsor into direct, effective competition with a national sponsor.

★★★

Professional

45 RPM EQUIPMENT

for every
studio set-up

RCA offers the most complete line of professional 45 RPM equipment in broadcasting, including: turntables, conversion kits, individual components—everything required to meet the specific plans of your station.

● For fine-groove 45's and 33 $\frac{1}{3}$'s (exclusively)—up to 12". Specify RCA's "studio-proved" BQ-1A turntable. Only 28" high, 20" wide, and 16 $\frac{1}{2}$ " deep, this unit is designed specifically for 45's and 33 $\frac{1}{3}$'s—up to 12" diameter. Complete with lightweight tone arm, filter, 1.0 mil pick-up, and a cabinet. Order MI-11808/11806/11874-4. (Without cabinet, order MI-11806/11874-4.) Immediately available from stock.

● For 33 $\frac{1}{3}$, 45, 78-transcriptions. Specify RCA's deluxe BQ-70F Turntable—newest edition of RCA's famous 70-series transcription equipment. This high-quality unit includes a lightweight tone arm, a filter, a 1.0 mil pick-up (for fine-grooves), and a 2.5 mil pick-up (for standards). Order MI-11818/11885/4975/11874-4/11874-5. (Without pick-up and filter, order MI-11818.) Available in 30 days.

● For "45's"—on your present RCA 70C, 70D, or 70E Turntable. To play "45's" on 70C, 70D, or 70E turntables, you simply install the RCA 45 RPM Conversion Kit that fits your set-up. Check here for the kit you need. Available in 30 days.

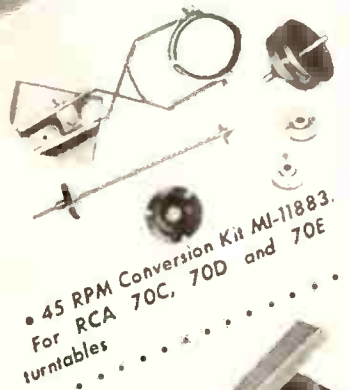
- (1) Complete 45 RPM Modification Kit, including record adaptor plate, tone arm, 1 mil pick-up, and filter. MI-11883 11886 11885/4975 11874-4.
- (2) For 70C, 70D, and 70E turntables already equipped with MI-4975 filter—specify kit MI-11883 11886, 11885/11874-4.
- (3) For 70C, 70D, and 70E turntables already equipped with MI-4975 filter and MI-11874-4 pick-up—specify kit MI-11883, 11886.

RCA professional 45 RPM equipment can be ordered direct through your RCA Broadcast Sales Representative. In Canada, write RCA Victor, Ltd., Montreal.

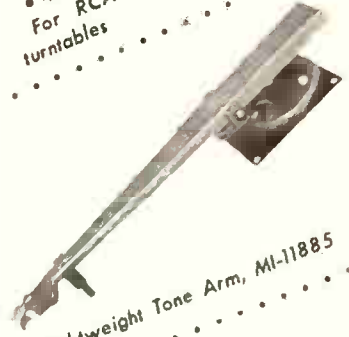
Pioneers in AM Broadcasting for over 25 years



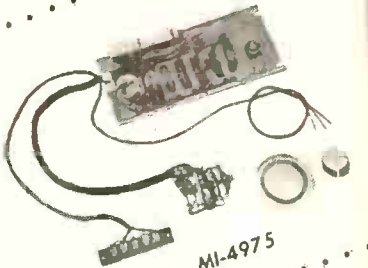
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.



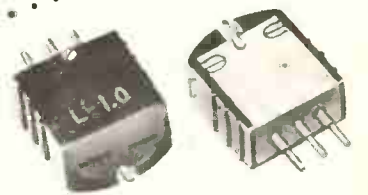
● 45 RPM Conversion Kit MI-11883.
For RCA 70C, 70D and 70E
turntables



● Lightweight Tone Arm, MI-11885



● Reproducer Filter, MI-4975



● Lightweight Pickup Heads,
MI-11874-4 MI-11874-5



● 45 RPM Record Adaptor, MI-11886



New 146-page Broadcast Audio
Equipment Catalog. Free, from
your RCA Broadcast Sales
Representative

BQ-1A Turntable. For "fine groove"
33 $\frac{1}{3}$ or 45 rpm's

BQ-70F 3-Speed Turntable. For
best quality reproduction 33 $\frac{1}{3}$,
45, or 78 rpm's

EVERY 27 SECONDS SOME



BODY WRITES TO WBC

in the first five months of 1954 . . .

10,094 people wrote to WBZ-WBZA, including 15,000 who requested a snowfall map offered in just six announcements.

8,830 wrote to WBZ-TV. And last year a *sponsor* got 71,759 responses to *one* of its amateur shows.

2,229 wrote to KYW . . . 2,024 of them for health booklets in just two weeks.

3,122 wrote to WPTZ. And during this time, in addition, *one sponsor* heard from 35,467 listeners to his show.

15,723 wrote to WOWO. One week brought \$2,320 in \$5 orders for a garden product.

45,749 wrote to KDKA. In six weeks, 8,816 of them from 131 counties, 19 states and Canada sent quarters and boxtops for gladiolus bulb premium offer.

39,610 wrote to KEX. A two-week Valentine Day contest drew 5,511 entrants.

You see. People don't just tune to the WBC stations. They do something about what they hear. That's *Audience Action!* If you want to hear more, call your nearest WBC station or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York. Ask about substantial multiple station discounts on the *Audience Action* stations, too.

VESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston; KYW • WPTZ (TV), Philadelphia; KDKA, Pittsburgh; WOWO, Fort Wayne; KEX, Portland, Oregon
Represented by: FREE & PETERS, INC.
444 Madison Avenue, New York 22, N.Y.

1

in the morning!

1

in the afternoon!

1

in the evening!

IN

Winston-Salem

NORTH CAROLINA

... the hub of a rich, fast-growing 15 county market in the industrial heart of the ...

1

State in the South

Whatever your product or service—you will sell more of it faster to more people when you use the

1

STATION

NBC

AFFILIATE

600 KC—5 KW
AM - FM

WSJS

Represented by
HEADLEY-REED CO.

AGENCY
AD LIBS



(Continued from page 10)

Next—put this device up front in your copy (which is probably a minute's length or more). Then in the body test *superimpose* the phrase at least once. Then at your sign-off, reiterate.

You are now assured of "playback" for your major point. Start practicing taking bows. You're in. Your copy sings—it is "proven" effective.

Now there are a few more tricks to master. Have you secondary copy ideas to register, too, like "it is also beautiful" or "movie stars use it" or "there's a new low price." Choose from these research-sure techniques.

If yours is a food product, someone has to be seen (in tv) eating it *and grinning!* This says "Yum-Yum" which would not be apparent to our public no matter what the words are like. People don't seem to understand that food is edible until the act unfolds before their eyes. But don't forget that smile!

Is your pitch to be done by Mrs. Average Housewife? Then avoid having her wear a mink stole in the kitchen. Research tells us this is atypical. Also—she should not have a British accent. You see most Americans don't. Her choice of words should be reminiscent of the *N. Y. Daily News*—not *The Harvard Law Review*.

More precepts: Don't have many changes of scene or set—maybe just two—because you leave the viewer dizzy and dizziness is not a conducive condition to sales.

Voice-over isn't good—except when used correctly. (A learned man once told me this!)

Well—these are a few world-beating principles. There are more but let's not try to digest too many in the first lesson. Start using them today—and you'll find they may not only rate high on the Research Chart but b'gosh you may even turn out real good commercials! ★ ★ ★

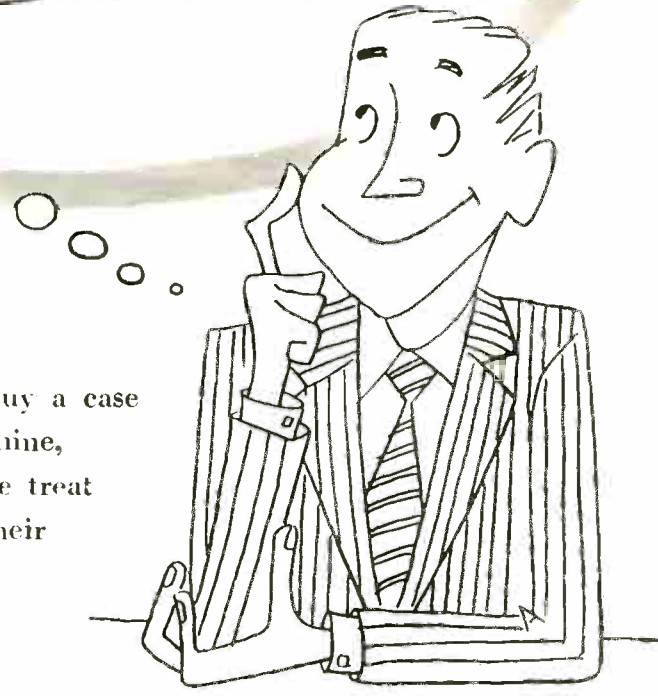
Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.



What can you do with \$73.58?

For \$73, you have lots of choices. You might buy a case of good Bottled-in-Bond Bourbon. Or a genuine, woven-under-water Panama hat. Or maybe treat 150 neighborhood kids to a spree at their favorite soda fountain!



ON WOAY, \$73.58 will buy 13 one-minute spots!

WOAY, Oak Hill, is West Virginia's second most powerful station!
Its 10,000-watt signal covers 21 counties —
delivers a total Nielsen audience of 102,200 radio homes —
delivers an average daily Nielsen audience of 51,320 radio homes!

rite direct for availabilities.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

*=% of Radio Homes in Area

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM

KITCHENS

SPONSOR: Dresser Equipment Co.

AGENCY: Direct

CAPSULE CASE HISTORY: A Hartford firm specializing in new and remodeled kitchens was a bit skeptical about radio as a source of leads. The product cost often ran into four figures and presentation was technically difficult. On the advice of the local station a test vehicle was selected; a program of good, classical music heard on Sunday afternoons. This had adult appeal and would be heard by men as well as women. The commercials were designed to be unobtrusive and included the appearance of the firm's president as kitchen consultant. Result: Show produced many choice leads and sales.

WDRG, Hartford

PROGRAM: Music of Distinction

TABLES

SPONSOR: Blackstone Corp.

AGENCY: Direct

CAPSULE CASE HISTORY: To announce the close-out sale of its subsidiary, the Elite Furniture Co., this Jamestown firm decided on a special campaign of announcements and participations over a six-week period. Ad Manager James E. Peters selected radio "primarily to get penetration in an area encompassed in a 50-mile radius from all sides of Jamestown." The results justified the expenditure 62 to 1: The tables sold brought in more than \$62 of sales revenue for every \$1 spent on radio advertising. Peters adds: "Practically all the purchases outside of Jamestown were attracted by radio."

WJTN, Jamestown, N. Y.

PROGRAM: Announcements

BANK

SPONSOR: The Northern Trust Co. AGENCY: Waldie & Briggs

CAPSULE CASE HISTORY: The Northern Trust Company of Chicago had been using radio for 23 consecutive years as a goodwill builder. In that time the company had increased tenfold. In January of this year, the format of their program was changed. The show and commercials were revamped to cause people to listen more attentively—stereophonic sound was introduced with dramatic readings given by top actors and actresses. William H. Rentschler, Northern's ad manager, says: "The results have amazed us. We like the future of radio."

WMAQ, Chicago

PROGRAM: The Northerners

REAL ESTATE

SPONSOR: Carl Moore

AGENCY: Advance Advertising

CAPSULE CASE HISTORY: Carl Moore, a builder, had 55 new \$9,000 homes to sell in Clovis, Cal. Clovis is located 15 miles outside of Fresno. In order to reach as many potential buyers as possible in a limited time, Moore decided to schedule 50 one-minute spots over KBIF within a six-day period. He also bought eight one-minute announcements over KBID-TV which he scattered throughout Thursday, Friday and Saturday. By the end of the week only one house remained; 54 were sold. The total gross for Moore was \$486,000. His advertising expenditure was only \$336.

KBIF, Fresno

PROGRAM: Announcements

RECORDS

SPONSOR: Anderson's Record and Gift Shop AGENCY: Direct

CAPSULE CASE HISTORY: When Bob Anderson, owner of a gift shop at the Hub Shopping Center in Minneapolis, took his first fling at radio he was faced with this "believe-it-or-not" proof of radio's sales ability. Anderson had decided to try out radio via participations in Judy's Jukebox, heard Monday through Friday between 4:00 and 5:00 over WMIN. One day (soon after his entrance into radio) a man came into his store and said, "I was sitting in my car over there and heard your commercial. I didn't know you had records for sale." The man then proceeded to buy five albums.

WMIN, St. Paul-Minneapolis

PROGRAM: Judy's Jukebox

BAKERY

SPONSOR: Goodco Bakery

AGENCY: Direct

CAPSULE CASE HISTORY: When Homer Thompson picked up 13 new 1953 Fords recently, he bought two announcements daily on Mutual's Major League Game of the Day over KDB. (This is a network co-op show which is sold locally.) Game of the Day was the only advertising he bought. Furthermore, Thompson was not offering discounts as large as those given in nearby Los Angeles for the identical model. Yet in two weeks' time all 13 cars were sold. Cost: \$100.

KDB, Santa Barbara

PROGRAM: Game of the Day

CAPSULE CASE HISTORY: When the Goodco Bakery decided to test radio's ability to sell baked goods, they bought two 50-word announcements a day scheduled between 1:25 and 1:30 in the afternoon. The test was called "Operation Sugar Cookie" as cookies selling for 30c a dozen were advertised over WKNE at 10c a dozen for the test. The result was an unqualified success for radio: By Wednesday of the test week the normal sale of 13 dozen cookies a week had jumped to 54 dozen.

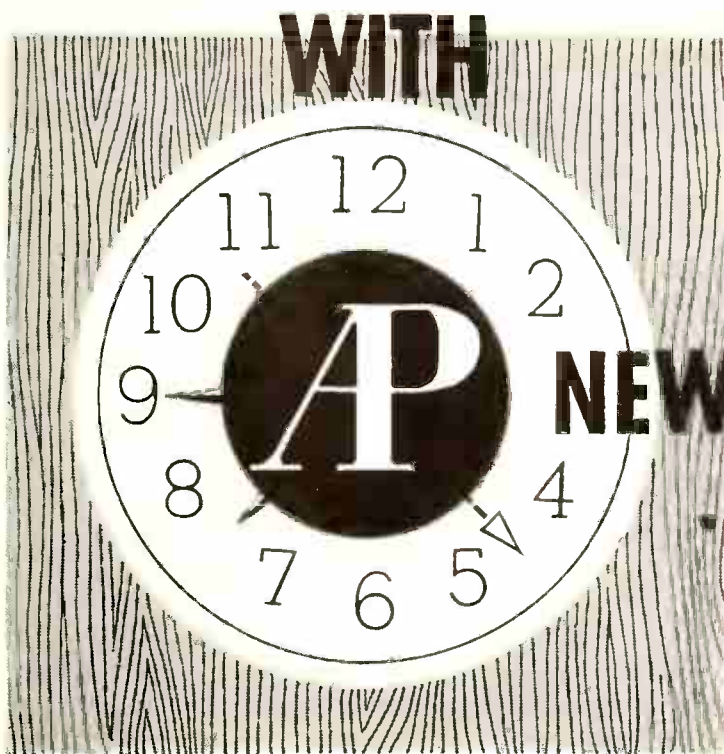
WKNE, Keene, N. H.

PROGRAM: Announcements



RADIO results

JUMPS THE CLOCK



NEWSCAST

**...lands
steady
sponsor**

Station WEPM is a 250-watter at Martinsburg, nestled in the high hills of West Virginia's eastern panhandle. It is within listening distance of nearby metropolitan centers.

Even so, General Manager C. Leslie Golliday had been able to build an attractive and faithful local audience for his AP newscasts. Only one—the 15-minute spot at 8 p.m.—failed to attract regular sponsorship. Prospects were quick to point out that the majority of Martinsburg listeners tuned in

to a more powerful out-county station at that time.

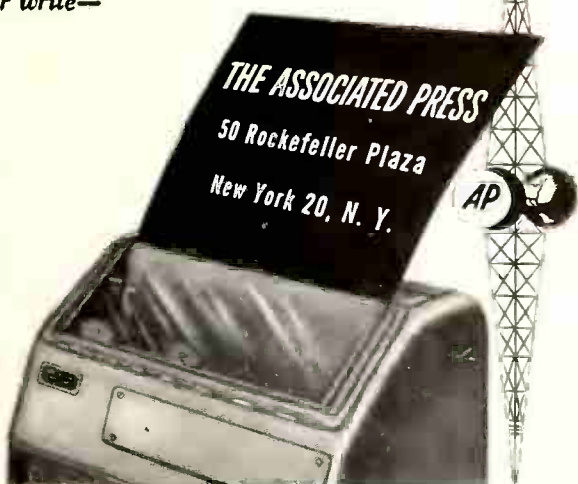
Golliday did some high-wattage thinking and arrived at this solution: He moved the program ahead 15 minutes, got the jump on the "foreign" competition, captured the local audience, sold the program.

That was four years ago. The program is still sold. Sponsor is happy because Martinsburg folks listen to the early evening news BEFORE the "city station" gives it to them.

Says Manager Golliday:
"By jumping the clock 15 minutes, we were able to obtain — and hold — a steady sponsor. Listeners realize there's no more dependable news than AP news. Thanks to AP, we have news events in hand as quickly as even the biggest station in the country."



If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



*Those who know famous brands . . .
know the most famous brand in news is **AP***



Summertime... and the selling is eas

Millions of people, covered by the Storer Stations,

continue to buy life's necessities and
refinements throughout the Summer months.

For Summertime selling, start with a Storer Station.

STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGBS • KGBS-TV
San Antonio, Texas

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WFSB
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6496



SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

How can a local or regional sponsor use syndicated film programs to best advantage



THE PICKED PANEL ANSWERS

MERCHANDISING VITAL

By M. M. Sillerman

*Executive Vice President, Television
Programs of America*



The first thing is to realize that with the purchase of the right show, the selling job has just begun.

The advertiser should merchandise his show to the hilt. He should use all the promotional and merchandising aids the syndicator provides. For our various programs we include material that ranges from letters by the star, through point-of-sale material, to posters that sponsors can buy at lower cost than they can make them themselves.

We do this to impress upon our clients that they are buying not only top entertainment, but sales builders. Obviously, the show is the magnet which attracts the audience. By getting behind the show, the sponsor adds impact to extract every dollar of sales value.

His agency can be of tremendous help in any number of ways, not the least of which is integrating the commercial into the content of each episode. It is our policy to have prints in the hands of the agency or sponsor at least two weeks prior to play date to allow ample time for the most effective processing of the commercial.

The local station is another source of real help, both in its audience promotion and merchandising efforts.

The local advertiser who buys the right show from the right source automatically acquires a competent, professional team whose own success de-

pends upon the advertiser's success. He can get the most out of his film by using to the fullest the facilities and talents and services of the individual members of that team.

CAREFUL PLANNING NEEDED

By Fred J. Mahlstedt

*Director of Operations, CBS TV
Film Sales*



he would use in any other business transaction.

Many local advertisers all across the country, in all types of markets, for all types of products, have used and are using film shows on television with outstanding sales success. Others have had little or no success from the standpoint of sales effectiveness.

The failures usually result from unplanned haphazard buying of programs and time periods, failure to promote or merchandise the program and poorly conceived or produced commercials. The success of a film program depends not only on the care with which the film is selected but also on the way in which it is fitted into the over-all advertising campaign.

First of all, the advertiser must have clearly in mind just what his market is in terms of people. Who buys the product? Once you know exactly the audience you want, consult with the local station people as to the availability of a time period in the hours when your prospects are at home and

Any advertiser, local or national, can use syndicated film programs effectively and successfully by simply using the same common sense, planning and attention that

not preoccupied with other tasks which would prevent their watching television.

In multiple-station markets give some thought to what the program competition will be on the other station or stations in your time period. Also make certain that your program does not follow a very low rated program.

After you have settled on a satisfactory time period on a station covering the area you want to reach, take plenty of time to look at the film programs available of the type you require. Do not let price be the outstanding factor in your selection. The old adage that you only get as much as you pay for applies to syndicated film as well as to anything else. The cheapest film series may turn out to be the most expensive in the long run. Moreover, do not be afraid of second-run programs. If a program is basically good it will still draw large audiences the second time around.

When you have decided on the particular series you want, do not just be satisfied to look at one or two audition prints. Take the time to at least look at every third picture in the series. Request a complete list of titles from the distributor and pick the ones that you want to screen from this list. Insist that you and not the distributor determine which titles you want to screen. The top film distributors handling quality shows will have no objection to this procedure since they are as anxious as you to see that the program pays off for you.

With the program and time selected the next step is the preparation of commercials. Here is one place where you cannot stint. In the long run, your sales success with the programs stands or falls on the quality or effectiveness of the commercials. No matter how large an audience your show gets it

will never sell anything if poor commercials with no sales impact are used.

The last but very important step still remaining is the promotion and merchandising of your show. Here you will probably be able to get some help and cooperation from the station, at least on the promotion end. The right kind of program promotion will help build larger audiences for your show and will also help get the series off to a faster start.

Every possible merchandising aid should be used at the point of sale. The top film distributors have merchandising specialists on their staffs who will be glad to cooperate with any advertiser who wants merchandising.

In addition, completely packaged merchandising material is available with most better quality programs.

An example of an advertiser who followed all the suggestions outlined above, who carefully selected his program (*The Range Rider*) and time period, who prepared outstanding commercials that tied in the star of the show, and who followed up with an extensive merchandising campaign is the Table Talk Pie Co. through The Reingold Advertising Agency in Boston. The results as reported to CBS TV Film Sales by the agency: "Sales increase of 60% in the first six months . . . viewers delivered at the low cost of \$1.29 per 1,000." Today, with the series having run nearly three years the agency reports: "The client has continued to enjoy substantial sales gains ever since sponsoring the show and they are now building a new bakery to enlarge their capacity."

PRESTIGE, PROFITS CITED

By Edward D. Madden

Vice President & General Manager,
Motion Pictures for Television



programs?"

Prestige-wise, the syndicated film buyer is assured a place among the
(Please turn to page 103)

The question is not "How can local or regional advertisers syndicate programs to best advantage?" but "Why do local or regional advertisers use syndicated film



We ain't got no fifth amendment listeners in Central Ohio. They listen to WBNS and they'll tell any pollster who calls up and asks 'em. When PULSE interrogates this area's listeners they get answers which add up: WBNS has more listeners than all other local stations combined; WBNS has the TOP 20 PULSE-rated programs heard in Central Ohio.

CBS for CENTRAL OHIO

ASK
JOHN BLAIR

WBNS
radio
COLUMBUS, OHIO

TO SELL
JACKSONVILLE
 (and the rich Northeast
 Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

53,374 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
 Television Networks

§ § §

For rates, availabilities, and other
 information, call Jacksonville
 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV
 JACKSONVILLE, FLORIDA
276,000 watts
 on Channel 36

Represented nationally by
 John H. Perry Associates



agency profile

Robert Orr

President
 Robert Orr & Associates, New York

When Robert Orr, president of Robert Orr & Associates, graduated from a Philadelphia high school many years ago, a little old lady who lived near him asked him:

"How would you like to go into advertising?"

The old lady's pull? Her niece was secretary to the president of a Philadelphia agency.

It was a choice between killing the summer at the beach before college opened or earning \$4 a week with an ad agency. Bob Orr decided right then on the career that has made him, today, head of an agency billing \$8 million a year.

Heaviest of his agency's air media accounts is Jergens-Woodbury, which spends some 40% of its annual budget in tv. This cosmetics firm is currently sponsoring *Bride and Groom*, NBC TV, 4:15-4:30 p.m., three days a week over more than 60 stations.

"Jergens-Woodbury has had proof of the growth and pull of daytime tv in its sales results during the past two years," Orr said.

A year-round air media sponsor, the firm has bought three-times weekly sponsorship of *First Love*, an NBC TV daytimer starting fall.

Other Orr accounts include such firms as Clairol Hair Preparations (soon to go on tv), Fuller Brush Co., Parfums Schiaparelli, Burlington Mills, Air Express Div. of Railway Express Agency and a dozen other diversified accounts.

"This agency doesn't specialize in only one type of product or service advertising," Orr said. Close to 75% of his total \$8 million billings, however, comes from cosmetics lines or other strong women-appeal products.

This year the agency is spending about \$2 million, or 25% of the total billings, in tv. Orr expects to see a larger proportion go into air media by 1955.

"We've seen our *Bride and Groom* show in color over NBC TV's facilities," Orr added, "and we found that the package reproduction in our commercials was extremely effective. There will be few cosmetics firms who will be able to afford to stay out of tv once color becomes a national medium."

When not busy planning strategy for his accounts or supervising a staff of 35, Orr likes to break away for a weekend with his wife and 12-year-old daughter at his Southampton home.

★ ★ ★



EVERYONE AT WDAY-TV LOVES THE TAX ASSESSOR!

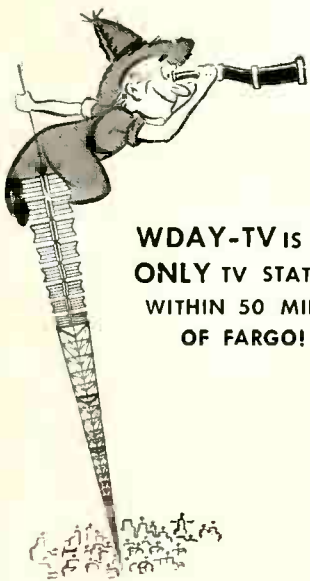
Ordinarily you catch us billing and cooing with the Tax Assessor about as often as you see us playing around with a bunch of wildcats. . . .

This year it's different. In May we asked the City Assessor if he could check Fargo's Personal Property Tax rolls and tell us the number of television sets in Fargo. Nobody lies to increase his taxes! *And 65.5% of all Fargo families told the Assessor they*

own television sets! And remember, that was back in May, 1954—*less than a year after we went on the air!*

We do a pretty fancy job in the rest of our coverage area, too. Twenty miles from Fargo the TV saturation is 52%—fifty miles away it's 28%—*and seventy miles away it's almost 20%!*

Ask Free & Peters for all the facts on WDAY-TV—the *only* TV station in the rich Red River Valley.



**WDAY-TV IS THE
ONLY TV STATION
WITHIN 50 MILES
OF FARGO!**

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC • DUMONT

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





SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Main grid of TV program listings for various stations across the week, including details on program titles, times, and sponsors.

the ONLY station that gives you 1,083,900* TV HOMES for the cost of only 399,400*!



Biggest Bonus Market in TV



No other station gives you a TV buy like this! Powerful WSTV-TV offers you rates based only on the 399,400 TV homes in the Steubenville-Wheeling market...

BIGGER than SAN FRANCISCO (812,150 homes) BIGGER than WASHINGTON (580,000 homes)

WSTV-TV coverage of 1,083,900 homes is NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

ANOTHER AVERY KNODEL REPRESENTED STATION

Notes and explanations to help you use this chart. Includes details on program listings, time zones, and station information.

Sponsors listed alphabetically with agency and time on air. Includes names like Amer. Chiles, Campbell Soup, and others.

Continuation of sponsor listings, including names like DuPont Labs, Hamm Brewing, and others.

Continuation of sponsor listings, including names like Menta Maid, Prejer & Gamble, and others.

Continuation of sponsor listings, including names like Scott Paper, Sherman Co., and others.

Continuation of sponsor listings, including names like Van Cose, Vitamin Corp., and others.

Pulse-trained supervisors and staffs are in demand for special assignments. Typical of more than 170 firms they serve between regular Pulse surveys.

Armour & Co.
Adler & Sessions
Americana Home Foods
Atlantic Refining Co.

McCann-Kirkham
McGraw-Hill
Monsanto

National Analysts
National Biscuit Co
Owens-Illinois
Robert W. Orr
Opinion Research Corp.

B.B.D.&O.
Benton & Bowles
Leo Burnett
Blow Company

Campbell-Mithun
Carnation Co.
Colgate-Palmolive
Crossley, Inc.

Paris & Peart
Alfred Politz
Pepsi-Cola
Prudential Insurance
Psychological Corp.

Fact-Finders
Futrell, Cane & Bedding
Euler & Smith & Ross

Quaker Oats Company
Elmo Roper
Kathrauff & Ryan

Gallup & Robinson
General Foods Corp.
Gillette Razor Co.
Goyer, Newell & Ganger

Safeway Stores
Sealtree
W. R. Simmons
Daniel Starck

Hotpoint Electric
Institute for Research
on Mass Motivations
International Research
Associates

Stewart, Daugoff
Sullivan, Stumffer,
Cohwell & Bayles
Swift & Company

Kentym & Eckhardt
Knox, Reeves
Kroger Company
Ever Bros.

J. Walter Thompson
Tami Company
Withnot Company
Young & Rubicam

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"

Advertisement for Pulse TV featuring a television set and a large letter 'P'. Text includes 'Nothing takes the place of INTERVIEWS in the HOME' and 'RURAL AND URBAN COVERAGE'. Address: PULSE, Inc., 15 West 16th St., New York 36, Telephone: Judson 6-3316.

Main table containing TV program listings for each day of the week. Columns represent days (Sunday through Saturday) and rows represent different programs or time slots. Each cell contains details such as program name, time, and sponsor.

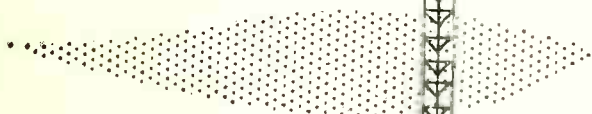
Some people are

born leaders



...like **WCAU-TV**

—tops in Philadelphia!



WCAU-TV is now transmitting to the booming Philadelphia area from its new maximum-height, maximum-power SKY TOWER—1000 feet tall with 316,000 watts! Reaching out into a 35-county, 4-state area, WCAU-TV is now the only Philadelphia station operating with both maximum height and maximum power. With the tenfold increase in power doubling its coverage area—WCAU-TV now reaches over 6,360,000 people—2,000,000 more than before!

Ten big markets are available to buyers from this one station: Philadelphia, Chester, Allentown, Bethlehem, Levittown, Reading, Camden, Trenton, Atlantic City and Wilmington—an unparalleled opportunity for advertisers.

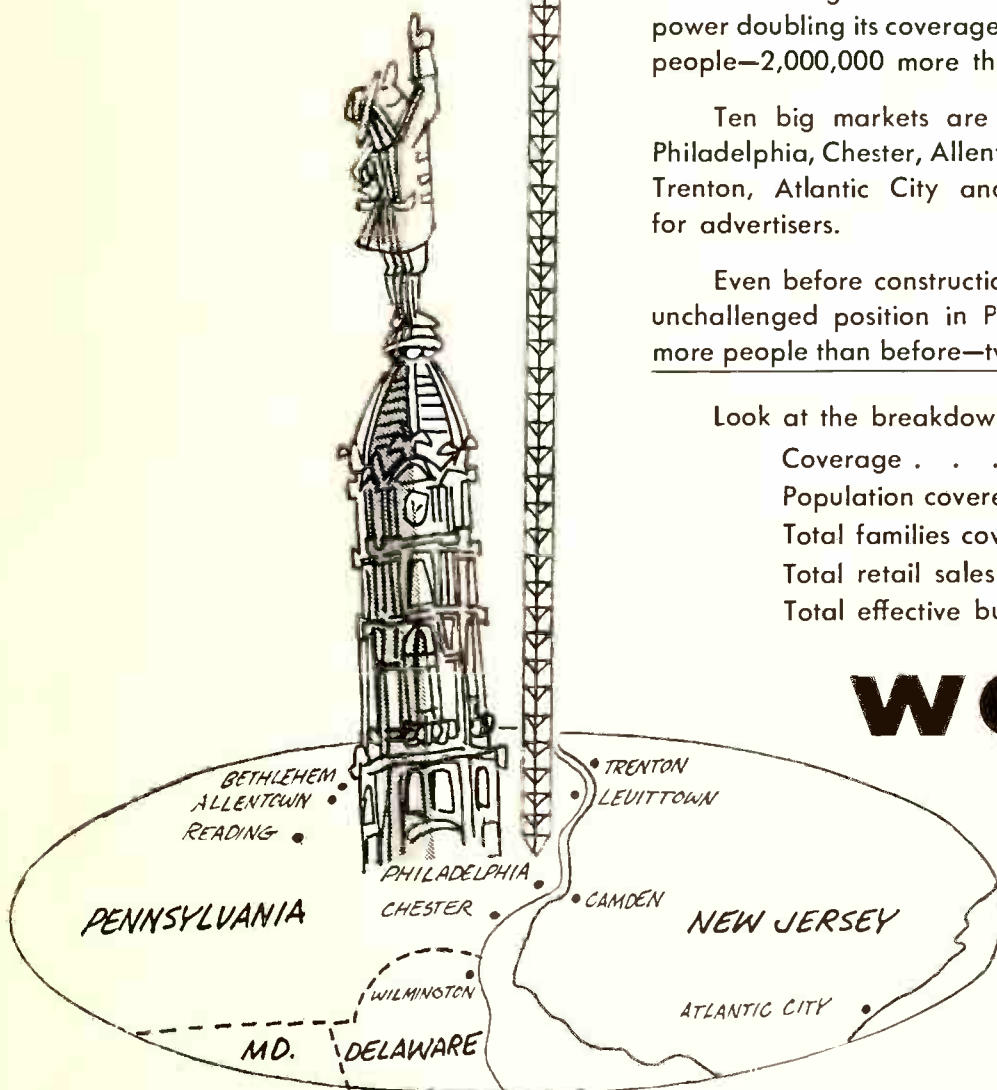
Even before construction of the SKY TOWER, WCAU-TV enjoyed an unchallenged position in Philadelphia. Now—WCAU-TV reaches 45% more people than before—twice as many square miles—10 major markets!

Look at the breakdown:

Coverage	35 counties
Population covered	6,360,178
Total families covered	2,292,300
Total retail sales	\$8,935,730,000
Total effective buying income	\$13,418,528,000

WCAU-TV

blanketing America's greatest industrial expansion area



THE PHILADELPHIA BULLETIN STATION • CBS AFFILIATE • REPRESENTED BY CBS TELEVISION SPOT SALES

ARE YOU AFRAID?

(Continued from page 32)

those who thought more highly of the findings, SPONSOR does not feel this article will settle the argument. It is too deep a controversy to be disposed of so easily. But this article should help clear the air and get more admen thinking about the problem: Why do so many advertisers boycott the air media? (For some of the astounding reasons, see "Why these 31 advertisers DON'T use air media," SPONSOR, 16 November 1953.)

Five who disagreed: The five who disagreed with Dr. Dichter and SPONSOR raised these objections:

1. The samples were too small and the conclusions were therefore statistically invalid.

2. Quantitative interpretations were placed on qualitative research.

3. The implication was made that media buying aids like cost-per-1,000 figures and others should be discarded.

4. There is just as much disagreement among psychologists (and psychiatrists) as among admen, so who can be believed?

SELL THE
"Golden Market"
1/10 OF
AMERICA'S
NEGRO POPULATION
**WDIA--
50,000 WATTS**



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND
PULSE RATED STATION
IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

5. Psychology has its place, but too much reliance on it may be as bad as not enough.

The views of the various executives follow:

V.p. of a "top 10" agency: "I was very much disappointed in the great stress given the musings of Dr. Ernest Dichter in Part III of the 'Psychology of Media.' The implication is much too strong that all we have to do is throw away our circulation, audience and cost-per-1,000 concepts and hire Dr. Dichter instead to study the 'personality' differences of various media.

"I am sure Dr. Dichter would like this, but if you had worked as seriously in the field of psychological research as many of us have, I believe you would be a little less sanguine about the utility of the results. Dr. Dichter is completely overboard on his implied claims.

"I may still lean heavily on numbers, either because I have not yet been offered a compelling alternative, or because I am, as Dr. Dichter says, 'insecure.' But having worked long and hard, and systematically, in the field of media evaluation and recognizing fully some fairly stupendous problems as yet unsolved, I believe I have enough security to find little solace in nursing at the breast of Mother Dichter."

William R. Baker Jr., chairman of the board, Benton & Bowles, New York: "Both SPONSOR and Dr. Dichter overlook an important fact in modern advertising practice. Today's successful advertiser and his agent have outgrown 'decision by whim and caprice' . . . and learned to dilute even subconscious domination by any one person. Decisions are usually made these days by groups, not by individuals.

"Admittedly all individuals have different backgrounds, different likes and dislikes and are subject to some bias. But advertising decisions, and media decisions especially, are now the result of a media group working with an account group. These groups are so diverse in their backgrounds and experiences that there is little chance for individual bias to control their decisions.

"Nor can we 'stick to what we know best' since we, like most, are a well-balanced mixture of many experiences and backgrounds. And because our

recommendations and the advertisers' decisions have become group decisions and corporate responsibilities, there is really no 'job security' at stake for the individuals of the group insofar as the selection of media is concerned.

"SPONSOR says that 'harder-to-use media like radio and tv are penalized' . . . apparently by some earlier traumatic experience of individuals in the agency business. SPONSOR should look at its own records of expenditures by media types. It will quickly see how many healthy, non-neurotic, normal agencies and advertisers there are."

Warner S. Shelly, president, N. W. Ayer & Son, Philadelphia: "Your article lives up to its billing as 'one of the most controversial we have ever published.' I have a clear picture of SPONSOR's staff rubbing their hands in glee and telling each other: *This will get under their skins.*

"I hope you won't be disappointed if I do not bounce from my corner crying for your blood or Dr. Dichter's. Controversy of this type is good for advertising. Anything that makes us look sharply at our work and study ways of improving it, is fine.

"It is quite possible, in advertising work, to follow a trend too far. Only recently, the trend was to advertising research of a mathematical nature. This sort of research was hailed as the answer to a great many advertising problems. Your article about Dr. Dichter's work strips some of the glamor from mathematical research and reminds us that we are dealing with real people rather than numbers in an equation.

"However, advertising's current flirtation with modern psychology is also a trend. Human psychology is a fascinating subject, but I am unwilling to concede that professional psychologists are the only ones qualified to interpret it. Long before gestalt psychology was named, countless men and women proved their ability to sway people's emotions through the arts, literature, politics and in many other ways. If your article is successful in reminding us that above all else advertising needs creative people—whether or not they have ever read a book on psychology—it will do a real service."

Harry Schneiderman, president, Harry Schneiderman, Inc., Chicago:



BIG MIKE THE BIG SALESMAN!

Big Mike gets around! . . . and he gets results! Car-tooned he appears regularly in the trade papers telling Nebraska's industry story. In the person of Thomson Holtz, he is seen and heard by thousands daily as he travels from good job to good job in his little car. Big Mike is proud of the attention he is receiving from coast to coast . . . proud of the awards that have come his way. But more important, he's proud of the day-to-day story of results he is getting for his advertisers. KFAB-Big Mike is constantly building success stories. He likes to talk to people . . . and he would like to tell 'em about your product or service. When he tells 'em . . . he sells 'em. That's what you'll find out when you pick up one of the current availabilities on KFAB. Talk it over with Free & Peters . . . or lend an ear to General Manager Harry Burke.

Big Mike is the physical trademark of KFAB, Nebraska's most powerful station.

THE MIDWEST-EMPIRE STATION

KFAB

1110 KC.

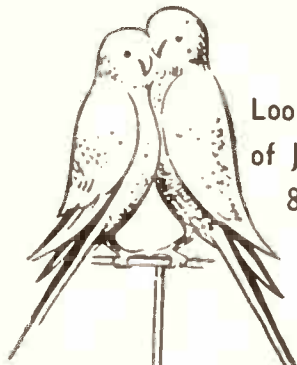
50,000 WATTS OMAHA BASIC CBS

"The appearance of the article on Dr. Dichter's views, accompanied by a picture of the most ominous looking Freud I have ever seen, proves that time has come for mail order admen to say their piece on this business of testing ads and buying media.

"All hail to Dr. Dichter for a bold exposure of the mumbo-jumbo behind much advertising money. We mail order admen traditionally look the other way when the statisticians, researchers and survey lads walk in. Our aloofness, however, is motivated by reasons far different from those Dr. Dichter gives. It is simply that mail order techniques inherently possess the capacities for finding the answers to all the problems which plague admen with plush clients. Since there seems to be a real need for impressive showings before big money is spent, the importance of long columns of figures embalmed between gold-stamped leather covers is understandable. But, as Dr. Dichter so pointedly explains, most of them provide a convenient crutch to support shallow thinking.

"To survive, we mail order admen cannot relax on a soft bed of fancy

HOOPER Tells the KC Story!



Look at these figures of June '54 HOOPER
8:00 AM-12 N

The picture has changed!

Net A	—	25.8
Ind A	—	16.0
	(Negro)	
KUDL	—	13.4
Net B	—	10.8
Net C	—	9.8
Ind B	—	8.8
Net D	—	7.2

KC Loves

Let your nearest FORJOE office show you the new June, '54, C. E. HOOPER

SOON . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL — KANSAS CITY
KDKD — CLINTON

HOW FOR THE FIRST TIME HOME TOWN COVERAGE FOR GREATER KANSAS CITY.

for extra coverage Include • KDKD CLIN ON

— IN THE GREAT KANSAS CITY MARKET

figures. Every penny we spend for our clients must produce a traceable profit. The 'key sheet' is our master. We stand naked before the actual and tangible performance of every ad, every mailing, every tv and radio effort. And long ago mail order admen developed techniques for testing ads and media which come closer to being scientific than any other techniques presently used. Perhaps that's why mail order advertising looks so different from all other forms of advertising. Perhaps because mail order testing methods demand hard work, the research departments in general agencies avoid adapting them to their own testing. And these methods are ruthless—many a pet inspiration goes into the wastebasket after mail order testing. Perhaps this is why most agencies are afraid to use them.

"But I want to ask if Dr. Dichter's thesis that all will be well if admen begin to use the techniques of psychiatry may not replace one dogma with another. I do not mean to belittle the enormous contributions to human happiness made by psychiatry since Freud, nor do I mean to deny the value the use of all the social sciences may have for advertising and selling. The laudable work being done by Ed Weiss of Weiss & Geller is discovering a new world for marketers.

"I ask how valid and how scientific are those techniques? When psychiatry and psychoanalysis are mentioned, most of us immediately think of Freud, the grandfather of both. But how many of us know that the Freudian school is only one of many, that violent controversy rages constantly over fundamental principles, that one school's interpretation of behavior and its causes is vigorously rejected by another school which brings forth its own theory? We have not only Freud and his followers but also Adler, Jung, Meyer, Horney, the Non-Directives, the two Reiks, Fromm and Sullivan in addition to the Gestaltists whom Dr. Dichter mentions.

"We have bitter disputes over the causes behind motivations—instincts vs. environment, sex vs. the drive towards masculinity, determinism vs. free will and countless other debates. The media buyer who looks beyond Freud and encounters this vast and fluid 'science' will either be lost in the wilderness or conclude that the

techniques of psychiatry are no more valid than those he now employs. He will quickly discover that even the terminology used by each school is different.

"The fact is that psychiatry is not yet a science but an art. Oddly all schools, however much they may differ from and even contradict each other, come up with many spectacular successes when they apply their theories in practice. They also come up with devastating failures. The body of valid knowledge in the field is appallingly meager. It appears that the personal talents of the therapist more than any other factors account for success or failure. The same theories applied by one therapist will cure a patient: in the hands of another they may make him worse. I believe that the alluring new broom of psychiatry applied to advertising may result only in a new book, a new gimmick that will become attractive only because the old one is worn thin.

"Yet, having said all this, I nevertheless believe that an awareness and an intelligent use of the little now known about human behavior can be of great value to all advertising. This knowledge can break a few dusty idols. It can lead to fresh and exhilarating adventuring. It can make advertising more interesting, more believable, more productive.

"But it seems to me that when all this is said, the big question—how to appraise accurately the value of a given medium or ad—remains unanswered. One day a bright researcher will discover that mail order testing techniques can be adapted to finding the answer, and then a truly dependable way for testing media and copy will emerge."

Henry Schachte, senior v.p., *Bryan Houston, Inc., New York*: "This third article on the psychology of media is, I think, dangerous.

"You are presenting quantitative interpretations of qualitative research. Relatively few agency men were interviewed, and from this general—and rather damning—conclusions were drawn.

"The agency business—like business generally—is not a democracy. All votes do not have equal weight. It is obviously wrong to give the same importance to opinions about media, regardless of their source. If the pur-



WCCO Radio's emcee Bob DeHaven stands 6' 2" and weighs 240 pounds. Yet DeHaven is no Paul Bunyan.

No comparison?

Unless you compare 'em like this . . . Bunyan only worked a 12-hour day. DeHaven works from 7:15 a.m. to 11 p.m., doing 23 programs a week all told. *(Every one is first in its time period!)* Bunyan could be heard several miles away when he shouted. DeHaven is heard at least once a week by more than a million different people in WCCO's 109-county primary area. Bunyan made quite an impression on everyone he met. DeHaven makes impressions on people he never even met — totaling more than 6,000,000 listener impressions a week! *(Between broadcasts, he does his best to meet them all, by making personal appearances throughout the Northwest.)*

Adds up to this. *No one compares with Bob DeHaven when it comes to making a good impression for your product in the Northwest. He stands in a class by himself.*

Minneapolis-St. Paul **WCCO RADIO**
Represented by CBS Radio Spot Sales

pose of your article, as seems the case, is to show what really controls media buying, you must find the people whose opinions actually decide media problems and interview them.

"Since the first part of the article presumes to outline problems and the second part offers solutions, perhaps then this second part offers solutions to problems that don't really exist.

"Your general conclusion seems to be that media men (and copywriters, too) don't base their thinking on what the product will do for the user.

"I contend that they do, and have for years, and that it is not a new idea just because you now call it 'emotional involvement.'

"This idea is at least as old as John Caples' first book—probably much older.

"Some years ago Tony Geoghegan wrote a book on media (for Young & Rubicam's internal use), and the very first idea he expressed was—approximately, since I'm working from memory: 'The basic fact that controls all media selection is—how can we most forcibly bring the promise of the product to those most likely to buy?'

"I think you do advertising a disservice by talking about the preoccupa-

tion of agency people with 'numbers—coverage—ratings' without first admitting:

"1. That, before any media work is done, good advertising starts first with research to find the strongest, the broadest appeal justified by the product that will turn potential users into actual users.

"2. That the media assignment is to bring the strongest story most effectively and least expensively to the market, whether it be the total present market or the heavy users or the infrequent users or the never users.

"3. That, after basic media decisions are made, such facts as dealer influence are valid considerations when regarded in proper perspective.

"I am not pretending that media buying is perfect or unbiased.

"But I certainly will never agree that it's as dark as you make it.

"If it were as unreasoned and ill-planned as you indicate, how could advertising have become the most efficient, most effective means yet devised to move goods, as it has?

"So, please don't make media buying sound so haphazard—because it isn't."

Dr. Dichter's answer: Dr. Dichter, interviewed in his manorial offices atop Prickly Pear Hill overlooking the Hudson River and the village of Croton, said the response to the article "really proves to me that we touched a vital point in the professional life" of the respondents. "Apparently it was like telling a man you've just completed a study which showed that 95% of the times the wife makes the major decisions in the home. Of course he'll deny this."

When a person is suddenly confronted with a statement that affects him personally, there are only two possible reactions—and the agency men responding have taken both. Dr. Dichter said. These are:

1. *To agree.* In this case the majority did agree—with some qualifications. (Quotes will follow later in the article.)

2. *To "escape"* or explain the findings away.

"The secure agency men accept the findings; the insecure ones show the typical signs of escape." Dr. Dichter said. These are to respond as follows:

1. "Your findings apply to others, but not to me."

2. "Your analysis is incorrect."

3. "Yes, but—"

"I am more likely to find offenders (agency men who use crutches in media buying) in that second or 'escapist' group than in the other," Dr. Dichter said. "Our survey showed that the insecure media buyer—and I'm speaking of the decision-maker, not just the print or timebuyer—was the most likely to be using irrational techniques. They are the ones who showered us with success formulas and rigidly worked out schedules supposedly based on their experience. The more they tried to impress us and themselves with their rationality the more they revealed their irrationality.

"The secure media buyer, we found, was one who freely admitted the necessity of flexibility, the need for reexamination and the relative unpredictability of media decisions on a long-range basis.

"Every good salesman knows that the man who argues most strongly that he does everything systematically and only from rational motives is usually the true sucker.

"So the media man who argues for cost-per-1,000 and other similar concepts is afraid to throw away his crutches.

"Yet quantitative research has its place in media evaluation, just as qualitative research does. I never for one moment meant to imply that you should not concern yourself with cost per reader or listener. It is one of the factors that has to be put into the total formula for media selection. But definitely it is not an 'either/or' relationship. Use psychological data and quantitative data. Don't say use one or the other."

As for the general denial that the influence of fear is widespread, Dr. Dichter said:

"What most of the critics of our findings seem to be saying is this: 'How can Dr. Dichter say we are guided by fear and irrational motives when we know very well we are rational individuals?' This simply flies in the face of basic, accepted psychological facts. For example: A person keeps forgetting something. You ask him why and he'll usually tell you: 'I'm just absent-minded.' Yet the truth, once you probe a bit, may be something far deeper. Usually he forgets because he wants to forget. What some


(Please turn to page 86)

KWJJ

**Chief of N. W. Independents
Help um Scalp Competitors!**

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative
BURN-SMITH CO., INC




KWJJ

1011 S.W. 6th Ave.

**PORTLAND 5,
OREGON**

*Independent Radio Stations





YOU MIGHT RUN THE MILE IN 3 MINS.. 58 SECS.* —

**BUT . . . YOU NEED WJEF RADIO
TO BREAK RECORDS
IN GRAND RAPIDS!**

**CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953**

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

WJEF serves 116,870 radio homes in the Metropolitan Grand Rapids Area. Conlan figures show that WJEF gets 9.6% more evening listeners than the next station, 25.2% more afternoon listeners and 12.6% more morning listeners. Yet WJEF actually *costs less* than the next station, at *any time* — and is CBS, too!

Let Avery-Knodel give you all the facts on WJEF — Grand Rapids' top radio buy.

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**John Landy set this world's record in Finland, in June, 1954.*



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

Telephone Mohawk 2252

COMSTOCK & COMPANY

Advertising

344 DELAWARE AVE., BUFFALO 2, N.Y.

May 11, 1954

Mr. Robert P. Mendelson, V.P.
SPONSOR Magazine
40 East 49th St.
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over \$372,000,000. in billing in 1953.

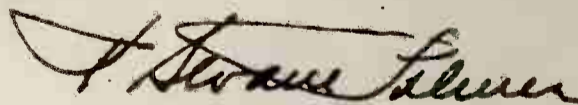
The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY



F. Sloane Palmer

TSP/wh

Why

SPONSOR is **FIRST**

with Timebuyers

SPONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It's readable. It's a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio / tv reading habits among national agencies and advertisers?

P.S. A few months back another broadcaster made an objective survey of ad manager, account executive and timebuuer trade paper readership. SPONSOR was the #1 choice.

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS USE

of the agencies are saying is, 'We don't mind one bit having our advertising criticized.' Yet within five minutes they are on the defensive and rejecting the criticism. Because they feel they are not guided by irrational motives, they argue that our study revealing that many of them are is wrong. A simple example showing how mistaken this reasoning can be is the following:

"Ask someone to tell you about his last three car accidents and the average person will describe them in such a way as to put all the blame on the other fellow. Which man will readily admit that he bought a car only because his wife liked the color? It's like someone saying repeatedly he's not jealous — and you take his word for it. If I went to 100 agency men making decisions and asked them bluntly what they based these decisions on, 100 would tell me: 'Sound research and thorough analysis of the appeals of the product.' Using psychological techniques, we have discovered differently."

What about the criticism that "advertising's current flirtation with modern psychology is also a trend?"

Cover Central Missouri with KFAL

Reach this central Missouri market with 186,323 radio families* and a consumer income of \$698,285,000,* in a thirty county, four city, 1/2 my area covered by KFAL

*NRDS and Sales Management Survey

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI

"It's like saying that advertising's concern with people is a passing trend. All we psychologists are saying is, 'Advertising is dealing with people. If you want to find out how to reach and move people, you have to find out what makes people tick.' It is not a trend. It is the final discovery of the real essence of advertising—which many genuine copywriters learned a long time ago."

How about group decisions being more rational?

"Groups can be guided irrationally too. I'm not saying that everyone in advertising who is influenced by fear is neurotic. This is a normal human reaction. It is more normal for a person to want to protect himself than to stick his neck out. You can almost say that the insecure person is the normal one: the person who really does what he wants to do and sticks his neck out has to be unconventional."

"We're not talking about extremes. I realize it is important for a media man to make his media decisions on an unbiased basis without consideration for his job security. But that is an ideal and is very difficult to reach. Nobody can afford the luxury of going completely contrary, if not to his own irrationalities, then to those of his collaborators, particularly his clients. The luxury of integrity in the business world is a rarity. You can count on the fingers of one hand the agencies which resigned accounts this past year because the client absolutely refused to accept their recommendations. The agency which flies in the face of its clients' prejudices — irrationalities — will not long survive."

Can an irrational factor like fear actually hurt radio and tv?

"Yes, in two ways:

"1. It perpetuates the media status quo. Air media are newer, harder to use, intangible. The adman's fear makes him want to deal with the old, the easy and the tangible like newspapers and magazines.

"2. It perpetuates the program status quo and results in the imitative use of radio and television. Because of the high cost of failure, the adman often spends his time trying to copy the format of a successful show—or commercial—instead of uncovering its basic appeals and creating an entirely new program with the same appeals."

Eight who agreed: Among agency

executives who agreed with Dr. Dichter and SPONSOR in whole or in part were these eight who gave reasons or some explanation of how media decisions were reached in their agencies:

President, \$10 million agency:

"I became aware, long ago, that my own attitudes to media are prejudiced by my own emotions, conscious or unconscious. For example, I suffer from obscure emotional resistances to Sunday supplements, to all Hearst publications, to billboards and to expensive tv shows.

"I also suffer from obscure emotional attractions to *The New Yorker*, the *New York Times* and *Life*.

"As soon as I became aware of these irrational attitudes, I abdicated my presidential prerogative to influence our agency's media plans. I trust that our Media Department is relatively rational in the formation of its policies!"

Leo Burnett, president, Leo Burnett Co., Chicago: "I am not silly enough to argue Ernie Dichter's points.

"My own approach to advertising, including media, is very simple. It starts with an idea. If possible, it should be an idea that will cause people to talk over the back fence, which is the lowest cost, most effective kind of advertising.

"After getting an idea which most closely approximates that high standard, one is forced to look at the budget. The problem then becomes one of using the available funds to put it in the places where it will multiply most rapidly.

"Toward that end selection revolves around experience, common sense, facts, competitive forces, seasonal factors, merchandising values and other things which are supposed to add up to good judgment."

Fairfax M. Cone, president, Foote, Cone & Belding, Chicago: "I don't think I have any disagreement with Ernest Dichter's findings on what sometimes influences people in buying media.

"I am assuming that when Ernest says often, he means sometimes. And that when he says agency men, he means advertising people generally.

"This is my way of saying that I think you may have oversimplified.

"To be sure, there is a great deal of tradition in the buying of media.



WERD in ATLANTA

Your best buy in one of America's great markets — continues to build new sales at low cost — delivers a vast audience devoted to the programming pioneered by the management of **WERD**, 1000 watts, 860 on the dial.

and NOW under the SAME MANAGEMENT...

in **BAYTOWN**
GALVESTON
and **HOUSTON** it's

KREL



which has become as important a voice in the **Baytown-Galveston-Houston** area as **WERD** is in Atlanta. Inspired by its new leadership, **KREL** will be a bigger salesman than ever before. Along with popular new features it will continue to serve the **100,000 Spanish-speaking** people who look to **KREL** for the specialized programming they enjoy.

Don't overlook your new opportunities at **KREL**, 1000 watts fulltime.

Radio Division—Interstate United Newspapers, Inc.

Represented nationally by **JOE WOOTTON**

J. B. Blayton Jr., *General Manager*

There are also fads and fancies.

"But if most media men are anything like our own, they are a pretty objective crew. And if they don't move as rapidly toward new things as some vendors think they should, it may just be because they are a little bit like other professional people who don't want to take chances—whether this be with other people's rights or lives . . . or fortunes.

"Perhaps I am just getting old and set, but I think the media people do a pretty good job. As items, I give you *Life* and *Look* and *Coronet*—and television! Also radio, from which advertisers in droves were diverting before the agency people brought them back."

Edward H. Weiss, president, *Weiss & Geller, Chicago*: "The reluctance of some advertisers to accept the relatively novel idea of using motivation research as a practical means of improving advertising will be overcome, we believe, as the realization spreads that most advertising activities, when reduced to essentials, can be defined in terms of human feelings.

"That is why we have been able to successfully apply our knowledge of

human motivations beyond advertising copy to activities once considered largely mechanical, such as media; functional, such as packaging; statistical, such as market analysis. We are even experimenting with the use of motivation research in helping design new products and new packaging, because the emotions and attitudes of human beings are the real root of each of these problems.

"Such research could certainly not achieve maximum usefulness were it conducted by professional social scientists working alone with little practical knowledge of advertising. Neither could it be done by professional advertising people untrained in the knowledge and use of motivation research. In our own agency we have learned to combine and fuse a real understanding of both advertising and motivation research, thus creating a new technique in which the total is greater than the sum of the parts."

(Recently Weiss & Geller's motivation department made a 2,500-mile trip through 11 cities in five states and conducted 78 depth interviews with retailers. Weiss says: "Over and over again we found that pricing and styling of a line were not nearly so important to a retailer as his feelings toward the manufacturer's representative who called on him.")

James M. Cecil, president, *Cecil & Presbrey, New York*: "I find Dr. Dichter's article provocative and interesting. I think most old hands in advertising will agree that an imaginative approach to media buying is highly productive and that inefficiency lurks in the adoption of a conventional and traditional approach. Media buying can be creative and should be creative. The more creative the approach the more productive the advertising, whether it is media or copy we are dealing with.

"While Dr. Dichter stresses the intangibles involved in media buying and spotlights the weaknesses of a timid approach, I am confident that he does not mean that the media buyer should throw away the old yardsticks of physical evaluation. I take it that he recommends broadening the buyer's perspective by encouraging him to disregard physical measurements of space buying when the psychological factors in the situation encourage departure from tradition."

Stephens Dietz, v.p., *Hewitt, Ogilvy, Benson & Mather, New York*: "The value of this article is its highlighting of the need for men who have a total approach to the problem of an account rather than specialists.

"This, I submit, is as much a problem in an agency organization as it is in media evaluation. It is the problem of agency organization to bring to bear on the problems of a client the brain power of each individual group of specialists within the agency in such a way that the specialists see the whole job and study how best they can help to accomplish the whole job.


"In too many agencies it is the practice for the job to be divided into small pieces without letting the specialists see the whole job and without letting them combine their talents and ideas with those of specialists in other departments in arriving at a recommendation."

Marion Harper Jr., president, *McCann-Erickson, New York*: "I found your last piece (Part III of 'Psychology of Media') most fascinating, probably for the same reason that any patient is interested by a clinical diagnosis of his own behavior. It's easy for us in advertising to become preoccupied with consumer motivations to the point of neglecting our own. Dichter's observations are extremely penetrating, though they're put in the form of generalizations which a lot of people won't swallow as applicable for their own particular case.

"There are certainly many fortuitous and accidental factors which shape advertising decisions apart from the rulebook, and even part from unconscious motivations like fear or insecurity. To the extent that we recognize the existence of these non-rational influences on our own thinking, I think it becomes more nearly possible for us to select media objectively and wisely."

A. E. Cole, president, *Cole and Weber, Portland, Ore.*: "In my opinion this is one of the best (of the media articles), even though it will leave room for differences of opinion and arguments.

"There is much thought-provoking material here—and if we want to be honest with ourselves—considerable truth." ★ ★ ★



Wise Judgment Plus Showmanship

SPORTS

Radio Station W J P S is THE sports station in the Evansville, Indiana market. If you want to reach MEN, check our availabilities around our live play-by-play sports . . . the year around.

- ★ LOCAL HIGH SCHOOL FOOTBALL
- ★ EVANSVILLE COLLEGE FOOTBALL
- ★ BIG TEN FOOTBALL
- ★ LOCAL HIGH SCHOOL BASKETBALL
- ★ EVANSVILLE COLLEGE BASKETBALL
- ★ INDIANA UNIVERSITY BASKETBALL
- ★ INDIANA HIGH SCHOOL TOURNAMENT
- ★ NCAA BASKETBALL TOURNAMENT
- ★ EVANSVILLE BRAVES BASEBALL
- ★ 500 MILE INDIANAPOLIS SPEEDWAY RACE
- ★ OTHER SPORTING EVENTS AS THEY OCCUR

Sports mean LISTENERS. Listeners mean RESULTS. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hellingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

A
realistic
approach
to radio
advertising

Let's be realistic—you, as a time buyer or advertiser, have a perfect right to question the selling power of radio in any market. Let's be equally realistic about proof of selling power of any medium. Positive proof is difficult to obtain. Too often variables outside the advertising structure affect the sale of the advertised product.

We believe, however, that at WSM we have an indication of the effectiveness of WSM radio that pinpoints selling results in an unusual way.

WSM is not a mail-order specialty station. There are few mail order accounts which can meet our specifications. However, we know that in the mail order field, as in no other, sales results are quickly and directly measured.

Thus our interest in the latest figures from Noble-Dury & Associates, advertising agency for the Carter Chickery of Eldorado, Illinois. For nineteen consecutive years Carter Chickery has been a successful WSM advertiser with a live Saturday night program featuring Grand Ole Opry talent. Has radio paid off in direct sales in 1954? *"Using no advertising but our WSM program Mr. Carter has sold over two million baby chicks priced as high as \$43.95 per hundred this season,"* reports Noble-Dury. *"This is the second biggest year in Mr. Carter's history, exceeded only by 1943."*

Being realistic—radio continues to be the great mass selling medium in this Southern market.

And WSM, as always, ranks

NASHVILLE • CLEAR CHANNEL • 50.000 WATTS

1

ROTISSERIES ON AIR

(Continued from page 15)

TV, 2:00-2:30 p.m. across-the-board; *Susan Adams Kitchen Fare*, WABD, Wednesdays and Fridays, 11:30-12:00 noon; newscasts by Arthur Van Horn, WABC-TV, 11:00-11:10 p.m., across-the-board; *The Ted Steele Show*, WPIX, Tuesdays, Wednesdays and Fridays, 1:55-5:00 p.m.

Steinbook told sponsor that Broil-Quik sales in 1953 were better than double the 1952 gross, that is \$10 million in 1953, despite increased competition. Broil-Quik's distribution pattern further reflects the growth of the firm. In 1953 Peerless Electric sold its Broil-Quik mainly in eight major cities. By spring 1954 distribution had enlarged to encompass over 40 major and secondary markets.

At this time Broil-Quik felt that it was ready for a more national advertising effort. In April Hicks & Greist was appointed as its new agency.

"Now the time has come for network tv," Max Steinbook told sponsor.

In spring 1954 Broil-Quik (through Hicks & Greist) decided to buy into NBC TV's *Home*, with Arlene Francis to sell the broilers. Originally, Broil-

Quik was scheduled to go on *Home* early in spring, but the Army-McCarthy hearings delayed the firm's network tv debut. As June rolled around, Dick Scanlon, Broil-Quik a/e, began to worry about the drop in *Home* viewers because of the Senate hearings and network plans were postponed until fall. Broil-Quik will be on the *Home* show once a week for eight weeks starting 16 September.

Peerless Electric plans to spend about \$2.3 million in 1954 advertising. Most of the increased budget is scheduled for spot tv program buys in 20 markets with emphasis on New York. In New York Peerless Electric has added a half-hour film show on WABD to its lineup: *Life with Elizabeth*, Mondays and Fridays, 8:30-9:00 p.m.

Max Steinbook is a relative newcomer in the electrical appliance field. He got into the broiler business in 1950 when his father, Isaac Steinbook, decided to turn his somewhat dormant electrical heater business into a factory producing infra-red appliances. By year's end it became apparent that Isaac Steinbook had made a money-making decision. Max Steinbook abandoned his photography business and came into the Broil-Quik business as president.

Roto-Broil was introduced in 1950 by the Roto-Broil Corp. of America. The firm's advertising effort, however, began when the account appointed Products Services as its agency in February 1953. Both Albert Klinghoffer, president of Roto-Broil, and Les Persky, agency president and account executive, agreed to put 85% of Roto-Broil's \$450,000 ad budget for 1953 into tv.

This decision resulted from Roto-Broil's successful debut on WNBT, New York, in February 1953. Roto-Broil's first tv effort, like much of the firm's subsequent tv advertising, was a mail-order pitch. A \$1,400 weekly expenditure gave Roto-Broil nine announcements per movie in *Continuous Performance*, Saturdays 2:00-5:00 p.m. Phone calls to the station and to department stores as a result of this tv participation convinced Roto-Broil of the selling power of tv. By summer, the firm tallied 1,000 phone calls a week in New York alone.

In August 1953 Roto-Broil was ready to increase its tv expenditures. Products Services produced a show for

Roto-Broil, *Roto Magician*, which was originally done live on WPIX, but paid off so well for the firm that it was then filmed for use on many stations. This 15-minute cooking program contains a demonstration of a series of recipes that can be prepared on a rotisserie. Roto-Broil is constantly on camera. The film stars Lester Morris, a chubby, energetic former pitcher, who is dressed like a chef: he plays the part of a man who cooks as a hobby.

During each of a series of 39 *Roto Magician* films Lester Morris discusses various recipes for entire meals and proceeds to prepare them on the Roto-Broil.

Some two and a half minutes of the show are devoted to a straight commercial pitch—a hard-sell message driven home by Lester Morris. Here's how it closes:

"All you do is call for a free 10-day home trial of the wonderful Roto-Broil Custom '400' complete with all the handsome features you've seen. If you order now we'll see to it that a leading store in your area will deliver your Roto-Broil '400' right away."

Roto-Broil's plug of the local retailer, rather than a continuation of their previous mail-order pitch is part of their attempt to expand and solidify their distribution.

This hard-sell approach paid off in dollars and cents for Roto-Broil. Said Les Persky, president of Products Services: "Within a year Roto-Broil went from fifth place in national sales to number one spot."

(Broil-Quik concedes Roto-Broil's supremacy in New York City only: claims number one spot in national sales.)

The *Roto Magician* show was put on WPIX, New York, on a test basis, once a week 7:15-7:30 p.m. in August 1953. Within two weeks, the agency scheduled the show across-the-board. So satisfied was the sponsor with the sales results of this program that *Roto Magician* ran on four New York tv stations (WNBT, WPIX, WABD, WABC-TV) as well as in 33 other markets.

Roto-Broil's summer air schedule consists of a minimum of one 15-minute show a week on each of the following stations: WTTV, Bloomington; WBZ-TV, WTAO-TV, Boston; WICC-TV, Bridgeport; WAYS-TV, Charlotte, N. C.; WKRC-TV, Cincinnati; WNBK, Cleveland; WCOS-TV, Columbia, S.

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	\$360,500
E.B. Income (000)	\$670,000



WRBL RADIO
AM-FM
TV 4
Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERRY

SPONSOR

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

CBS
IN THE LAND
OF
M
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

The Only
COMPLETE BROADCASTING
INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

C.; WTVN, Columbus; WLW-D, Dayton; WJBK-TV, Detroit; WFTV, Duluth; KABC-TV, Los Angeles; KSTP-TV, Minneapolis; KMPT, Oklahoma City; KOMO-TV, Seattle; WRGB, Schenectady; WSPD-TV, Toledo; WMAL-TV, Washington, D. C.; WSJS-TV, Winston-Salem.

In some instances the agency ran into resistance to the film from tv stations which objected to Roto-Broil's application of the "Charles Antell" formula—the program-long pitch for a product. However, said Products Services executives, this objection occurred rarely and usually only in cases where a station's time was virtually completely sold and the station preferred to sell participations in its own local cooking show.

Roto-Broil's tv effort—the *Roto Magician* show as well as live and film commercials—took some 85% of the firm's 1953 budget. To supplement this tv effort in New York throughout the year Roto-Broil participates in Barry Gray's nightly radio newscasts over WMCA.

New York has been traditionally the most important market for electrical home appliances. It was natural, therefore, that the two most aggressive rotisserie manufacturers spent the bulk of their effort and money on becoming established in the New York market first of all.

Prior to the development of the broiler-rotisserie, table model broilers that cook food through infra-red heating coils were being sold in the U.S. These had been on the market since the late Thirties, and here, too, the bulk of sales came out of New York.

In 1946 Rotiss-O-Mat introduced a larger broiler for institutional use in restaurants and luncheonettes. This broiler was the first to feature a rotisserie. By 1950 and 1951 several manufacturers had added these larger oven-type broilers to their line and in 1952 these units outsold the old-fashioned table models by 10 to one.

In 1952 some manufacturers added rotisseries to their table broilers, raising the retail price of these units by 25% over the previous year's model. These broiler-rotisseries accounted for the greatest portion of 1953 broiler sales.

Products Services found early in 1953 that a substantial segment of the rotisserie market can be reached with independent radio stations like WQXR,

which program classical music. The agency is currently introducing its radio formula, successfully tested in New York, into other markets. Although *The Roto Magician* film has helped sell rotisseries as a necessity. Products Services does not want to overlook the significant portion of the population who can afford rotisseries as the luxury item that it essentially is. Also aimed at this class of audience is Roto-Broil's sponsorship of *The Steve Allen Show*, WNBT, Mondays, 11:20-midnight.

According to store executives, Roto-Broil's air advertising has tremendously increased store traffic as well as demand for the rotisserie by its brand name. Among stores that reported a big increase in business are Outlet Store in Providence, R. I.; Snellenberg's and Litt Bros. in Philadelphia; People's Outfitters in Detroit; Jordan Marsh in Boston and Macy's in New York.

As the end of 1953 came closer, Peerless Electric began to realize that Roto-Broil was rapidly becoming a major contender for number one place in sales. Roto-Broil's distribution was still concentrated in eight markets. Broil-Quik determined to throw its weight into New York City to beat Roto-Broil in the most important electrical appliance market.

Besides a stepped-up schedule, Broil-Quik further fought competition by introducing an improved unit (retailing at \$85.95). The price was recently lowered to \$79.95. This Raymond Loewy-styled "Broil-Quik Super Chef" is scheduled to receive the bulk of 1954 advertising support.

The unit includes a "Bake-O-Matic" electric tray, a "Pop-O-Matic" corn popper and two "Fry-Squares" to fry eggs. A heavy 30-day newspaper campaign started end of May to launch this higher-priced unit in New York. Beginning 4 June the unit was also advertised via 230 10-second tv announcements over WNBT during a three-week period.

Before introducing it, however, Peerless Electric cleared out its inventory by putting its "Broil-Quik Robot Chef," a \$59.95 unit, on the New York market in greater quantities than ever before. Since the Broil-Quik Robot Chef was available to discount houses, the price on this unit began to drop. This move was countered with further price cuts by Roto-Broil, which de-

rived close to 60% of its 1953 sales from the New York market. What followed was a price war which lasted through April, and which was deepened by the already-existing problem of discount houses in the New York area.

Had this price war been waged in a declining market, both manufacturers could have been permanently hurt by it. However, three factors contributed toward ending the trend: (1) The demand for rotisseries kept rising under the pressure of intensified tv advertising on the part of both major rotisserie manufacturers. (2) The price war was waged in New York City, did not spread to other markets and could therefore be controlled. (3) Discount houses, which tend to intensify any price cutting, are strongest in the New York metropolitan area. Both manufacturers claim to be fair traders and say that they limit distribution to outlets that abide by the nationally set price.

Roto-Broil Corp. of America continued to push distribution in all major U.S. markets with spot tv program buys and participations.

Since spring 1954 Roto-Broil has also been pushing distribution into 50 smaller markets, forging distribution with its spot tv program buys. The pattern for forging distribution is usually the following: Live demonstrations in department stores and major home appliance stores, followed by heavy tv advertising. These in-store demonstrations generally tie in with the tv programming—in fact, Lester Morris often appears himself in these stores to show various uses of Roto-Broil.

That his salesmanship is effective can be seen from just one write-in result: In fall 1953 Roto-Broil had put out its own cook book to promote cooking with a rotisserie. This book retailed at \$1 and was sold at the various stores that sell Roto-Broil. Roto-Broil advertised this cook book with announcements in the *Roto Magician* show on WPIX in October 1953. The announcement produced 30,000 written requests for the book. To date 130,000 copies have been sold.

Other rotisserie manufacturers have not advertised as aggressively as the two relative newcomers, Roto-Broil and Broil-Quik. However, the consensus among their ad managers points to greater use of the air media within a year's time.

Martun Mfg. Co., makers of Black Angus rotisseries, have been making broilers for the past 15 years. The firm claims national distribution. In April 1954 they appointed Harold Mitchell Co. agency for Black Angus.

No definite plans have been formulated for Black Angus to date, but it is certain that New York will be the target of the first heavy advertising onslaught. Tv is scheduled to get the predominant chunk of Black Angus' approximate \$200,000 budget for 1954, though the agency hopes to use radio as well for greater brand name identification.

Dormeyer Co. advertises its rotisseries as one of its many electrical appliances through John W. Shaw agency in Chicago. This firm, too, claims national distribution, but Dormeyer's New York sales manager says that the firm is strongest in small-town markets rather than metropolitan areas like New York City.

In 1953 close to three-quarters of the firm's \$1 million advertising budget for its complete line of electrical products went into newspapers. Dor-

meyer is only a sporadic user of spot radio and tv announcements.

Rotiss-O-Mat Corp. introduced its Rotiss-O-Mat in New York through the Getschal Co. approximately eight years ago. Without great advertising expenditure this rotisserie gained wide distribution, becoming strongest on the West Coast. However, with the entry of the two more aggressive competitors into the rotisserie field, Rotiss-O-Mat began using spot tv announcements. In 1953 the firm increased its ad budget by 50% over 1952. Despite this effort, says Rotiss-O-Mat ad manager, sales did not hold up against heavy-spending Broil-Quik and Roto-Broil. Rotiss-O-Mat's advertising plans for 1954 are not yet fully formulated.

There are six other manufacturers who make broilers and rotisseries. These, however, have regional or more limited distribution than the five mentioned above.

As for the two giants in the field, there's one thing that Roto-Broil and Broil-Quik agree upon: Broilers were a relatively dormant industry until tv demonstrations popularized rotisserie cooking. ★ ★ ★

IN SINCERE APPRECIATION

to

THE ART DIRECTORS CLUB

for

AWARD FOR DISTINCTIVE MERIT

— ● —

MICKEY SCHWARZ

director of

“Bather Narrator”—Ivory Soap Commercial
for Procter & Gamble Company—Compton
Advertising, Inc.

Only “live” filmed commercial to win the 1954 award!

HAROLD STORM RESIGNS KMBC - KFRM - KMBC-TV

Harold Storm, veteran radio and television department head has resigned his position as Director of Promotion, KMBC-KFRM-KMBC-TV of Kansas City. Storm is seeking a new connection.

In addition to a background of 11 years of radio and 8 years of television, Storm has had excellent business experience. Prior to entering radio fulltime in 1940, he was director of radio and assistant advertising manager for a chain of grocery stores. He has had experience also as an assistant traffic manager and as credit manager for both wholesale and retail credits.

Station experience includes WNAX, Yankton, S. D., KSO and KRNT, Des Moines, WOW and WOW-TV, Omaha, KFAB, Omaha and KMBC-KFRM-KMBC-TV, Kansas City. Well versed in all radio and television sales, promotion, program and managerial problems, Storm is seeking a position that will fully utilize his talents and experience. He is 43 years old. He is steady and moderate in all things. He and Mrs. Storm have a son and a daughter. Both the young people are in college. Mr. Storm is an expert at sales presentations, publicity and advertising. He has produced several industrial and documentary films.

Among 1953 accomplishments were ten national awards for KMBC. Storm is also experienced in publication work and was recently named "Editor of the Year" by the Kansas City Industrial Editors.

Storm can be reached at 5635 Locust, Kansas City 10, Mo. Telephone Jackson 1243 or by writing care of

SPONSOR,

40 E. 49 St., New York 17

CAN UHF SELL?

(Continued from page 43)

quality and ratings, and as the number of tv sets in the U.S. increased, these slots became the envy of other advertisers. Uhf operators feel that a new pioneering cycle is in operation on uhf outlets. Already advertisers like Anseo (films), Fritos (a corn snack) and Mogen David Wine are moving in on what is likely to be a series of well-rated uhf spot periods.

- Syndicated film advertisers who spot their tv film shows in a number of markets. As film advertisers are fully aware, networks have lately been striving to recapture more and more "station option" time in which to air late-night and afternoon network programs. This puts the squeeze on vhf stations in many areas. With more available time in many cases than a competing vhf outlet, uhf stations are in a position to offer some prime half-hour evening time slots to multi-market film advertisers—and will guarantee the slot for at least a year and the rate for at least six months.

Meanwhile as a reminder that uhf stations perform like other tv stations—that is, they can sell merchandise and services successfully—SPONSOR presents several uhf tv success stories. These reports were gathered as part of a SPONSOR survey of the 122 uhf outlets now on the air.

Admen will note the wide variety of both advertised products and air advertising vehicles.

Wilkes-Barre, Pa. (WBRE-TV, Ch. 28): One of the most common faults admen like to find with uhf television is usually stated as "uhf doesn't reach out as far as vhf and can't really do a job." This, however, doesn't take into account the fact that the FCC has granted uhf stations higher power to push the signal out to limits that resemble vhf. WBRE-TV, for instance, has installed a 12.5 kw. transmitter which gives the station (because of antenna design) an effective radiated power of 225,000 watts and a signal out to about 70 miles. The station reaches over 157,000 tv families.

Although WBRE-TV carries almost all of the NBC TV commercial network shows, it also produces many well-rated shows for spot advertisers. One such show is *News Review*, sponsored by Motor Twins, a local Ford dealer. The program costs \$148 weekly, in-

cluding time, talent and production.

Said Russell W. Frantz, president of the auto firm:

"*Motor Twins News Review* has never failed to produce tangible sales results—usually the day after the telecast—and, in some instances, the results have been amazing. Recently the sale of 32 used cars was directly traceable to one Sunday evening telecast. Many customers have come from distant points which we do not normally serve.

"Franklin Coslett's handling of the news and our advertising messages has been 'big league' all the way. Our customers have told us, time and time again, that they were attracted to us by his sincerity concerning us. Our salesmen swear by him as a producer of leads that are easily converted into customers."

Fresno, Cal. (KJEO-TV, Ch. 47): This central California market is a competitive market—but it's all uhf. Two other stations, KBID-TV (Ch. 53) and KMJ-TV (Ch. 24) serve between 85,000 and 125,000 tv homes, depending on the station's power. In such an area, uhf is the only major source of tv; there is really no problem of "conversion."

Sales results are what you'd expect in a new tv area—striking.

On 3 May 1954, for instance, a real estate development named Highland Village bought uhf tv to promote a new Fresno subdivision. First commercial went on the air in the 2:30 p.m. to 4:00 p.m. *Del Gore* show on KJEO-TV. By the following morning Tom Roberts, general manager of the subdivision, called the station to report that the single commercial had sold three \$9,000 homes directly. Total cost of the announcement on the uhf outlet: \$31. This was a return on the advertiser's investment of around 900 to one.

Portland, Ore. (KPTV, Ch. 27): Portland, hub of the nation's wealthy Northwest section (apples, salmon, lumber, mining and so on), was the country's first post-freeze uhf market and as such has closely been watched by everyone from agency men to tv manufacturers.

Portland is also proof of another fact: You can't make snap judgments about intermixed markets—particularly if uhf gets on the air before vhf outlets. Two stations serve Portland today—KPTV, a uhf outlet, and KOIN-

TV, a vhf station. KPTV went on first. Results: Since the station had a head start in which to line up spot and network business, 100% of the sets in the KPTV market are equipped to get both vhf and uhf. The two stations therefore compete on an equal basis, each airing about half the top network shows.

Reported Russell K. Olsen, manager of KPTV:

"According to our most recent analysis, our station has considerably more total dollar volume of business than the vhf station in Portland. Our local volume, our analysis showed, is more than twice as much as the local volume on the vhf station. This is significant because it shows the strong acceptance of uhf by the local people who know the situation best. Our national business lags somewhat behind that of the vhf station, probably due mostly to the adverse publicity that uhf has been getting nationally. However, national sponsors are gradually beginning to realize that Portland is the outstanding uhf exception."

Saginaw-Bay City, Mich. (WKNX-TV, Ch. 57): Like Portland, Ore., the Saginaw area of Michigan (the state's fourth largest population area) is now an intermixed market, but the uhf station had a head start and is holding its own against newcomer WNEM-TV, a vhf outlet. According to the station, there are some 100,000 uhf-equipped homes in the WKNX-TV area. In the near future, the station expects to go from its present ERP rating of 19,000 watts to 207,000 watts, thus intensifying and expanding its signal.

Among WKNX-TV's success stories is this one for the John Schmelzer Furniture company (see photo page 42). Late in April, the firm contracted for three one-minute announcements featuring a stock of "television swivel rockers." A live announcement, produced by the station, was used. Result: with the first announcement the entire stock of 24 rockers was sold (\$59.50 each) and an additional dozen rockers for \$79.50 each were also sold. Thus, for an investment of \$86.34 the store sold \$2,364 worth of merchandise. Sales cost: about 3% of the total sales return. The sponsor had to shift his other two announcements to one-minute films featuring Simmons Mattresses, which in turn again boosted product sales. At this time, the market was intermixed between vhf

and uhf.

At another time, also after the vhf station started, a local auto dealer bought a live show featuring local amateur and semi-pro talent. Last January, the first program in the series produced 3,800 letters as part of the voting (it later rose to 7,000 weekly). On the second program, the sponsor advertised five used cars, even though it was the height of winter. Three hours later, all five cars were sold and by the following morning two new cars were sold as well.

West Palm Beach, Fla. (WIRK-TV, Ch. 21): This famous resort market is still a uhf-only area, although a vhf station is expected soon and some fringe vhf reception comes into the area. Station Manager Arthur L. Gray, however, is confident about the outlet's future. He told SPONSOR:

"Channel Two through 82 is *television*. It should not be separated by the trade into a giant and little brother. Some operators opened a uhf tv station as if they wanted to go into competition with WNBT, not like a sound business. If some operator wants to open a tv station as a majestic symbol to his ego, that's fine—but don't holler

when the dough coming in isn't equal to the dough going out."

Typical of the local success stories enjoyed by the station is that of Holness Motors, a local Ford dealer, who recently told the station:

"We contracted for a spot on your opening night with a certain amount of misgiving. However, from the telephone calls and personal contacts that we made as a result of that spot, we are happy to be in a position to contract for spot announcements that will run for the next year. This advertising medium has opened a new potential with us for customers. Keep up the good work."

Pittsburgh, Pa. (WKJF-TV, Ch. 53): This important industrial metropolis, home of Gulf Oil, Westinghouse and U. S. Steel, has long been a problem market for tv advertisers. The one vhf station on the air, Du Mont-owned WDTV, has been jammed with network shows for several years. But two uhf outlets, WKJF-TV and WENS, have recently been a factor in creating new competition in this area.

WKJF-TV, however, recently suspended tv operations (although it did not return its c.p. to the FCC). Rea-

WORDS TO THE WISE

MICKEY SCHWARZ, president of A.T.V. Film Productions, has been assigned by Compton Advertising, Inc.,—for the Second year—to produce and direct Procter & Gamble's "Fireside Theater" formats and commercials, featuring screen star Gene Raymond, for the 1954-55 season.



A. T. V. FILM PRODUCTIONS, INC.
1600 Broadway • New York 19, N. Y. • Circle 7-6434

"Creative Motion Pictures for Television"

son; not enough advertising support from either network or spot advertisers. Most sponsors, it appeared, preferred to crowd onto the local vhf outlet somewhere rather than take a chance on uhf, even though the conversion rate was over 30% in a million-tv-home area.

Not that WKJF-TV didn't produce results. It did. Here is a typical local success:

Penn Baking Co., which runs a chain of eight stores, bought three 15-minute segments on the locally produced *Ernie Neff* show, which featured organist Neff playing request numbers. After the second set of three segments, the owner of the Penn Baking chain reported that his business had doubled, with many people daily asking for Ernie Neff specials.

Sacramento, Cal. (KCCC-TV, Ch. 40): Operating in a uhf-only market, KCCC-TV's general manager, Ashley L. Robison, told SPONSOR of these local-level successes:

Mogen David Wine—This national spot advertiser uses the *Dollar A Second* show in Sacramento. The local distributor reported that after three

months on the air sales had increased 350% over the November-December-January level of the previous year.

Skin Deep—In six weeks, this new beauty product obtained over 90% distribution in the KCCC-TV coverage area and some \$5,000 in sales.

Kitchen Fresh Potato Chips—Sponsors of the locally produced *Casey and SiSi* program and using no other advertising, this firm in a few weeks extended its delivery routes and added two additional trucks as a result of tv-induced sales.

The station is affiliated with all four tv networks on a per-program basis.

STATE FARM

(Continued from page 35)

agency force by supporting its sales efforts.

3. To obtain new sales by acquainting prospective members with State Farm and its advantages.

Previous to February 1951 (when the firm started in radio), State Farm used only magazines, headed by *Life* and *Time* and including science and farm publications. Feeling that its print schedule needed some supplementing and that it would also like to get its message across with greater urgency and frequency than the magazines allowed, the firm turned to network radio. This air medium was attractive because it not only offered the opportunity to reach a large audience but it also allowed the flexibility of "dealer cut-ins." The local State Farm agent could break into the network commercial and give his name, address and phone number. Since State Farm operates through its local agents, this would naturally be of inestimable value.

So in February 1951 State Farm began sponsorship of Cecil Brown on Mutual on a once-a-week basis. The firm's total ad budget then was \$450,000, with approximately \$200,000 going for the radio effort.

In December 1951, Cecil Brown was expanded to twice a week (five minutes per show). This continued till March 1954 when the Saturday night Brown show was supplanted with a 10-minute sport-cast by Jack Brickhouse. The Brown show on Sunday was also expanded to 10 minutes.

In sponsoring a commentator like

Brown, State Farm is aware that he will often express controversial views and that its sponsorship might be construed as tacit endorsement. The company, however, looks on the editorial portion of the program as almost separate from the commercial aspect; it states that it is buying an audience, not Brown's views, and that its only endorsement of Brown is its approval of the size audience he makes available for the firm's commercial message. "We don't presume to have any deep-down philosophy on this subject," says Bischoff, "and feel that it's a problem for the networks and broadcasters in general to resolve."

The company tries to coordinate and retain a basic identity in both the air and print efforts. Currently, the copy theme is centered around careful driving. Print ads appear in *Life*, *Time*, *Popular Science*, *Popular Mechanics*, *Farm Journal*, *Successful Farming* and about a half dozen other farm publications.

Radio plugs are delivered by announcer Ted Malley on the Brown show, by Jack Brickhouse himself on his program. Here is a typical commercial by Brickhouse:

Do you think your auto insurance cost is too high? Would you like to cut it down—cut it down perhaps as much as 40%—without cutting down benefits? Well, if you're the kind of driver who's careful, uses good judgment and common sense when behind the wheel, it should be easy for you to do. For it should be easy for you to qualify for membership with State Farm Mutual—the famous "careful driver insurance company."

The cost of State Farm insurance is lower than the cost of ordinary auto insurance—in many areas as much as 40% lower—because State Farm deliberately aims to insure careful drivers only. This holds accident costs to a minimum. For full details—including the exact amount you can save if you qualify for membership, talk to any one of State Farm's 7,000 agents. There's no obligation, of course. And I'll be back at the end of the program to tell you how to contact the agent nearest you.

At the end of the program, local agents are identified on individual stations.

State Farm has made use of this local cut-in in another way. When states were passing safety responsibility laws

BMI

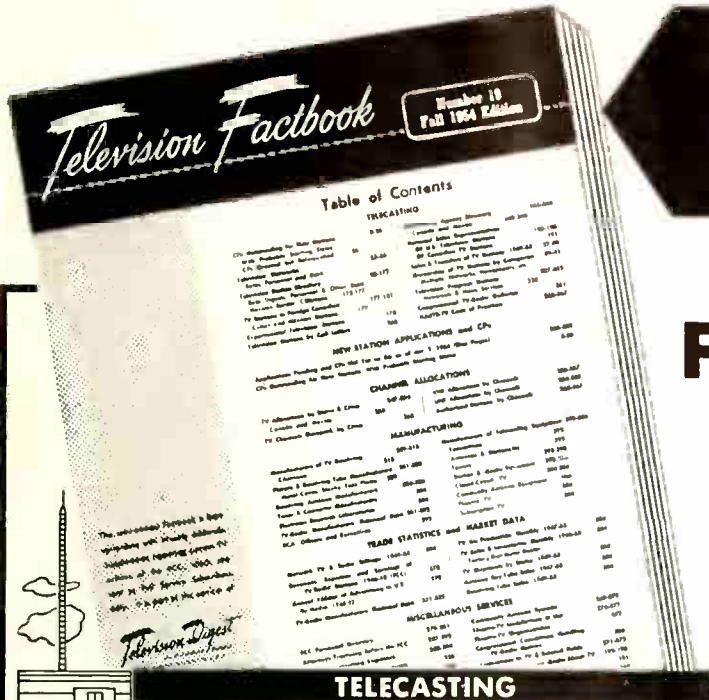
"The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Concert Music series, the Book Parade, Milestones and the other communities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Sample scripts of "The American Story" have been mailed to all broadcast licensees of BMI. Full details will be forwarded on request.

BROADCAST MUSIC, INC.
 NEW YORK • CHICAGO • HOLLYWOOD
 TORONTO • MONTREAL



Newly Published... for Everyday Use...

The Industry's Acknowledged Reference Guide Fall 1954 TV Factbook

Semi-annual Edition of July 15, 1954 (400-pp.)

Contains more than 50 directories, in one convenient volume, giving you the precise information you need, quickly, accurately, and completely... saving you countless hours of valuable time.

- TELECASTING**
- TELEVISION STATION DIRECTORY**
Rate digests, personnel, facilities, and other data covering all commercial telecasting stations in operation in the United States and Canada as of July 15, 1954.
 - TELEVISION NETWORKS: RATES, PERSONNEL & DATA**
With inter-city hookups presently available via coaxial-microwave connections.
 - TELEVISION STATIONS IN LATIN AMERICA**
Operating or authorized as of July 15, 1954—with personnel, facilities and other data.
 - FOREIGN TELEVISION STATIONS**
Operating or planned as of July 15, 1954.
 - TELEVISION STATIONS OF THE U. S. BY CALL LETTERS**
 - EXPERIMENTAL TV STATIONS AUTHORIZED BY THE FCC**
Status as of July 15, 1954.
 - OWNERSHIP OF TELEVISION STATIONS BY CATEGORIES**
Networks, newspapers, theatres & manufacturers owning or holding interests in TV stations; multiple ownerships.
 - SALES & TRANSFERS OF TV STATIONS, 1949-54**
Including purchase prices, principals, etc.
 - FINANCIAL DATA ON TV & RADIO STATIONS: 1946-53**
Summaries as compiled by FCC Economics Division.
 - NETWORK TELEVISION & RADIO BILLINGS**
Tabulated by months: 1949-54.
 - THE TOP 100 NATIONAL ADVERTISERS OF 1953**
Listing dollar expenditures in the four major media.
 - NATIONAL SALES REPRESENTATIVES OF TV STATIONS**
Including branch offices and lists of stations represented.
 - MAJOR ADVERTISING AGENCIES OF U. S., CANADA & MEXICO**
 - TELEVISION PROGRAM SOURCES**
Directory of owners, producers & syndicators of live and film material offered to TV stations.
 - TELEVISION SETS-IN-USE**
Latest available statistics.
 - CONGRESSIONAL TV-RADIO GALLERIES**
 - FCC COLOR TV STANDARDS**
With Appendix describing operation of new system.

TELEVISION MAP

MAP OF TV AREAS & NETWORK ROUTES (Color Insert)
(43 x 29-in.)
Showing present and projected microwave and coaxial routes (accurately drawn by AT&T engineers), time zones, all stations in operation, all cities over 10,000 pop., all cities with TV applications or CPs.

NEW STATION APPLICATIONS & CPs

CONSTRUCTION PERMITS ISSUED FOR NEW TV STATIONS
List of all CPs granted and their possible starting dates.

APPLICATIONS PENDING FOR NEW TV STATIONS
Complete tabulation of all applications filed with FCC, including addresses, facilities sought, proposed equipment, principals and other data.

CHANNEL ALLOCATIONS

VHF & UHF ALLOCATIONS BY STATES AND CITIES
Including U. S. Territories and Possessions.

VHF & UHF ALLOCATIONS BY CHANNELS
Under New FCC Rules & Regulations.

CHANNEL ALLOCATIONS FOR CANADA AND MEXICO
Assignments affecting border areas.

STATIONS AUTHORIZED, BY CHANNELS

- MANUFACTURING**
- TELEVISION RECEIVER MANUFACTURERS OF U. S. & CANADA**
With addresses, executives, plants, etc.
 - CATHODE RAY & RECEIVING TUBE MANUFACTURERS**
Including manufacturers of tube blanks, metal cones, face plates.
 - MANUFACTURERS OF TV TUNERS**
Including manufacturers of UHF converters.
 - TV RECEIVING ANTENNA MANUFACTURERS**
With trade names and description of products, etc.
 - PHONOGRAPH & RECORD MANUFACTURERS**
 - TELECASTING EQUIPMENT MANUFACTURERS**
Directory of manufacturers of transmitters, towers, antennas, studio equipment, theatre TV, industrial TV, community TV.
 - TELEVISION RECEIVER PRODUCTION**
As estimated by RETMA, by months; 1947-54.
 - RADIO RECEIVER PRODUCTION**
As estimated by RETMA, by years; 1924-54.
 - FACTORY, DISTRIBUTOR & RETAIL SALES & INVENTORIES**
TV and radio, as estimated by RETMA by months; 1950-54.
 - TV & RADIO TUBE SALES**
As estimated by RETMA, by years; 1922-54.
 - FINANCIAL DATA ON TV-ELECTRONICS MANUFACTURERS**
Year-by-year tabulation of sales, profits and dividends.

MISCELLANEOUS SERVICES

- FEDERAL COMMUNICATIONS COMMISSION**
Directory of organization and personnel.
- ATTORNEYS PRACTICING BEFORE THE FCC**
Specializing in TV-radio practice.
- CONSULTING ENGINEERS & ENGINEERING SERVICES**
Directories of engineers specializing in TV and radio, technical services, management and planning services, station brokers, network engineering departments, etc.
- ORGANIZATIONS DEALING WITH TELEVISION**
Advertising, broadcasting & telecasting; motion picture & related groups; music licensors; technical groups; manufacturing, merchandising & servicing.
- RESEARCH ORGANIZATION DEALING WITH TELEVISION**
- LABOR UNIONS IN TV, RADIO & RELATED FIELDS**
- PUBLICATIONS DEALING WITH TELEVISION**
Trade, technical and advertising periodicals.
- CONGRESSIONAL COMMITTEES HANDLING TV-RADIO MATTERS**
- THEATRE-TV INSTALLATIONS IN USE**
- COMMUNITY TELEVISION ANTENNA SYSTEMS**
State-&City directory of those in operation, under construction or planned.
- VOLUME OF ADVERTISING IN U. S. BY MEDIA, 1946-54**

Television Digest
Wyatt Bldg., Washington, D. C.

Please send me _____ copies of Fall 1954 TV Factbook (including map) @ \$4.00 per copy.

Name _____

Company _____

Address _____

City _____ State _____

check herewith bill

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ALBANY SCHENECTADY TROY

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UHF Sets
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Nation's
32nd
Retail Market

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*Saves You Money, Worry
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BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

a few years back, the auto insurance companies were conducting intensive campaigns in each state during an agreed-on period prior to the effective date of the law. State Farm utilized its radio facilities for the campaigns by separating the affected states from the rest of the network during the commercial time, giving each local campaign greater effectiveness by having it associated with a national network show.

"Radio," states spokesman Bischoff, "is most effective when used consistently and often. Its effectiveness stems from its repetitive impact. The same message drummed over and over again into the listener's consciousness has a cumulative effect. This is aided by radio's compatibility with other activities."

But State Farm also has a high regard for tv which, it states, "has the unequalled advantage of visual demonstration."

Currently, the firm is testing tv on the West Coast. The venture started

★ ★ ★ ★ ★ ★ ★ ★

66[Each of us has a responsibility] to insist that violations of good faith and taste and sense are never as good as when these are preserved. This, I believe, takes a good deal less courage than conviction—and a dedication to the proposition that advertising is much better, more resultful and less costly and more satisfying at its best."

FAIRFAX M. CONE

President
Foote, Cone & Belding
New York

★ ★ ★ ★ ★ ★ ★ ★

in April 1954, is running on CBS stations in three markets, San Francisco, Los Angeles and San Diego. It consists of participations in a *Morning Show* type of program called *Panorama Pacific*, aired from 7:00-9:00 a.m. in which State Farm sponsors a news segment twice a week. However, it is as yet too early to predict any results from this test, says the company. Nor can it be definite at this time about any future tv activity.

The State Farm Mutual Automobile Insurance Co. is the oldest of the three State Farm companies. It was founded in 1922 and by 1942 had grown to first place in the auto insurance industry. It has continued in this position to the present time, today insures well over 3,000,000 autos.

State Farm's Life company came in-

to being in 1929, the Fire and Casualty company in 1936. These companies, too, are showing healthy business increases: the Life income was up 36% in 1953 over 1952, the Fire 33%.

The nation's general economic state, according to the company, affects State Farm's business only to the extent of modifying its growth rate in national downturns and slightly boosting it in upturns. In other words, the company has none of the cyclical peaks and valleys most businesses experience, only peaks.

State Farm looks to the future with extreme optimism, sees only continued growth. It says, with six million new autos in the U.S. next year, it figures *somebody* is going to insure them. Also, *somebody* is going to sell life insurance to the "million new families," and *somebody* is going to insure the "900,000 new dwellings" against fire. (All figures are State Farm's, contained in its report, "People, Policies and Progress in 1953.")

For the State Farm Mutual Automobile Insurance Co. the byword is now, "If we could write the third million in '53, we can write the fourth million in '55." ★ ★ ★

GROUP APPROACH

(Continued from page 38)

ket list is generally the result of preliminary agency-client meetings attended by the account people, someone from marketing, possibly the media director or the associate media director. During these preliminary meetings not only the markets but the budget and length of the campaign are decided upon. Timebuyers are rarely called into these meetings.

After the preliminary meetings the media department is asked through the account group to make recommendations on this budget. These recommendations might show the number of announcements the client could afford per market per week for the duration of the projected campaign.

"Some three months may pass between the budget allocation and getting the client's go-ahead on a campaign," one timebuyer told SPONSOR.

From the client's market list the timebuyer then sets up file folders on a "per market" basis. He then compiles a list of all the stations in each of the markets on the list from *Standard Rate and Data*. A chart is made

up by markets showing each station and its rep. This chart serves as a checklist of necessary calls to reps and stations, if these are not represented.

From this checklist the buyer or his assistant or secretary calls the reps and tells them what he wants. It generally takes between half a day and two days to make these calls. If the assistant or the timebuyer's secretary makes the call, the rep often calls the timebuyer back directly to confirm the availabilities he wants and to make a pitch for the business.

Usually the timebuyer gives the rep about one week to send along the availabilities. He then uses a second checklist to mark off the station, its power, its rep and whether the availabilities are in or not. When all the availabilities for a particular market are in, the buyer makes a choice and is ready to place the campaign.

However, it usually takes from three days to four weeks between receipt of availabilities and the start of the campaign. Because of this lapse of time during which the client signs estimates, some time slots originally offered to the buyer by a station or rep may no longer be available.

After making his choice from among the availabilities, the timebuyer gets verbal and then written confirmation from the reps. This must be checked for accuracy by his assistant or secretary. He also has to check on make-goods and credits.

After he has placed an order in a market, he notifies the traffic department to send copy to the station.

Once he has received written or verbal confirmation from the reps, he sends schedules out to the client (for field men, distributors, jobbers, others). These schedules include the name of the station, length of the schedule, length of the commercial, whether it's live or e.t., the name of the adjacencies and their ratings, if available.

During the course of a typical 13-week national spot campaign a timebuyer's contacts with other agency men, clients, reps and stations may number 200 or more (see chart on page 37).

At Benton & Bowles, a timebuyer would be in touch with the associate and/or assistant media director at least three times daily during the preparatory stages of the campaign.

Before making recommendations, he'd have some two or three contacts with Broadcast Analysis, within the

media department.

He might possibly see the client once or twice during course of campaign.

He'd see the account people at least twice a day.

Before the planning of the campaign he might see the v.p. in charge of media some five or six times.

Throughout the campaign he'd be in touch with other buyers within and outside his group once daily.

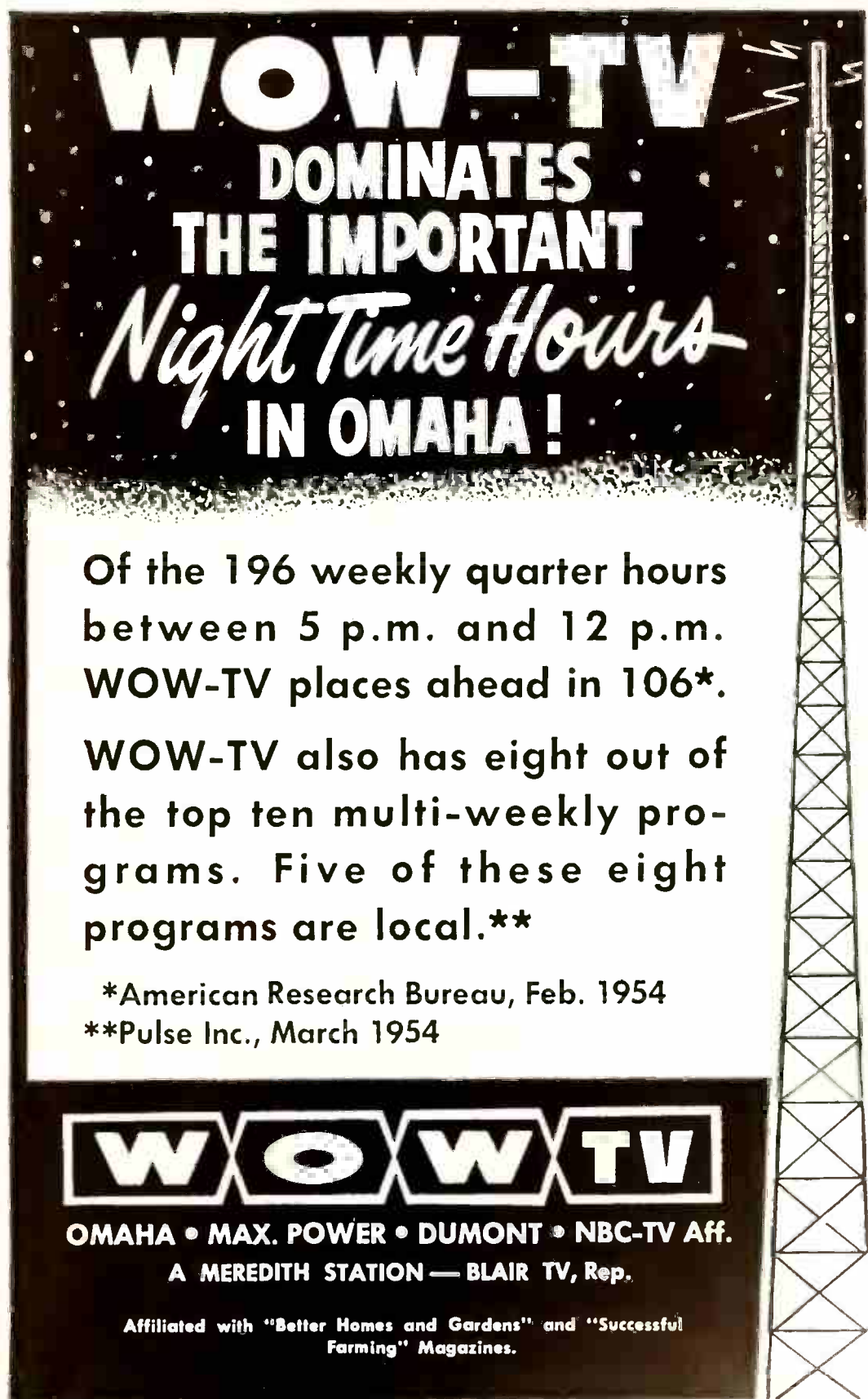
On the two days when he's ordering availabilities, he'd be in touch with the reps 15 or 20 times.

During the three or four days when the reps submit availabilities, he'd have six or seven contacts with them.

For a week afterward, he'd be checking additions and confirmations, and would have contact with reps about twice daily. (He might also have three or four contacts with station people direct.)

His total contacts with the Traffic Department would number at least eight.

Until four weeks after campaign is complete he'd see estimators and con-



WOW-TV DOMINATES THE IMPORTANT *Night Time Hours* IN OMAHA!

Of the 196 weekly quarter hours between 5 p.m. and 12 p.m. WOW-TV places ahead in 106*.

WOW-TV also has eight out of the top ten multi-weekly programs. Five of these eight programs are local.**

*American Research Bureau, Feb. 1954
**Pulse Inc., March 1954

WOW-TV

OMAHA • MAX. POWER • DUMONT • NBC-TV Aff.
A MEREDITH STATION — BLAIR TV, Rep.

Affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines.

tract people three times daily.

From the time the campaign is almost completed until about six to eight weeks later he has at least two contacts daily with the accounting department.

Although the timebuyer is not actually present at most preliminary meetings, his recommendations and specialized knowledge form the basis of the associate media director's proposals and presentation to the account group or client. The associate media directors, v.p. in charge of media and senior v.p. in charge of marketing are part of a Media Planning Committee, whose decisions rest upon the information gathered from the timebuyers and spacebuyers.

Here's how Charles Pooler, B&B senior v.p. of marketing, outlines the advantages of the group system:

"The accounts get the direct attention of several rather than one all-media man. The individual buyers have a chance to get greater understanding of the marketing problems of their accounts through daily contact with account personnel and the associate and assistant media directors."

Dave Crane, B&B v.p. in charge of media, added that the group system

has given media recommendations more objectivity. "Rather than one we now have seven or eight all-media men. This helps us to have a stronger balance in planning sessions. Of course, this operation is more expensive for the agency because management now has more high-priced guys on the payroll but it's given the media department more stature, and the clients far better service."

The associate media director's responsibilities are broad in scope. He directs media planning in coordination with account groups, and, when necessary, meets with the Media Planning Committee.

He serves as primary contact with the client and account supervisor in behalf of the media department.

He is the one who organizes and develops assignments within his group. And he may also establish media policies and methodology of evaluation applicable to his group. Above all, he is the head of creative media planning for his group.

The assistant media director acts as his alter ego, executing approved plans through the buyers. He's the coordinator within the group, because he's the point where print and broadcast media are brought together.

Network planning and negotiating are done by the associate media director in conjunction with the radio-tv program department. Timebuyers' function here is mainly to clear stations and to accept delay time.

Many other agencies have a similar system of organization. McCann-Erickson, for example, regrouped the people in its media department in summer 1952. Bill Dekker, v.p. and director of media for McCann-Erickson, said that the main objective of the reorganization was to develop "a higher degree of account responsibility and supervision."

McCann-Erickson's media department is divided into three groups, each headed by an associate media director. Under the associate media director there's a print supervisor and radio-tv supervisor with assistants and estimators under each. In other words, McCann-Erickson has the equivalent of B&B's Media Services group divided among the three operational groups. However, outdoor and transportation advertising form a separate section within the media department which serves as a pool for the three account

groups.

The account groups at McCann-Erickson are also determined by workload and for administrative reasons rather than on the basis of product category. These groups comprise some 15 broadcast media supervisors and buyers, whose salaries range from \$5,000 to \$14,000.

Anthony DelPierro, v.p. and media director at Lennen & Newell, says that his media department "is based on an integrated plan, broken down by account groups." Lennen & Newell has four such account groups, divided by billings and work. There are four group supervisors and about four buyers on each type of medium.

Well over half of the top 20 radio-tv agencies follow some variation of the group system in the organization of their media department. In some instances, the estimating and contract people are organized into a pool that supplies the buyers in their various account groups. In other cases, estimators are assigned to the buyers within specific account groups. Differences also exist in terms of the media department's jurisdiction over media research.

The trend of major agencies toward reorganization began in the postwar period. Although the structure of media departments is still in a state of flux in most of the top agencies, a general reappraisal by agency management of media organization has led to widespread change toward this more integrated system. (For details about the background of the three systems of media organization see SPONSOR, 25 August 1952.) ★ ★ ★



Kansas' Most Powerful TV Station
KTVH blankets over one half the entire population of the state of Kansas with over 50% saturation. Nowhere else in the rich Kansas market can you buy such volume backed with a loyal viewing audience for concentration selling.

**See Your KTVH
Sales Representative Today!**



CBS BASIC - DU MONT ABC
REPRESENTED BY H R TELEVISION, INC
COVERS CENTRAL KANSAS

CREATIVE AND CONSCIENTIOUS

TV Producer-Director now working in major market. Experienced in all types of local programming. Seeks new position with station, agency, or TV program producer. Anywhere.

Box 726
SPONSOR
40 E. 49th St., NY 17

BARBER'S SUPER MARKET

(Continued from page 39)

with two local air vehicles:

1. *What's Cookin'* (10:30 a.m.-10:45 a.m., Monday-through-Friday) on KABQ. As described to SPONSOR by KABQ's young (23) program director, Lowell Christison, it's "an audience participation show where housewives try to guess the correct title of a recipe in *Barber's Master Cookbook* when the ingredients are mentioned on the air. Both ends of the conversation are broadcast, using a beeper note on the phone. Various local prizes are given." The show, incidentally, has done so well for Barber's that the firm is contemplating expansion to a daily half hour.

2. *Country Melodies* (8:30 a.m.-9:00 a.m., Monday-through-Friday) on KOAT. Since Albuquerque is a Spanish-American city rich in the history of the Southwest, Barber's wins a sizable listening audience with a combination of folksy Western music and homemaking hints in the second of its daily shows. Both programs use commercials (usually featuring nationally advertised products) which are geared to produce specific sales, but which avoid any hoopla about "best prices in town."

Starting Thursday at noon, Barber's really blankets Albuquerque's outlets.

A total of 130 announcements are aired during the weekend. KABQ and KOAT each carry 30 announcements. KGGM carries 20 and KOB airs 50 time-signal station breaks.

Barber's air tactics pay off in sales. For example:

- A few months ago, Barber's stocked a then-new brand of chili which had no distribution previously in the Albuquerque market. For 13 weeks, Barber's featured it strongly on its radio shows and announcements. Based on what Barber's had figured would be a fair quota, sales on the item reached a point 300% above the pre-set quota. And, due to Barber's air advertising, which was the only medium used in this case, apart from store displays, public demand for the product was so great that jobbers had to place it in 54 other outlets in the local trade area.

- At another time recently, the "Barber's radio treatment" resulted in sales increases of from 237% to 331% on the products of a regional meat packer after a 13-week air drive. And,

after 26 weeks of being featured in Barber's program-announcement schedule sales increased 283% on a brand of cottage cheese. In both of these cases, no other promotion was used by Barber's apart from in-store displays.

So successful has radio been for Barber's that it's only natural to ask: Why use anything else?

Adman Al Brower, however, felt it would be a mistake to use one medium to the exclusion of all others to promote retail sales.

As KABQ's Lowell Christison reported to SPONSOR:

"Basically the same messages are carried home on the weekend announcements and weekend newspaper ads. If reduced to a simple statement of technique, the statement would be '60% of the budget in radio, 40% in newspapers.' The original formula was devised partially as a result of the BAB and Kroger studies (see "You need both," SPONSOR 23 February 1953, page 40) which showed that about 35% of total population would get the message from radio; and about 35% would get the message from black-and-white space, no more than 8% to 10% of consumers getting the messages in

both media.

"Though Barber's has, from time to time, run specific tests for individual stations used, they've found that radio and newspapers are quite comparable on actual sales results for given specials, as pertains to volume of items sold.

"Of course, we at KABQ feel that it is on this point that radio takes the lead. But Al Brower of Barber's says that in most cases Barber's will purposely over-buy on a given item that could be a traffic builder, run it in their weekend newspaper ads and tie it in as a radio special in their saturation spot announcements. He figures the papers sell their usual amount and the extra volume created by radio is profit over and above what they'd otherwise expect.

"Barber's has consistently found that tying the two media together is the most profitable advertising procedure. For that reason, specials are usually carefully grouped and evenly distributed throughout both papers and radio.

"Of the many items in a full-page ad, for instance, three of the produce specials, three of the grocery specials

TAKES TOP TV RATINGS OVER TOUGHEST RIVALS!

Joe Palooka Show Immediate Success

April VIDEODEX ratings in New York, San Francisco and Washington establish JOE PALOOKA as the highest rated TV program in its time slot — in some cases topping established network favorites.

But there's more than ratings to earn PALOOKA a place at the top of your "spot TV buy list" — results, too, have been out of this world. Happy PALOOKA sponsors in nearly 40 markets have found that JOE is the buy to "move the goods."

Check now and discover how this great all-family impact show can go to work for you! Many choice markets still available... but only if you hurry. Write, wire or phone GUILD FILMS today!



GUILD FILMS

Company, Inc.

420 Madison Avenue New York 17, N. Y.

Producers & Distributors of
LIBERACE LIFE WITH ELIZABETH
FRANKIE LAINE FLORIAN ZABACH

and three meat specials are selected to run as radio specials to fit into their 30-second and time-signal saturation campaign."

Barber's executives—John Williams, general manager, A. L. McLane, assistant to Williams and adman Al Brower—haven't overlooked other air advertising opportunities either.

Albuquerque, a growing market of some 150,000 population in central New Mexico, has three tv stations—KGGM-TV, KOAT-TV and KOB-TV, all vhf outlets. And, tv is used fairly heavily by the two closest grocery competitors to Barber's.

In 1953, Barber's ran a 13-week tv test, using a syndicated half-hour film show. Cost: about \$5,200.

Brower's comment: "Tangible results were negligible." However, he qualifies this by saying that a number of factors may have caused the unsatisfactory pull of the tv campaign, "either the wrong type of show, poor handling or our own pre-entation not perfected."

In any case, no tv is being used in 1954 and none is planned for the near future. Radio is the big feature of Barber's ad budgets.

In 1953, Barber's spent about \$85,

200 with some \$38,000 going to radio, \$32,000 to newspapers, \$5,200 to the tv test and \$10,000 for other forms of advertising.

In 1954, the ad budget is running about 10% over the 1953 total. Radio now gets about 60%, newspapers around 35% and other forms of advertising about 5%.

The outlook for 1955 (Barber's is already deep in next year's plans) is similar. A 10% over-all hike in the ad budget is anticipated with radio retaining the same percentage. Again, no tv is planned for 1955.

Barber's manages to get extra mileage in its air advertising through the judicious use of cooperative advertising funds, although no co-op figures are included in the budgets cited above which are Barber's own expenditures.

Obtaining an over-all figure on the co-op share of Barber's total expenditures is naturally difficult, since co-op ad budgets are figured by some manufacturers on a straight percentage basis, and by others on a per-case allotment. But, according to Barber's own guess, it works out to about 20% to 25% of the grand total spent by Barber's for advertising.

Some blue-chip brand names are thus featured in Barber's air advertising. Barber's co-op arrangements include such clients as: Colgate, Kleenex, Swift, Nabisco, Armour's, Wilson, Snow Crop and many others, as well as a number of regional dairy produce and meat firms.

The advertising arrangements in these cases are cooperative in every sense of the word: Barber's feels that the national advertisers are helping the store chain as much as the store chain promotes them. "Barber's," says adman Brower, "is built on the quality and reputation of national brands. From time to time, on special promotional efforts, price is of the essence. But as an over-all theme, Barber's entire advertising is based simply on letting people know what we have."

And, Barber's makes extensive use of the radio co-op sales aids provided to groceries by manufacturers who extend co-op aid. These include: local-level radio copy and radio transcriptions, in-store displays, window signs and banners, recipe books and other promotional aids. Since these sales aids often represent the creative efforts of the top agencies in the nation, their use, Barber's feels, adds to the impact of the local radio campaign.

This kind of thinking makes Barber's somewhat unique in grocery air advertising. Few supermarket chains try to get co-op funds for air advertising; fewer still make skillful use of advertising aids (apart from newspaper mats) provided by manufacturers through co-op channels.

Barber's, incidentally, is so delighted with its cordial co-op relationship with several leading manufacturers that it has urged others to do the same. Recently, at a sales meeting at one of the Albuquerque stations, Advertising Director Al Brower said that he felt "many smaller grocers could use radio successfully if they'd only familiarize themselves with the various co-op contracts available."

Concluded KABQ's Lowell Christison, who turned in a valiant job of legwork for SPONSOR in preparing this report:

"Barber's, based on the success of their present advertising department, takes full responsibility for the results shown, as no agency is used. They insist on a 'merchandising' type of advertising, with everything advertised in such a way that it will create a sale. There seems to be much to be said for having a department located 'on the scene,' closer to the actual selling problems.

"The principles of business in the Barber's organization constitute the basic philosophy in their advertising: avoid wild claims, offer the best possible service at fair prices. Their first concern is quality through reliable national brands, with price a secondary consideration.

"By comparison with general conditions around the country, Albuquerque's economy is in a generally good condition, with total retail sales in the market only 3% to 6% off from 1953 figures while the nation as a whole is experiencing retail sales drops as high as 14%.

(Note: Albuquerque's economy is boosted considerably by the fact that it is a center for oil and cattle money, tourist trade and the spending area for the big payrolls of the Strategic Air Command's Kirtland Air Force Base.



Mary McGuire, WWTV Home Maker helps Cherry Queen Gail Krahnke check Chef's "Cherried Ham" at National Cherry Festival covered completely by WWTV 16 mm. cameraman Charles Ray.

YOU'RE WITH TV AT ITS BEST ON WWTV!

Michigan Channel 13 viewers and their thousands of Summer Resorting guests received four consecutive days of complete 16 mm. film coverage on the colorful National Cherry Festival July 6-9. They'll love you too . . . on WWTV.



LEE DORRIS
SELLS THE BIG
NEGRO AUDIENCE
MORNING-NOON-AFTERNOON
ON
WSOK
NASHVILLE, TENNESSEE
1000 WATTS



SPONSOR

as well as the Sandia Special Weapons Center, testing ground for many nuclear devices.)

"With a few notable exceptions, the small independent grocers have felt the leveling-off more forcefully than the seven-store Barber's chain. From the standpoint of gains, according to Barber's, they are not as rapid as last year but are nevertheless considered excellent.

"With the Albuquerque market expanding day by day (with an average of 60 new families settling every week), Barber's sees continued growth for their stores and ever-increasing volume through a merchandiser's type of advertising." ★ ★ ★

SPONSOR ASKS

(Continued from page 67)

largest and most discriminating advertisers—he garners prestige and sales profits by virtue of filmed programs which cost up to \$30,000 but are sold at prices ranging from \$100 to \$3,000 per individual market. He avails himself of the best in talent, production, stories and scripts and is assured of tremendous audiences.

In the case of an advertiser who buys MPTV's *Junior Science* series, Dr. Gerald Wendt, chief of science educa-

★ ★ ★ ★ ★ ★ ★ ★

"This is a time for open minds, for curiosity, for imagination, for courage and enthusiasm. This is a time for a sweeping look around and a bold new look ahead. This is a time for determined action—and the devil take what has been done in the past. If we don't do this we're going to be dead pigeons because our customers are taking a new view, every day."

WALTER C. AYERS

Executive Vice President

Brooke, Smith, French & Dorrance

Detroit

★ ★ ★ ★ ★ ★ ★ ★

tion for UNESCO, one of the world's foremost authorities on the atomic and hydrogen bombs, acts as commentator for the films in addition to being available as a "salesman" of distinction for the sponsor of the films. It's prestige without peer.

Talent-wise, the advertiser who has chosen films such as *Duffy's Tavern*, *Janet Dean*, *Registered Nurse* and *Paris Precinct* to sell his product, is getting network-calibre "names"—established stars who have long been popular in various media of show business. Ed "Archie" Gardner, Ella

Raines, Louis Jourdan and Claude Danphin have won acclaim through the years on radio, stage and screen.

Production-wise, the network-calibre label is stamped on such filmed shows as Sheldon (*Foreign Intrigue*) Reynolds production of *Sherlock Holmes* which stars Ronald Howard; Charles (*Search for Tomorrow*) Irving's *The Heart of Juliet Jones* which co-stars Cathy McLeod, Lorna Lynn and Cliff Hall and Drew Pearson's *Washington Merry-Go-Round*, the award-winning weekly news show that is filmed on the spot wherever news is in the making.

Story-wise, the proven popularity of the King Features syndicated adventure strip, *Flash Gordon* gives the advertiser a pre-sold audience high in the millions. The same is true of the above-mentioned *The Heart of Juliet Jones*, another King Features syndicated comic strip favorite. The greatly beloved Tim McCoy brings his exciting 15-minute program of Western stories before viewers of every age bracket—the dean of American cowboys has as much appeal for the grandparents as he has for the grandchildren of today and the authenticity with which the real McCoy stories are presented is a natural for the syndicated film advertiser who desires thrilling sagas of the Old West backed up with documented facts.

Script-wise, the cream of the crop of writers are responsible for the dialogue and action detailed with *Duffy's Tavern* (Larry Rhine and Ben Starr), *Janet Dean*, *Registered Nurse* (Victor Wolfson, Harry Junkin and James Cavanaugh), *The Heart of Juliet Jones* (Charles Gussman), *Flash Gordon* (Bruce Elliott, Max Ehrlich and Irv Tunick), *Sherlock Holmes* (Louis Morheim, Harold Jack Bloom and Sheldon Reynolds), *Paris Precinct* (Jo Eisinger) and *Tim McCoy* (Tim McCoy).

Audience-wise, stations will give a filmed show good time because a worthy show rates it which brings us right back to where we came in—prestige-wise, and right down the line of plus-credits, the filmed program pays its own way for both the advertiser and the station. There's always enough commercial time available with a filmed show to get in some hard selling for products, in addition to including community service promotion to the local or regional areas.



Duane Jones
(Chairman of the Board and President)
Duane Jones Co., Inc.

LIKE MOST
"Newsworthy"
ADVERTISING
EXECUTIVES
MR. JONES'
LATEST
BUSINESS
PORTRAIT
IS BY ...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

It's a wise advertiser who knows his product well, and advertises it well, with a syndicated tv film show.

By John B. Cron

National Sales Manager, NBC TV
Film Division



With the increased use of syndicated film by all kinds of local advertisers, the comparative value of local live programming and syndicated film has become a matter of lively discussion. While some sponsors believe that they can best merchandise their wares with live, locally originated shows, more and advertisers are turning to the syndicated film as a streamlined, economical selling vehicle. There are several good reasons for this development.

In the first place, the price structure of a syndicated film is based on the number of television homes in a given

market. An advertiser with limited funds in a small market can sponsor a half-hour program which may have cost upwards of \$25,000 to produce—for perhaps under \$100. The advertiser is automatically identifying his product with first-rate showmanship, and can compete for audiences on the same program level with the biggest national advertiser. He gets network quality production, in other words, at local-level prices.

Secondly, the advertiser is virtually guaranteed a large and loyal audience when he sponsors a good syndicated film. American Research Bureau figures reveal that good syndicated film programs are powerful weapons with which local advertisers on non-network stations can successfully overcome what previously had been overwhelming network competition.

A graphic demonstration is provided by a before-and-after study of time-period ratings on three stations: WFIL-TV, Philadelphia; WOR-TV, New York, and KTTV, Los Angeles. On KTTV, for instance, which is in a seven-station market, the before-film programming lineup saw each of its four shows in the 7:00 to 9:00 p.m. Saturday night period in fifth, sixth, second and fifth positions, respectively. These local shows were replaced in recent months with four NBC Film Division properties—*Life of Riley*, *Badge 714*, *Captured* and *Inner Sanctum*. The ratings of these film shows have boosted these time periods into first, second and third positions, respectively.

Perhaps the most dramatic evidence of a syndicated film's effectiveness comes from WFIL-TV, which faces strong competition from the NBC and CBS affiliates. WFIL-TV, at the beginning of this year, threw a batch of syndicated film properties into the ring. In one month, the hour-long *Hopalong Cassidy* show has boosted the Monday through Friday 5:00-6:00 p.m. rating from 3.7 to 11.1; *Dangerous Assignment* hiked the Monday 7:00-7:30 period from 4.3 to 12.2; *Victory at Sea* raised the Tuesday 7:00-7:30 slot from 1.9 to 20.3; *Dangerous Assignment* hiked Wednesday's 10:00-10:30 period from 1.2 to 7.6; the half-hour *Hopalong Cassidy* series practically doubled Thursday's 7:00-7:30 rating of 1.6; and *Captured* boosted Friday's 7:00-7:30 p.m. 3.0 rating to 8.8.

While the size of the audience is

one of the most effective criteria of the success of an advertiser's television effort (i.e., the higher the rating and the larger the share of audience, the lower the cost-per-1,000 advertising impressions), there are plenty of success stories which translate these high ratings into added revenue and increased sales.

George Clayin, of the West-Pacific Agency, Inc., in Seattle, makes the following report:

"West-Pacific Agency, Inc., has lived the *Life of Riley* since the purchase of NBC's top show. *Riley* can sell merchandise. After 5½ years with KING-TV, I entered the agency business. During those five and a half years, I saw the screening of several hundred shows. *Riley* looked like a natural to me. I sold it to a local jeweler, who was willing to pay the top price of a top show. The results were fabulous, and started almost immediately. We sold everything from golf clubs to tv sets. At the end of the 26th week (with the first showing of *Riley* in the market, it reached the top 15 shows rating-wise), the summer season was here and the jewelry business dropped to around 2% of total volume. It was decided not to buy the eight reruns.

"The success story made it easy to sell to a local grocery chain with 30 stores. The first program sold all their stores out of 'Lady Elberta' canned peaches, special by the case only. Over 2,000 cases were sold. From there the results have been overwhelming. Just to highlight a few—these sales all take place in a two-day buying period, on Friday and Saturday. The tv show runs on Thursday night.

One year's normal supply of Dinty Moore's beef stew (500 cases).

50% additional turkey sales at Thanksgiving.

7½ tons of salmon.

50,000 lbs. of pork loins.

12,000 lbs. of hamburger.

10,000 lbs. of liver.

4,000 doz. cans of frozen strawberries.

4,000 doz. pkgs. of frozen peas.

"At the end of four months, the chain increased. In the month of January it was 30% over a year ago, and the largest month they had ever had.

"*Riley* now rates No. 1 in the market. The word has spread and suppliers are standing in line."

The advertiser going into television

ATTENTION!

ADVERTISERS . . .

AGENCIES . . .

TV & AM STATION OWNERS

Station Relations Director and Account Executive with multi-million dollar New York advertising agency is now available.

He has wide experience in TV and Radio, gained from both networks and agencies. With him goes an intimate knowledge of nationwide markets, based on sound market and broadcast research.

He also has a thorough understanding of industry and FCC practices, and an unusually wide-spread acquaintanceship in the broadcasting industry. It goes without saying that he has excellent references.

If you wish to see this man, just write . . .

JAMES A. MAHONEY

Address SPONSOR

40 East 49th St., New York 17, N.Y.

for the first time may wonder how to choose the most effective kind of selling vehicle for his product. The acumen of the syndicator's sales representative, the sales manager of the local station and the tv director of the advertiser's agency (if he has one) will help to determine the program and the broadcast time to reach exactly the right audience.

PERSONALITY TIE-IN

By Reub Kaufman

President, Guild Films Co.



As we scan the various types of programing available to local and regional sponsors including spot, film and local live shows, we find syndicated film providing a

distinct advantage by enabling the sponsor to tie his product to a top, national name personality.

It has become an established axiom in television that the impact of a personality stimulates increased sales through artist-product identification.

Of course, an advertiser must choose a film show with a star personality who is welcome into the home and wins the affection of the audience. That is why Guild Films has a fixed policy of developing stars such as Liberace, Betty White, Joe Palooka and Florian ZaBach.

The local and regional sponsor can further exploit the personality in the film show and identification with the product through supporting advertising, especially in merchandising and point-of-sale media.

Every Guild show is designed to do just that. Our artists are more than entertainers. They are cookie salesmen, bank salesmen, gasoline salesmen and beer salesmen as well. Their friendly faces adorn all types of ads and point-of-sale pieces plugging the products of local sponsors.

In addition, special merchandising premiums are made available to the sponsor of the film show which help tie in more intimately with the tv show. Probably the best instance is the Liberace record promotion where sponsors distributed in their own name more than 250,000 records in one year as sales lures.

ROUND-UP

(Continued from page 55)

crably wear grey suits, pastel shirts and use talcum for shiny spots on face. The booklet has received tremendous response from tv guests, says promotion manager C. W. Dinkins.

* * *

Eldon Campbell, general sales manager for Westinghouse Broadcasting Co., is now an honorary Indian. When Campbell went to Oklahoma City recently to address that city's Advertising Club (on the subject of "Radio—the sightless wonder"), he met



Eldon Campbell (r.) dons feathers, joins tribe

Indian Chief Jasper Saunkeah of the Kiowa tribe at the meeting. Saunkeah adorned him with a feathered war bonnet, gave him a new name—Dom-Tiy-Kiti-Keah—which means Chief White Plains, for the city where Campbell lives—and made him an honorary member of his tribe.

* * *

The blood bank in the Greensboro, N. C., area was sadly depleted. WFMY-TV responded to the "urgent" call for donors not only with on- and off-the-air promotion, but with personal representation at the bloodmobile. Over half the station's entire staff, including general manager Gaines Kelley, gave blood; of the over-400 pints of blood produced in two days, 25 pints came from WFMY-TV people. The visit was the most effective to date in the area.

* * *

WMTW, new tv station at Mt. Washington, N. H., sent out a promotion piece recently with a real dollar in each as part of the illustration. The dollar (easily removable) had brackets drawn alongside showing what portion of it bought time on WMTW as compared with the amount needed for other tv stations in the area. * * *

“T
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!”

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year \$8—three years \$15

write SPONSOR

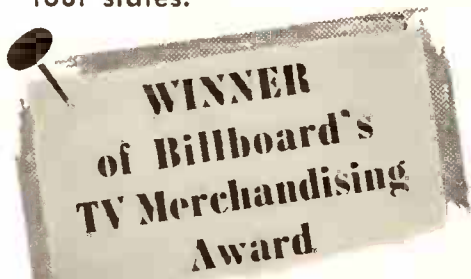
40 E. 49 St., New York 17, N. Y.

I'M JOE FLOYD...



I CONSIDER MYSELF
A HELLUVA SALESMAN!

... and so are Nord and Sheeley and the other boys on my staff at KELO (radio and TV) Sioux Falls. We'll go behind a counter to sell goods if necessary. Yes, we've actually had to do that more than once when commercials on KELO brought more customers into a store than the merchant's own sales clerks could handle. What do you have to sell that you'd like extra action on? KELO will get it for you — in husky sections of four states.



KELO TV

and Radio

Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

Newsmakers in advertising



Marion Harper Jr., president of McCann-Erickson, announced recently the agency's tv billings would be up more than \$10 million in 1954-'55 for a total of over \$33 million. Among its tv clients are sponsors of two of the first color programs in tv history: Chrysler Corp. will sponsor a series of dramas and musical extravaganzas and Westinghouse will use Best of Broadway, both over CBS TV. Other new shows the agency is handling include Chrysler's It's a Great Life over NBC TV and Derby Foods' Di-neyland (alternate weeks), ABC TV.



Clair R. McCollough, president of Steinman Stations, chairman of the NARTB tv board, was leader in creating an all-industry television sales promotion bureau. McCollough is one of 10 members of the all-industry committee which is setting up plans for the new Television Advertising Bureau. The TvAB is expected to begin functioning by fall, will work hand in hand with Tv Audit Circulation, a new NARTB-sponsored bureau. Tv Audit Circulation will count tv sets county-by-county and measure station circulation periodically.



George J. Abrams was recently elected vice president of the Block Drug Co., Jersey City. Abrams has been advertising manager of the firm since 1947, was formerly associated with National Biscuit Co., Whitehall Pharmacal Co. and Ever-sharp. He has been a faculty member of the Graduate School of Business Administration of N.Y.U. and is chairman of the newspaper committee and the drug and toiletry group of the ANA. This year he was voted "outstanding young adman of the year" by Assn. of Advertising Men and Women.



Philip W. Lennen, director and chairman of the board of Lennen & Newell, retired 30 June, his sixty-seventh birthday. Forty L&N executives paid tribute to Lennen at a special gathering at which H. W. Newell, president, presented the agency with a portrait of Lennen painted by Gerald L. Brockhurst. In the presentation Newell said, "We want this portrait of Phil Lennen before us as a constant reminder to everyone of his high standards of integrity and craftsmanship. A better advertising man, and a finer person, never lived."

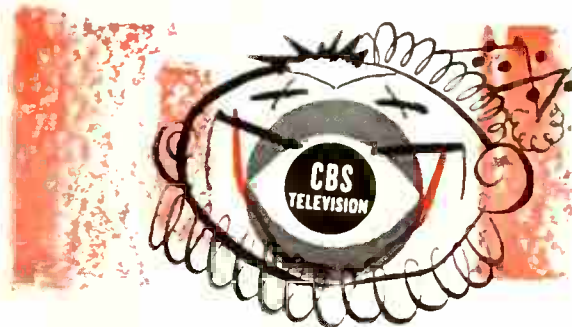


The Big Show's on the road in Kansas City...

The purchase of Midland Broadcasting Company, operators of KMBC-TV, by the Cook Paint and Varnish Company, operators of WHB-TV, has been approved by the Federal Communications Commission. The two stations have been sharing Channel 9 and the CBS-TV network in Kansas City. The new single-station operation has adopted the call letters KMBC-TV. The channel will continue to be the full-time CBS-TV basic affiliate in the Heart of America.

THE BIG TOP IS GOING UP!

The tallest tower in the Heart of America is under construction. From a height of 1,079 feet, KMBC-TV will transmit with full 316,000 watts power by late summer. Newest type RCA transmitter equipped for color, using BIGgest power and TOP-height tower, will make KMBC-TV the Big Top Station . . . dominating the nation's 18th largest metropolitan area by its top coverage of the rich Kansas City market.



STARRING THE CBS-TV NETWORK!

Full CBS-TV network programming—the big, top television shows of America, carried exclusively on KMBC-TV, basic CBS-TV station.

FEATURING KANSAS CITY'S GREATEST TALENT!

The biggest personalities, the top local programs of the two stations are now exclusively on the Heart of America's Big Top Station, KMBC-TV!



KMBC Building
11th and Central Sts.,
Kansas City, Mo.

Plus THE "COLOSSAL-COVERAGE" RADIO TEAM—KMBC-KFRM!

Now under "Big Top" direction is also the great radio team, KMBC-KFRM, covering the Kansas City and Kansas radio markets as no other Kansas City station can. It's CBS Radio, of course, on "The Team!"

HENRY GOLDENBERG, Chief Engineer
DON DAVIS
Vice President

JOHN T. SCHILLING
Vice Pres. & Gen. Mgr.

GEORGE HIGGINS
Vice Pres. & Sales Manager

DICK SMITH
Director of Radio

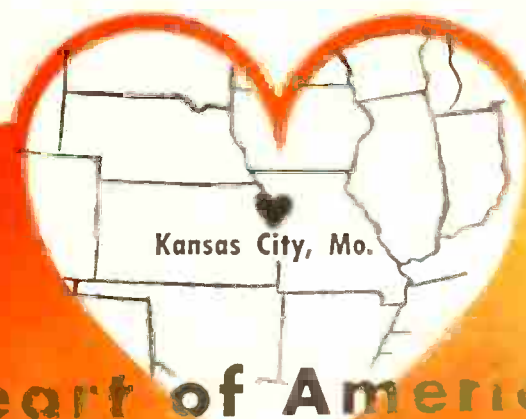
MORI GREINER, Jr.
Director of Television

Represented Nationally by FREE & PETERS, INC.

KMBC-TV

The **BIG TOP** Station in the Heart of America

KMBC - Radio, Kansas City, Missouri - **KFRM** - Radio, for the State of Kansas





What kind of TvAB?

When the 10-man industry committee meets in Washington 5 August to blueprint a television advertising bureau, what sort of setup will evolve?

Will it be a TvAB serving spot, network and local television under a single leadership? This is what the NARTB wants.

Will it be a TvAB selling and promoting only national spot and local tv? This is what the Station Reps. Assn. and some stations want.

Will it be a loosely federated TvAB with strong separate units for network, spot and local joined by a board representing each unit and headed by a top president? This is what many responsible people in the industry want.

The drive for a television advertising bureau, long overdue, was spearheaded and accelerated by the tv sta-

tion reps. They feel that national spot tv, strongly competitive to net tv, must have a bureau of its own.

Which type of TvAB will emerge is a matter for the stations to decide.

SPONSOR believes in a federated system. It believed in a federated system for NARTB, and believes that NARTB would be happier and healthier today had it adopted a federated system for tv and radio as suggested in the SPONSOR article "Blueprint for a Federated NAB" (issue of 6 June 1949, page 28).

SPONSOR has fought hard for a TvAB. A federated TvAB won't come easy. But it certainly makes sense.

* * *

How fear hurts radio and tv

When we published the media article showing that irrational factors like fear influence media decisions, we said it might prove to be "one of the most controversial on the subject of media ever published." (See SPONSOR 3 May 1951.) Subsequent events have borne this out.

We have heard from two dozen agency executives, most of them presidents. Advertisers have taken sides pro and con. Several groups, including the *American Weekly*, asked for permission to reprint the article. Any adman you talk to has an opinion on the subject. The reason, as explained in "Are YOU afraid?" starting page 31, is obvious: It strikes deep.

Only your conscience can help you truthfully answer the question whether you *are afraid*. Psychologists say the

"normal" person is, and fear influences most of his acts, even media buying. Others disagree. One adman called our original article "dangerous," but the president of a \$10 million agency admitted that his media prejudices had led him to turn media evaluation and selection over completely to his media department.

Why should the advertiser be careful of fear and other irrational influences in choosing media?

Simply because they can force you into voting against the two powerful but less tangible and harder-to-use air media, according to psychologists like Dr. Ernest Dichter, who made the original study quoted in the 3 May issue. Not only does such thinking perpetuate the media status quo, but it also makes the fearful adman hesitant about trying something new in programing and commercials. This results in much of the imitative use of radio and tv you see today.

Does fear influence your media choice?

* * *

125 more radio stations

Another 125 radio stations went on the air during the year ended 1 July. Total is now 2,583, including 35 non-commercials, as against 2,458 the year before.

In addition Americans bought another five million radio sets during the first six months of this year.

Declining medium? The figures certainly don't support this conclusion.

Applause

Good neighbors in Indiana

In a business where frequently "dog-eat-dog" is the order of the day, it is refreshing to note that friendly competition hasn't vanished. Recently one pioneer tv station in Indiana decided to salute another. Cut shows the half-page ad which WTTV, Bloomington whose general manager is Robert Lemon, bought in all three Indianapolis dailies, saluting WFBM-TV, Indianapolis, managed by Harry Bitner Jr. Plaque is one awarded by SPONSOR to all 108 tv pioneers at the NARTB Convention in Chicago in May.

WTTV TV PIONEER salutes WFBM-TV TV PIONEER

... In recognition of 5 years of telecasting and service to the people of Indiana. And, now, we want to add our congratulations upon the occasion of your achieving maximum power and additional tower height.

SARKES TARZIAN, Inc. • Bloomington, Indiana



Now you can reach even more of Indiana with WFBM-TV!

HIGHER TOWER AND HIGHER POWER RAISE NO. OF TV HOMES COVERED BY 65.4%

Our recent power increase (to 100,000 watts ERP) and our new tower (1019 ft.) accomplished this:

- Extended our coverage area to 80 miles from Indianapolis in all directions
- Added 76.1% more households
- Upped no. of counties covered by 122.2%

When you consider the number of tv homes now within reach of your commercial on WFBM-TV—more than 660,000—you must consider Indiana's Number One Television Station. For further details, check with the Katz Agency.

WFBM-TV Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



WEED and Company

RADIO STATION REPRESENTATIVES

NEW YORK CHICAGO DETROIT PHOENIX
SAN FRANCISCO ATLANTA HOLLYWOOD