

SP 0 12-54  
MISS MILDRED L JOY  
NBC-ROOM 214  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N.Y.

RECEIVED

JUN 1 1954

# SPONSOR

31 MAY 1954

50¢ per copy • \$8 per year

magazine radio and tv advertisers use

# Kowh M A H A

## Bigger Audience, Lower Rates!

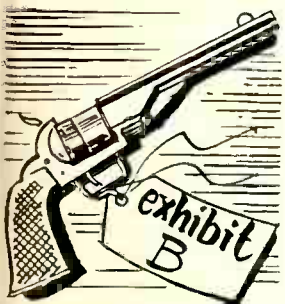
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**I**F you're gunning for sales, here are two weapons that never miss. The first, KOWH, which has a share of audience which surpasses her nearest competitor by a full twenty points! 35 quarter hours weekly collect 50% or more of the radio audience available! And remember—with ratings of over 50%, your spots on KOWH often reach more people than if you had purchased equal time on all the other Omaha, Council Bluffs stations combined! But for a real surprise, check those low rates!

Represented Nationally  
By The BOLLING COMPANY

## Don't Aim This at Anyone . . . IT'S LOADED!



**I**F you're shooting the works in New Orleans, pull the trigger on WTIX! First by a wide margin of the seven independents, WTIX has come a long way in just seven months under new management. One network station rates higher in the morning, and two in the afternoon . . . by a small margin; but they didn't build Rome in seven months either. But man, those rates! On a cost-per-thousand basis, WTIX is already the best buy in New Orleans! Check your Hoopers, and you'll want to check with WTIX's

National Representatives  
ADAM J. YOUNG JR.

## Bigger Audience, Lower Rates!



### HOW TO GET RID OF HUCKSTERS

page 27

Auto manufacturers turning en masse to radio and tv

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A week at BBDO; Part II of behind-scenes story

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### MEDIA BOARD'S CONCLUSIONS

page 36

New way to buy radio-tv: as a Sunday supplement

page 38

"I say ratings are opinions"; Joe Ward

page 40

Tv Comparagraph reflects changing network schedules

page 65

# BALTIMORE

the city of row houses...



Baltimore's miles and miles of row houses are just one thing that makes this city different from every other big city market in America.

#### IT'S A COMPACT MARKET!

More than 1 $\frac{1}{3}$  million Baltimoreans are packed into an unusually small geographical area. You don't have to pay for a powerful, expensive radio station to reach these people effectively. W-I-T-H will do the whole job for you at a fraction of the cost. Because

#### NIELSEN SHOWS W-I-T-H FIRST IN BALTIMORE CITY AND BALTIMORE COUNTY

The latest Nielsen Coverage Service proves that the weekly daytime circulation of W-I-T-H is greater than any other radio or television station in Baltimore City and Baltimore County.

That's just one fact in this amazing survey. A call to your nearest Forjoe man will bring you the whole story.

IN BALTIMORE

# WITH



TOM TINSLEY; PRESIDENT

REPRESENTED BY FORJOE & CO.

**REPORT  
TO SPONSORS  
31 MAY 1954**

**4 ways to lick  
air hucksters**

SPONSOR conferred with industry leaders concerning problem of hucksterism, especially in radio, tv. Here are 4 ways you can cooperate to eliminate practice: (1) If you're agency, work with 4A's Interchange which seeks to eliminate objectionable advertising; (2) if advertiser, live up to your industry code; if no code, get one written; (3) if broadcaster, follow radio and tv codes; (4) all 3 groups: support Better Business Bureaus. See article page 27.

-SR-

**Detroit Council  
includes radio**

Sign of times: Detroit Television Council has just unanimously voted to change name to Detroit Radio & Television Council. Win Holden, JWT, Detroit, radio-tv supervisor, is president. Council's sponsoring survey by 2 universities of housewives' opinions of tv commercials. Preliminary results: opposite to critical reports Edward L. Bernays unearthed. Meeting voting name change heard SPONSOR's Editorial Director Ray Lapica speak on "To hell with ratings."

-SR-

**Station off air,  
ratings stay up**

Speaking of ratings: Tv station manager told SPONSOR other day he was off air 3 hours one evening during previous winter and all 3 local rating services he uses gave him high ratings. He also types up schedule of all his shows and lists highest of 3 ratings. Then when "rating-happy" sponsor or agency insists on seeing rating, he can legitimately show him one—a good one. For why ARBI's Joseph Ward thinks ratings are "opinion," see article page 40.

-SR-

**SPONSOR honors  
108 tv pioneers**

108 tv pioneer stations honored at SPONSOR dinner eve of NARTB convention in Chicago. Commemorative plaques were awarded. Toastmaster was Harold Hough, WBAP-TV, Fort Worth, general manager. Guest speaker was Earle Ludgin, ex-4A's chairman, president of Earle Ludgin Co. of Chicago. Nearly 200 persons attended.

-SR-

**Billings abroad  
reported rising**

Intl. Advertising Assn. survey of 3,450 execs in spring showed 1954 international ad expenditure would be higher than 1953's \$280 million. Average has been 1.9% of international sales volume. Larger share of '54 billings expected to go into rapidly growing air media abroad. SPONSOR will detail international air picture 28 June issue.

**Talent costs of soap operas on network tv average \$9,570 weekly**

Out of the 11 daytime soap operas (15 minutes across-the-board) currently on network television, nine are sponsored (four of them by Procter & Gamble, radio's lion among soap opera sponsors). Seven of the sponsored strips are on CBS, two on NBC. Costs of tv soapers range from \$8,500 to \$10,000; the average cost is \$9,570 weekly. The average cost of a soap strip on radio is \$2,850 per week.

Sample listing of some tv five-a-weeks with typical talent costs appears at right. Listed by time of day, a complete roster of all shows on the four tv networks along with costs, sponsor, agency, other data, appears in the Tv Comparagraph on page 65.

Valiant Lady .....	\$10,000
Love of Life .....	8,500
Search for Tomorrow .....	8,500
Guiding Light .....	10,000
Brighter Day .....	9,000
Portia Faces Life .....	10,000

**REPORT TO SPONSORS for 31 May 1954**

- Weekend radio keeps growing** More attention will be paid by advertisers, networks, stations to radio audience in cars this summer than ever. BAB expects 28,500,000 radio-equipped autos on roads mid-1954. NBC Radio will again air "Roadshow" and "Weekend," multi-hour participation shows aimed at motorists. CBS Radio will feature "On a Sunday Afternoon." Many local stations, especially indies, stepping up weekend service programming, preliminary returns to SPONSOR survey show. Full report 14 June.  
-SR-
- Car advertising up to \$636 mil.** Add \$415 million auto companies (and dealers, through co-op funds) spend, plus \$221 million dealers spend on their own, and you get \$636 million going into car advertising this year—more and more into air. Examples: Olds will pay about \$3.6 million for NBC TV's upcoming fall spectaculars (once a month). Chrysler's buy of CBS TV's hour-long Thursday night extravaganzas next fall considered just beginning. Chrysler wants more tv, also interested in radio. Ford may buy another show, has "Ford Theatre" on NBC TV. Four auto companies using Keystone. See story page 30.  
-SR-
- \$1.2 million set by tea for tv** Tea Council's 100% all-tv iced tea campaign gets under way tomorrow (1 June). Council's upped annual ad budget by 33%, will spend \$1.2 million on spot tv on new, all-year-'round basis (through Leo Burnett, Chicago). Heretofore it dropped out between seasons.  
-SR-
- Toni steps up air campaigns** Toni entering cosmetic field with first non-hair product, Viv, new lipstick with copy theme, "Never before a lipstick so red." Will devote major part of \$5 million Viv ad budget to radio-tv. Toni, Gillette division, now has 19 shows. By July will have 14 radio quarter hours weekly, 15 on tv; by October, it will have 22 radio quarter hours weekly, 21 on tv. Agencies: Weiss & Geller, Tatham-Laird, Leo Burnett.  
-SR-
- All 3 films O.K.'d for tv** SPONSOR reporter saw all 3 leading color film processes in sequence on tv screen with execs from 27 agencies at first closed-circuit telecast of 55 commercial products at NBC New York studios. His report: Each process—Kodachrome, Eastman, Technicolor—gives your product desirable picture. M. Peter Keane, technical director of Screen Gems, which filmed products, conducted session.  
-SR-
- 6 media advisers offer conclusions** Six of SPONSOR's 12 advisers for All-Media Study do some concluding in media article page 36. Last 6 will speak next issue. In "Do radio and tv move goods?", Part 23, 17 May, invention of "feelies" was attributed to George Orwell, author of "1984." It was Aldous Huxley in "Brave New World." Steve Dietz of HOBM caught this one.

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Brewing Co. New Orleans, La	Regal beer	Tracy-Locke Co. Dallas	50 radio stns in 3 southern states	Radio: Musical jingle by Phil Davis; mid-June; 13 wks
Du Pont, Wilmington, Del	Zerone, Zerex	BBDO, NY	117 tv mkts	Tv: 15-min football prediction film show, one-a-wk; Oct: 10 wks
J. H. Filbert, Baltimore	Mrs. Filbert's mayonnaise	SSCB, NY	25 eastern radio mkts	Radio: min anncts; end of May; 6-12 wks
Polaroid Corp, Boston	New camera	BBDO, NY	15 major mkts	Radio: min anncts; chn-brks; 14 June; 2 wks
Polaroid Corp Boston	New camera	BBDO, NY	15 large tv mkts	Tv: min anncts, chn-brks; 14 June. 2 wks
Simoniz Co, Chi	Simoniz non-scaff floor wax	SSCB, NY	12 scattered radio mkts	Radio: min anncts, chn-brks; end of June; 11 wks



# SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number 1  
31 May 1954

## ARTICLES

### **Who are the radio and tv "hucksters?"**

Biggest controversy in the ANA and 4A's today is what to do with "hucksters" and "weasels." What can agencies, advertisers, media do? How are they harming radio and tv? SPONSOR presents round-up of opinion

27

### **Cars on the air**

Auto companies are making cars almost as fast as they were year ago—but they're having a harder time selling them. For the first time, car manufacturers are turning en masse to radio and tv. Here's industry picture

30

### **A week at BBDO**

In Part II of behind-scenes visit to top agency in air billings, Senior Editor Jaffe sits in on "brainstorm" session where everyone says what he thinks on client's problem, visits tv commercial rehearsal of "Home" show

33

### **I. Media Advisory Board draws conclusions**

Six of 12 admen on SPONSOR's Media Advisory Board contribute opinions and conclusions about media series, cover topics omitted, submit their own thinking on media evaluation problems

36

### **New way to buy radio-tv: as a Sunday supplement**

Travel advertisers saturate New York area economically with 144 hours of programing in one weekend. New trend in local radio may be underway

38

### **I say ratings are opinions: Joe Ward**

President of ARBI examines differences between media measurements based on ratings and those based on sales, asserts advertising has not kept pace with marketing developments in the use of scientific methods

40

## COMING

### **Should talent sell?**

This controversial question will be the subject of a lively debate between Vic Ancona of American Machine & Foundry and SPONSOR's Bob Foreman. Comments from some talent will also be included

1-1 June

### **Why Wildroot puts over \$1 million in spot radio**

Of its \$3.3 million ad budget, Wildroot spends 35% on spot radio. Here are details on the initial tests, the results and air technique employed

### **How to use kids to sell adults**

Leo Burnett agency is furnishing facts and figures for article on how appeals to children have successfully been used on radio-tv to sell goods to adults

## DEPARTMENTS

### TIMEBUYERS

#### NEW & RENEW

#### AGENCY AD LIBS

#### 49TH & MADISON

MR. SPONSOR, Terry Cunningham  
P. S.

#### NEW TV STATIONS

#### TOP 20 TV SHOWS

#### RADIO RESULTS

#### AGENCY PROFILE, Bryan Houston

#### SPONSOR ASKS

#### ROUND-UP

#### TV COMPARAGRAPH

#### NEWSMAKERS

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# PROOF!

## S.A.M.S.

The latest Standard Station Audience Report shows that, in these daytime counties, KWKH reaches 22.3% more people than all other Shreveport stations combined.



## HOOOPER

In Shreveport itself, the Jan.-Feb. 1954 Hooperatings show the following Shares 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

†Adjusted to compensate for the fact that Station B signed off at 5:30 P.M. in January and 6 P.M. in February.

# KWKH

A Shreveport Times Station  
TEXAS

50,000 Watts

• CBS Radio •

SHREVEPORT, LOUISIANA

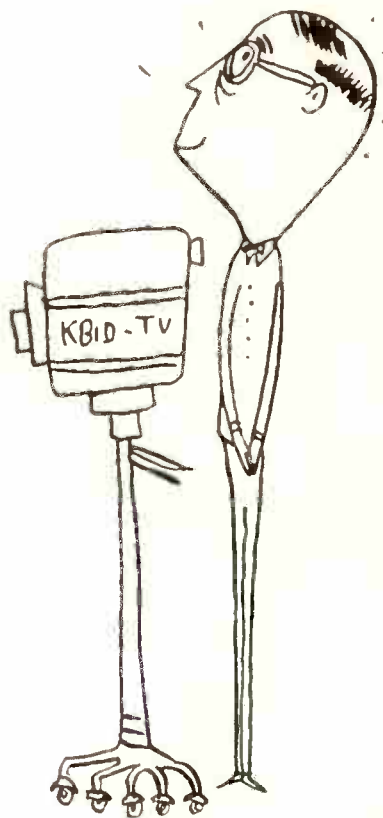
The Branham Co., Representatives

Henry Clay, General Manager

Fred Watkins, Commercial Manager

ARKANSAS

Our heads would be big-  
if we'd let 'em!



... just last week a Central California home builder bought a modest \$336.00 advertising package on KBID-TV and affiliated John Poole Radio Station KBIF. In 6 days 54 of his 55 homes were sold!

That's BIG IMPACT!

*John Poole*  
Broadcasting Co.

**BIG**  
radio  
**impact!**

**KBID-TV**  
CIVIC CENTER FRESNO  
1117 "N" STREET FRESNO, CALIFORNIA  
FRESNO 6-0791

George Nickson, General Manager  
Gene Grant, Director of Sales

**Nat. Rep. MEEKER TV, INC.**

# TV Timebuyers at work



**William Crossdale, N. W. Aver, New York,** feels that the accumulated market knowledge time-buyers acquire is too often wasted because time-buyers are so rarely called into pre-campaign meetings with account executives and clients. "We ought to get together more often with the programing people, too, before the length and format of a show is decided," Bill told SPONSOR. "That way we could help guide decisions about a campaign before it begins. Maybe a participation in a half-hour cooking show would be better than a film show."



**Michael James, Ted Bates, New York,** complains that he's too busy to go home since 25 April. "Tv stations just don't seem to be able to get together on the meaning of daylight saving time," says he. "For example we bought on a 52-week basis for one client in order to keep a 9:00 p.m. time franchise. Well, some stations shifted us to 8:00 p.m. with the same adjacencies—which was O.K. with us. But other tv stations kept us in the 9:00 p.m. slot, right next to a network show sponsored by our client's competitor. I'm still reshuffling schedules!"



**Dave Wham, Dancer-Fitzgerald-Sample, New York,** claims that, in many instances, the high cost of tv has seasoned air advertisers to spend more money in radio as well. "They've learned that radio's new place in advertising can be as important as its pre-tv place had been," Dave adds. "On a cumulative basis of several weeks radio can deliver more audience nationally than tv does—that is, in terms of audience turnover." Dave feels that an advertiser can capitalize on radio only when he understands the new specialty medium that it has become.



**Bill Murphy, Benton & Bowles, New York,** has a gripe against "insufficient and unscientific research." As he puts it, "pseudo-research in circulation is a continuing problem. Reliable research is a direct road to more effective media buying." Bill feels that the Advertising Research Foundation offers agencies the opportunity to get good and standardized research data, be it station coverage figures or program ratings. He urges that agencies support ARF in its attempts to standardize research "to put media research on its proper scientific basis."





# WKRC

the King in the  
*Queen City* \*



WKRC RADIO reigns in Cincinnati in Quarter Hours Monday through Friday \*

\* **CINCINNATI**

Kenneth W. Church  
National Sales Manager  
Radio Cincinnati, Inc.

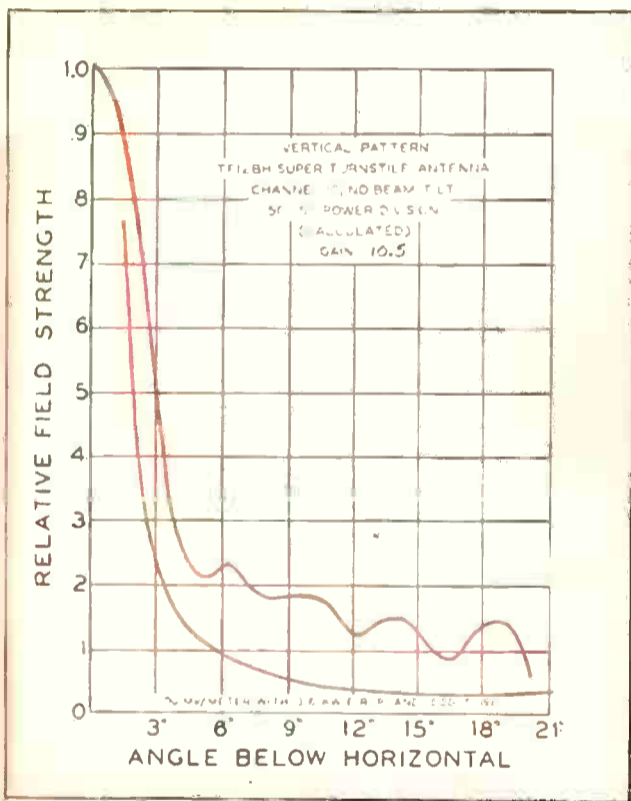
All top ten daytime and nine of the ten top night time shows are heard over WKRC-Radio \*

\*\* Based on 70 one quarter hours daily 6 A. M. 'till midnight. Two quarter hours showing tie ratings not included.  
\* January-February 1954 Pulse.



REPRESENTED BY THE KATZ AGENCY - CBS RADIO NETWORK

# How to "Saturate"



Vertical Field Pattern of new RCA TF-12BH 50-kw antenno. Note complete absence of vertical nulls. Operated in conjunction with on RCA 50-kw TT-50AH transmitter, this antenno will "saturate" your service area with strong signals.

RCA 50-kw VHF transmitter, TT-50AH Now in regular production, this transmitter is the ultimate in high power far channels 7 to 13. P.A.'s operate with standard power tetrodes (obtained from any RCA Tube Distributor).

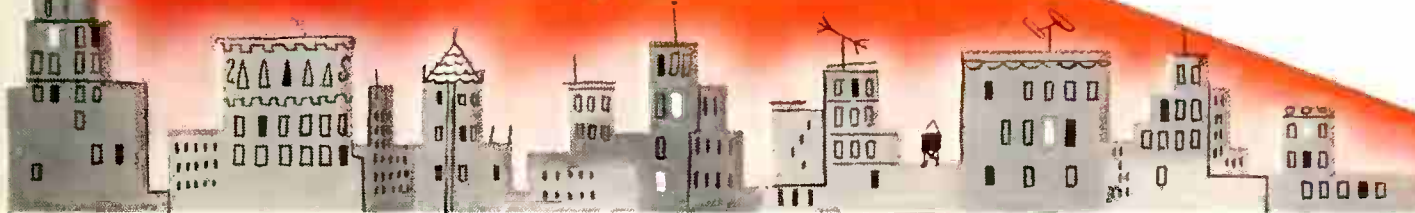


# an entire service area

(CHANNELS 7 TO 13)

**BUT THIS...**

**GOOD SIGNAL**



## RCA's new 50-kw VHF transmitter, and an RCA TF-12BH Superturnstile antenna, will "flood" your service area with strong signals — close in AND far out!

Tailored to "consultants' specifications," RCA's 50-kw antenna-transmitter combination is your answer for maximum ERP and "saturation" coverage on channels 7 to 13.

### "Rain" your signals in all directions!

No need to "beam" to reach specific areas. You get saturation everywhere—close in *and* far out. Reason: RCA's TF-12BH high-gain antenna delivers two to three times the required field strength—even in minimum signal areas. And it makes no difference whether you use an extremely high tower—or one of average height. This is the one transmitter-antenna combination that develops 316 KW ERP—*with power to spare!*

### Antenna System takes full 50-kw Input!

RCA's TF-12BH high-gain antenna and antenna components will take the full output of the 50-kw VHF transmitter—with a high factor of safety. Designed for pedestal

or for tower-mounting, RCA antennas withstand windloads of 110 miles, and more. A unique switchable feed system enables you to switch power from one part of the antenna to another QUICKLY—an important advantage that will keep you on-air during an emergency.

### A 50-kw VHF System—completely matched!

RCA can supply 50-kw systems matched precisely for peak performance—from antenna, transmitter, transmission line, fittings, tower, r-f loads, wattmeters, and diplexers—to the hundreds of individual components required by the carefully planned station plant.

### Qualified planning help is vital!

For experienced assistance in planning a transmitter-antenna system that will literally "blanket" your service area with strong signals, call your RCA Broadcast Sales Representative. *He knows systems-planning from A to Z.*

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION



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



**YOU MIGHT SWIM THE CHANNEL  
IN 12 HRS., 43 MINS.\* —**

**BUT... YOU NEED WJEF RADIO  
TO SET 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 is the Number One station in Metropolitan Grand Rapids—Western Michigan's Number One market.

There are 116,370 radio homes within WJEF's Metropolitan Grand Rapids Area. Conlan figures, left, show that WJEF gets 12.6% more morning listeners than the next station, 25.2% more afternoon listeners and 9.6% more evening listeners. *And WJEF costs less, morning, afternoon and night!*



*The Felger 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

**WJEF**

**CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY**  
Avery-Knodel, Inc., Exclusive National Representatives

*\*This women's record for the English Channel was set by Brenda Fisher of England, in 1951.*

# New and renew

# SPONSOR

31 MAY 1954

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bridgeport Brass Co., Bridgeport, Conn	Hazard Adv Co., NY	MBS 504	Multi-Message Plan; M-F 8-8:30 pm; 22 June; thru summer
Carter Prods, NY	SSCB, NY	ABC 100	Martin Block Show; M-F 2:35-4 pm; one-min partic in M, W, F shows; 3 May; 22 wks
Eversharp Inc, Chi	Biow, NY	CBS 205	Arthur Godfrey Digest; F 8:45-9 pm; 28 May; 4 wks
General Foods, NY	Benton & Bowles, NY	CBS 118	Galen Drake; Sun 8:55-9 am; 18 April; 37 wks
General Mills, Mpls	D-F-S, NY	ABC 170	Silver Eagle; T, Th 7:30-55 pm; 1 June; 52 wks
Gillette Safety Razor Co., Boston	Maxon, Detr	CBS 205	Belmont Stakes; Sat 4:30-5 pm; 12 June only
Merit Greeting Card Co., Newark, NJ	Louis F. Herman, Newark, NJ	ABC 105	Martin Block Show; M-F 2:35-4 pm; one-min partic in M-F 3:50-45 pm seg; 26 Jul; 13 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	MBS 473	Break the Bank; M-F 12-12:15 pm; 3 May; replaces Curt Massey Show
Pan American Coffee Bur., NY	Cunningham & Walsh, NY	MBS 504	Multi-Message Plan; Mickey Spillane, T 8-8:30 pm; Official Detective; Th 8-8:30 pm; 4 May; 52 wks
ReaLemon-Puritan Co., Chi	Rutledge & Lilienfeld, Chi	ABC 330	Breakfast Club; T, Th 9-9:15 am seg; 1 June; 52 wks
Safeway Stores, Table Prods Div, SF	Hoefler, Dieterich & Brown, SF	ABC 84	No School Today; Sat 10-10:30 am; 15 May; 52 wks



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tob Co, NY	SSCB, NY	NBC 200	Big Story; W 9:30-10 pm; 8 Sep; 39 wks
General Mills, Mpls	D-F-S, NY	ABC 170	Lone Ranger; M, W, F 7:30-55 pm; 28 May; 52 wks
General Motors, Frigidaire Div, Detr	FCGB, Chi	CBS 200	Arthur Godfrey; T, Th, alt F 10:30-45 am; 3 June; 52 wks
Gillette Safety Razor Co., Boston	Maxon, Detr	ABC 342	Gillette Cavalcade of Sports; F 10 pm to concl; thru June '54
Liggett & Myers Tob, NY	Cunningham & Walsh, NY	NBC 200	Dragnet; T 9-9:30 pm; 28 Sep; 52 wks



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

## 3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. N. Armstrong Jr	WCOP, Boston, gen mgr	WEAN, Providence, RI, gen mgr
Jon W. Barkhurst	ABC Western Div, Hywd, dir radio prom & publicity	KGO, KGO-TV, SF, dir prom, publicity, mdsg for radio & tv
Lynn Barnard	H-R Tv, NY, acct exec	ABC, NY, acct exec radio net sls
Wade Barnes	Consolidated Tv Sales, acct exec Chi office	Gen Teleradio, Film Div, Chi office, acct exec
Ralph M. Baruch	Consolidated Tv Sales, NY, eastern sls mgr	CBS TV Film SlS, NY, acct exec
Joseph Carleton Beal	Own tv prodn bus, NY	World Wide Bdcstg System (WRUL), NY, mgr new public serv div
Frank Browne	WJTV, Jackson, Miss, comml mgr	KBMT, Beaumont, Tex, comml mgr
Jack L. Brumback	Ziv Tv, SF, acct exec	UTP, hd new SF office
Robert W. Cessna	WFYC, Alma, Mich, vp, gen mgr	WSAM, Saginaw, Mich, vp, gen mgr
Don L. Chapin	Tri-State Net (WKRC-TV, Cinci; WHIO-TV, Dayton; WTVN, Columbus), coord dir	Same, dir natl sls, hq NY
Keith Culverhouse	WABC-TV, NY, asst mgr sls devel	WPIX, NY, dir sls presentation
William E. Daley	WTCN, WTCN-TV, Mpls, acct exec	Same, sls mgr
John W. Davis	Blair-Tv, mgr Chi office	Same, vp
Harold Dedrick	WKY, WKY-TV, Okla City, assoc farm dir	Same, farm dir
Ralph Dennis	Katz Agency, NY, acct exec	H-R Tv, NY, acct exec
Harmon Duncan	WTIK, Durham, NC, head	WTVD, Durham, NC, pres
George R. Dunham	WCBS-TV, NY, gen sls mgr	WNBF, WNBF-TV, Binghamton, NY, gen mgr
H. J. (Jim) Eells	Los Angeles Drug Co, LA, nat sls mgr	TPA, NY, acct exec mtn states, hq Denver
William Finkeldey	CBS TV Film Sales, NY, acct exec	Gen Teleradio Film Div, NY office, acct exec



Numbers after names refer to New and Renew category

- J. W. Barkhurst (3)
- Harold Dedrick (3)
- Robt. W. Cessna (3)
- R. H. Gedney (3)
- Don L. Chapin (3)

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

**New and renew**

### 3. National Broadcast Sales Executives (cont'd.)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph G. Fisher	WENR-TV, Chi, gen sls mgr	KHOF, Stockton, Cal, gen sls mgr
John Donald Foley	WCBS Radio, NY, prom mgr	CBS-owned Tv Stns, NY, dir prom services
Richard H. Gedney	Consolidated Tv Sales, western mgr	MPTV Film Synd Div, NY office, acct exe
Al Godwin	Ziv, district rep southeast div	MPTV, Film Synd Div, Atlanta, southeastern
Gene Grant	KBID-TV, Fresno, Cal, sls mgr	Same, dir sls
Ray Grant	KBIF, Fresno, Cal, acct exec	Same, sls mgr
Murray Gross	CBS Radio Spot Sls, NY, copywrtr sls prom dept	WCBS Radio, NY, prom mgr
Robert P. Hardin	ABC, LA, publ dept	Same, dir prom & publicity, ABC Western KABC, LA
Elihu E. Harris	Treas Dept, US Savings Bonds Div, natl dir adv & prom	Screen Gems, NY, dir adv & prom
B. J. Häuser	MBS, NY, vp chg coop prog dept	Same, vp chg devel div
Richard E. Jones	Large mfg concern, sls mgr	KXLY, KXLY-TV, Spokane, Wash, sls mgr
Peter B. Kenney	WKNB, WKNB-TV, Hartford, Conn, gen mgr	Same, exec vp
William Kreitner	NBC Spot Sls, NY, res supvr	WNBC Radio, NY, acct exec
Patt McDonald	WHHM, Memphis mgr	CKNW, New Westminster, BC, mgr & tv consultant
Harry K. McWilliams	Screen Gems, NY, chg proml activities	Air Programs, NY, pres, gen sls mgr
Arch L. Madsen	KOVO, Provo, Utah, vp, gen mgr; also BAB bd of dir	BAB, NY, dir memb service
Howard W. Maschmeier	WFIL, Phila, asst to gen sls mgr	WFIL, WFIL-TV, exec asst to gen mgr
Donald N. McClure	McCann-Erickson, NY, dir radio-tv prodn	Bonded Tv Film Serv, NY, gen sls mgr
Daniel Miller	KCOP, Hywd, hd sls serv dept	Same, acct exec sls dept
R. E. Miseller	James Lovick Adv, Toronto, acct exec	CFCF, Montreal, asst mgr
Charles E. Morin	Consolidated Tv Sales, LA, acct exec	Gen Teleradio, Film Div, LA office acct exe
George Nickson	KBIF, Fresno, Cal, mgr	KBIF, KBID-TV, Fresno, gen mgr
Thomas S. O'Brien	NBC OGO Stns, NBC Spot Sls, NY, asst div bus mgr	Same, bus mgr
J. William Quinn	WBTW, Charlotte, NC, prog supvr	WBTW, Charlotte, NC, mng dir
Peter M. Robeck	Consolidated Tv Sales, NY, gen sls mgr	Gen Teleradio, Film Div, NY, sls mgr
John Rossiter	WJTV, Jackson, Miss, gen mgr	KBMT, Beaumont, Tex, gen mgr
Robert W. Schellenberg	WTOP Radio, Washington, DC, acct exec	Same, sls mgr
Charles E. Seitman	World Bdstg, NY, acct exec	WINS, NY, acct exec
Frank Shakespeare Jr	CBS Tv Spot Sales, NY, acct exec	WCBS-TV, NY, gen sls mgr
John J. Signor	Phila Distribs, Phila, adv & sls prom mgr	KYW, Phila, adv & sls prom mgr
Henry T. Sjogren	NBC OGO Stns, NBC Spot Sls, div bus mgr	WMAQ, WNBQ, Chi, asst gen mgr
Warren Steibel	Y&R, NY, mdsg plan writer	NBC Film Div, NY, asst mgr adv
D. C. Summerford	WKLO, Louisville, Ky, tech dir	Same, gen mgr
Ray Wild	UTP, Dallas, Tex, mgr	Same, southwest regl mgr



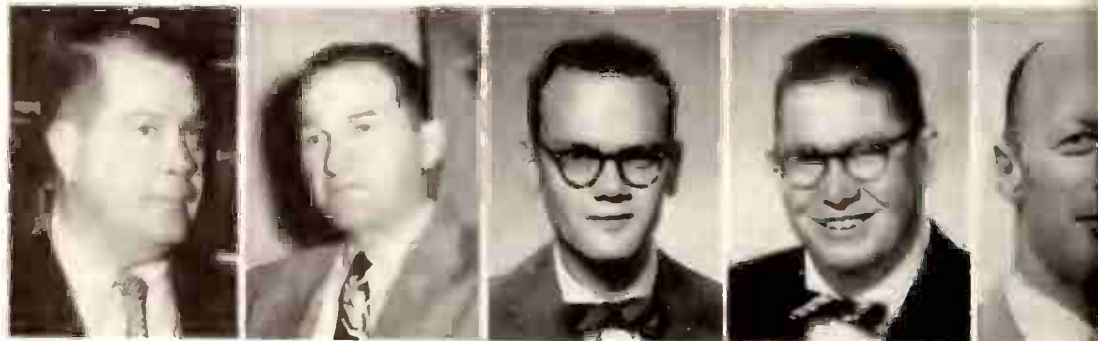
### 4. New Agency Appointments

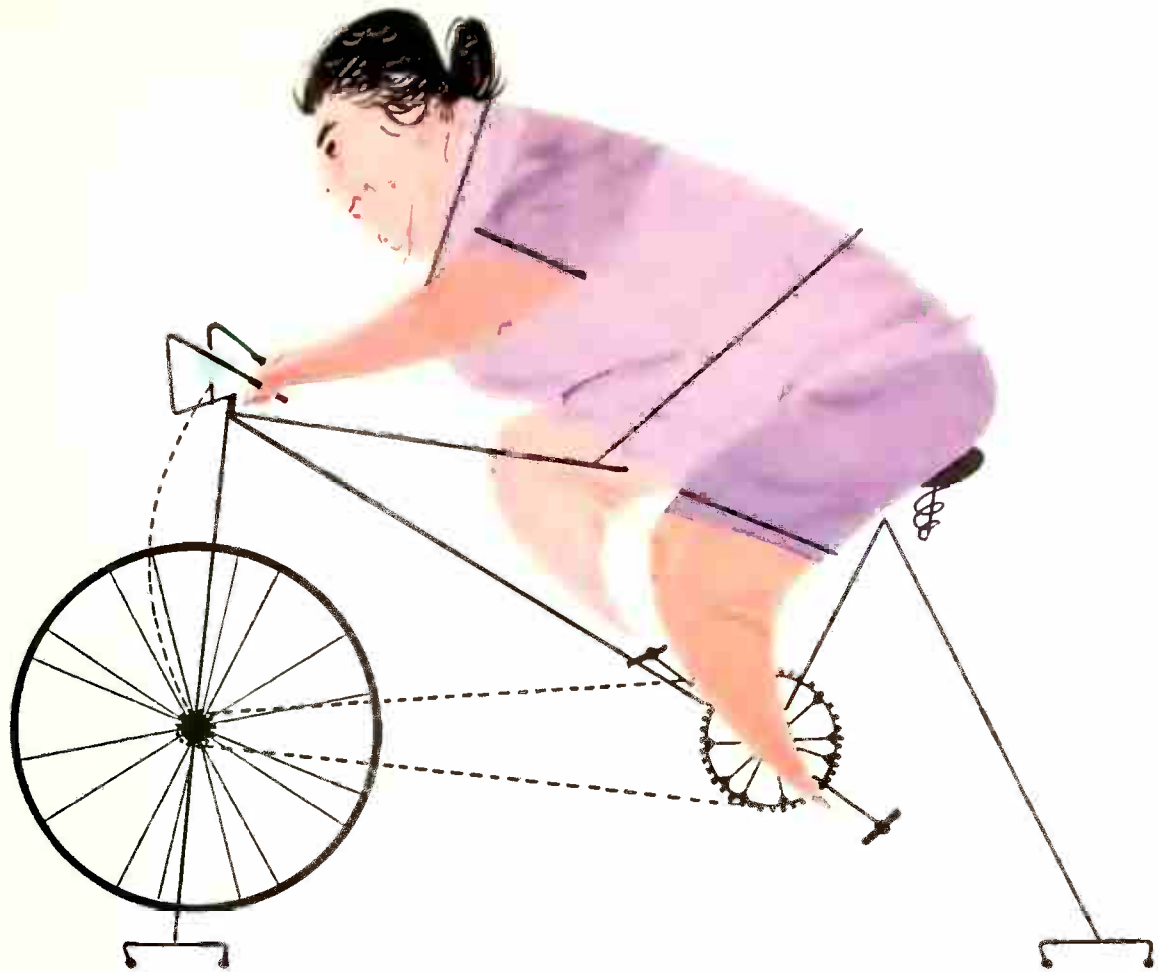
SPONSOR	PRODUCT (or service)	AGENCY
Aladdin Prods. Chi	Aladdin Cleancr	Roberts, MacAvinche & Sen Chi
Fred Astaire Dance Studios, NY	Fred Astaire Dance Club plan	Sterling Adv, NY
America's Future, Inc, Cinci	Non-partisan educl fdtn for prom of apprec of US Govt	Ralph H. Jones, Cinci & NY
Duff Baking Mix Corp, Newark, NJ	Pie and cake mixes	Doherty, Clifford, Steers & Shenfield, NY
General Baking Co, NY	Adv, sls prom of new Spartanburg, SC, plant of co (makers of Bond bread)	Henderson Adv, Greenville, SC
General Electric Air Cond Div, Bloomfield, NJ	Home Heating & Cooling, Comml Prods, and Weathertron depts	Ruthrauff & Ryan, NY
Fred Koch Brewery, Dunkirk, NY	Koch's Golden Anniversary Beer, Lager Beer, Pilsner Beer, Deer Run Ale	James G. J. Wells, Buffalo, N
Pearson Pharmcal, NY	Ennds Chlorophyll tablets	Donahue & Coe, NY
Pearson Pharmcal, NY	Eye-Gene eye lotion	Al Paul Lefron, Phila
Peerless Electric, NY	Boil-Quik infra-red broilers	Hicks & Greist, NY

Numbers after names refer to New and Renew category

- H. W. Maschmeier (3)
- Murray Gross (3)
- Joseph C. Beal (3)
- H. K. McWilliams (3)
- Elihu E. Harris (3)

- D. N. McClure (3)
- Robert Struble (3)
- John Rossiter (3)
- Frank Brown (3)
- H. L. Duncan (3)





nothing **Works Like Wantmanship**

**Wantmanship** is as inside as an urge. It's the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-A, Atlanta, not only creates the wants but also merchandises with you to the point-of-sold. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.



WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

the **CROSLEY GROUP**

Exclusive Sales Offices:  
*New York, Cincinnati, Dayton,  
 Columbus, Atlanta, Chicago, Hollywood*

C. HARPER

# BIG MIKE

## THE SUGAR PRODUCER



250 million pounds of sugar — that is the annual production of Nebraska's sugar refineries. The million tons of sugar beets grown every year put the state fourth in the nation's sugar production. The beet sugar industry is a rich bonus to Nebraska's corn, wheat and cattle — and the multi-million dollar sugar industry is a valuable extra in Big Mike's Midwest Empire. Nebraska's farms and factories depend on Big Mike, the 50,000 watt KFAB, for service and entertainment all over this vast area. For the Big Mike story, talk to your Free & Peters representative, or contact Harry Burke, General Manager.

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station





# AGENCY AD LIBS



by Bob Foreman

If, in normal life, it is true that familiarity breeds contempt then the most abnormal form of life yet discovered, television, is achieving much more varied and complex results. Familiarity works both for and against us in television. By "us" I refer to talent as well as advertiser.

At first, familiarity is much to be desired. A new piece of talent, a new situation comedy format, a new quiz game all suffer in differing degrees until they "get established." This simply means until folks become sufficiently acclimated to them to know where they are located, to look forward to them each week and to put out the welcome mat for them. Therefore, if the show is to be a success, familiarity is highly desirable; in fact, it's essential.

For this reason alone, the situation type of program generally will outpull the anthology show. Only minor exceptions to this principle are apparent in the medium. The anthology or disconnected series of dramatic fare gives the viewer no opportunity to become familiar with anyone or anything. Thus the appeal of novelty and change-of-pace each week proves to be not as potent as familiarity of face and format.

Some anthology series attempt to solve this problem by employing an on-camera narrator; a host, as it is called. This chap (or Femmcee) goes part of the way in providing the continuity which the series lacks. As such it is a help. It also provides (assuming the host or hostess to be "name" talent) someone who can be billed in the newspapers, in publicity, or by word of mouth. Another asset. However, the narrator often becomes a crutch for a weak story. Always, he steals valuable time which drama, in the half-hour length, can ill afford.

Anyhow—familiarity is well worth achieving no matter what the technique. And for weeks, months, even years, it is one of the biggest assets a property has to offer. Then something happens.

How long this something takes, I can't say. I wish research had some answers but it is doubtful that any generality on this subject would be valid; each show probably differs. Somewhere along the course of its life span, however, familiarity starts to spawn contempt, to turn on its friends and to produce just the opposite effect it previously had. Instead of

(Please turn to page 52)

WENATCHEE  
WASHINGTON



In step  
with  
**PROGRESS**  
in a new FRONTIER

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

1  $\frac{1}{4}$  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.

# 12 announcements on WLS

*...and look what happened-*

8,051 Posters . . . each individually designed and built . . . came to us in response to 12 announcements. The announcements were made on the WLS School Time Program . . . time 1:15 to 1:30 P.M. . . . during three weeks from March 26 to April 16.

Each Poster represents many hours of time and study . . . and the combined efforts of entire school grades or classes . . . reflecting interested afternoon listening and action on the part of close to 100,000 students.

But, that kind of responsive action is not unusual with WLS listeners. As a matter of fact, it is quite typical and indicative of the results *you* can expect from WLS advertising.

We'll welcome the opportunity to show you more facts and figures. A test campaign will *prove* what WLS can do for you. Call us . . . or see your Blair man . . . today!



Josephine Wetzler, WLS Educational Director, surrounded by some of the 8,051 Posters entered in the WLS "Good Health" Poster-Slogan Contest.

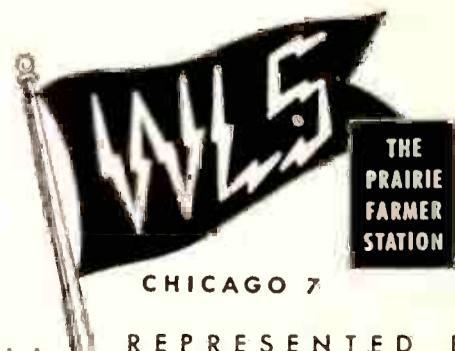
**You get  
TOP RETURNS  
from your  
Advertising Dollar  
on responsive  
WLS**

**Now Full Time . . . with more  
than 30 years conscientious service to  
Midwest Radio Homes**

- ★ Radio reaches *everyone, everywhere*. WLS does so consistently, throughout midwest America.

For example:

- ★ Ten WLS announcements bring one advertiser 2,451 requests for a booklet offered.
- ★ One WLS announcement brings 1,286 requests for a "do-it-yourself" instruction sheet.
- ★ One WLS mention of a six-year-old Hebron (Ill.) girl with polio brought her 5,060 cards and letters.



CHICAGO 7

890 K.C. . . . 50,000 WATTS . . . ABC AFFILIATE . . . REPRESENTED BY BLAIR

# 49<sup>th</sup> and MADISON

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

## ALL-MEDIA BOOK

Please reserve this agency two copies of your forthcoming book, *Media Basics*.

This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media.

Congratulations on your continuing good work in this field.

REID WEBBER  
President  
Webber Advertising  
Grand Rapids

● The last article in the 26-part All-Media Evaluation Study will be published 28 June. The entire series will be reprinted in book form soon. You may reserve a copy now by writing to SPONSOR, 40 East 49th St., New York 17. Extra copies of issues containing individual articles in the series cost 50c each.

I would like to place an order for the first 13 of your published articles in your All-Media Evaluation Study and for the book containing all 26 articles.

DAVID L. HACKETT  
Assistant Advertising Director  
The Emerson Drug Co.  
Baltimore

We would appreciate very much if you would have my name included on your list to receive two copies of your All-Media Evaluation Study which will be published in book form. Would you also invoice me accordingly.

In the meantime, if copies are still available, I would appreciate very much receiving a copy of the article, "What's wrong with the rating services" which appeared in the December 28 SPONSOR. . . .

H. F. CHEVRIER  
Canadian Broadcasting Corp.  
Toronto, Ont.

Have found your media study both invaluable and elusive—seems everyone has found a use for it. The problem in our agency is that only I tore the series out of the magazines when it appeared.

31 MAY 1954

Would you be good enough to send me a reprint of the entire series which I could file with our media information for general agency use—then maybe I'll get to use mine once in a while.

JAMES A. BOYCE  
The Mautner Agency  
Milwaukee

Your media study is wonderful! Please put our name on the reservations list to receive this study in book form when it is reprinted.

JO ANNE REBSTOCK  
The Armand S. Weill Co.  
Buffalo

## TV COMMERCIALS

A client of ours who makes a consumer product and sells through retail stores has asked the rather impossible question, "What is the most effective type of tv commercial to use, assuming that you must use it over and over—and what does a tv commercial cost to produce?"

We would therefore appreciate any help you can give us with the following questions:

Is there any research that indicates the relative effectiveness of (1) slides with staff announcer; (2) filmed live action with lip synchronization; (3) filmed live action with narration behind film; (4) animated cartoons?

If there is no research on this subject, have you ever published anything about the personal feeling of large tv spot advertisers as to the effectiveness of these various types of commercials?

Can you give us any relative comparison of costs of production of various types of commercials? Do you have any information that indicates whether any one certain type of commercial wears better after repeated use than other types?

H. S. VALENTINE JR.  
Valentine-Radford Advertising  
Kansas City

● SPONSOR has published numerous articles on tv commercials, the most recent of which, "Tips to beginners on how to make good tv commercials," appeared 22 February 1954. Reprints cost 20c each, quantity prices on request.

## SPONSOR REPRINTS

Will you please send me price on reprints of the article, "Radio set sales lead tv by 69% in big tv markets" (January 25, 1954, page 30). May we

# KJEO-TV FRESNO, CALIF.

Serves an  
**EXCLUSIVE  
UHF MARKET**

ALL stations in the Fresno Trade Area are UHF stations. Los Angeles and San Francisco cannot possibly get into this area. The flat Valley topography, surrounded by mountains, and the 4400 ft. height of the KJEO transmitter gives UHF every natural advantage.



# KJEO

CHANNEL 47  
ABC-TV AFFILIATE

**GREATER Coverage  
SUPERIOR Reception**

Powerful new 12 KW transmitter  
now in operation with ERP of  
**444,000 WATTS**

Covers ALL Central California's  
rich BILLION dollar market.

106,558 sets  
March 1954

REPRESENTED NATIONALLY BY  
**THE BRANHAM COMPANY**  
Offices in Leading Cities

**O'NEILL BROADCASTING CO.**  
FRESNO, CALIFORNIA  
P. O. Box 1708 Phone 7-8405  
J. E. O'Neill, President

*in*  
**San Francisco:**

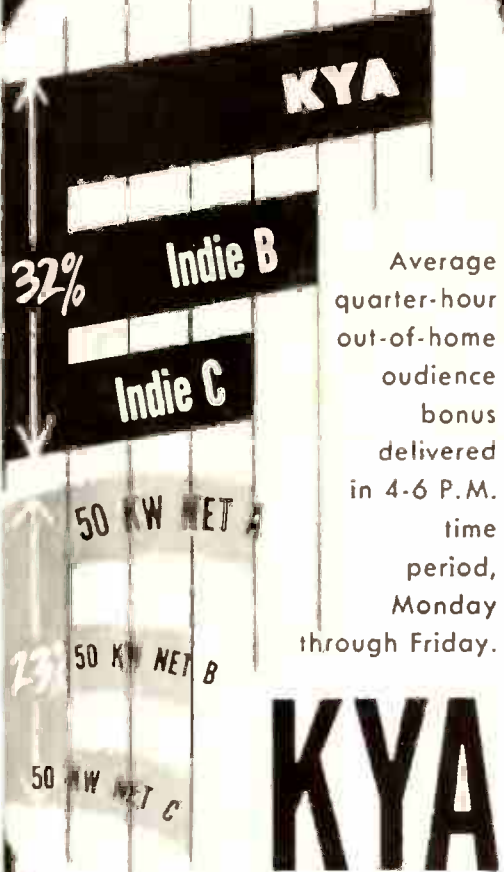
**INDEPENDENT  
AUDIENCE POWER**

**BEATS NETWORK  
KILOWATT POWER**



**why pay for  
50 KW when  
lower-cost KYA  
has the audience?**

**PULSE**  
(February—Out of Home  
Audience)



Average  
quarter-hour  
out-of-home  
audience  
bonus  
delivered  
in 4-6 P.M.  
time  
period,  
Monday  
through Friday.

**KYA**

**COVERS THE BAY**

in and out of the home. 25% of all  
listening is out of home.

- 3 Million Consumers
- 10 Bay Area Counties

*Car Tunes*

WITH

**BERT WINN**, will put your commercial  
message smack-dab in the middle of  
this 4-6 P.M. period, when KYA is so  
hot. Let our representatives tell you  
the KYA story.

George W. Clark, Inc., New York and  
Chicago Adam Young, Inc., Los Angeles

also have three copies of "Radio and  
Tv Directory" (I understand these are  
free of charge to subscribers) and one  
copy of the article. "What a media di-  
rector wrote his client about nighttime  
spot radio" (September 21, 1953, page  
31).

You mentioned in a recent issue that  
you have many articles available on  
the subject of radio's vitality in tv mar-  
kets. Will you please give the names  
of a few of these?

BETTY R. ROSS  
WCOL  
Columbus

• A complete list of available reprints and  
other special booklets, with prices, appears in the  
17 May 1954 article entitled, "Can you use these  
SPONSOR reprints?"

**BACK ISSUE**

Could we have a copy of SPONSOR,  
August 10, 1953? We are willing to  
pay the normal "back issue" charge.  
Our regular subscription copy has van-  
ished!

V. D. L. DYER  
MacLaren Advertising Co., Ltd.  
Toronto, Ont.

• Extra copies of back issues of SPONSOR,  
when available, cost 50c each.

**TV RESULTS**

May we ask your help?

We are trying to obtain fairly cur-  
rent case histories of success stories  
on sponsors of television programs.

We are particularly interested in  
facts that show how sales have in-  
creased through the use of television.  
Also, we would like to know the cost  
factors involved, if possible—perhaps  
expenditures on television or costs per  
viewer.

Any information you might have on  
this subject would be most helpful.

MEL LUCAS  
Honig-Cooper Co.  
Seattle

• The 1954 edition of "Tv Results" contains  
captioned tv success stories, will be out 1 July.  
It is available free of charge to subscribers. Ex-  
tra copies cost \$1 each.

**PROGRAM GUIDE**

The 1954 *Program Guide* is a use-  
ful, basic reference material of real  
value to everyone in broadcasting and  
advertising.

I am glad "it is the first of an an-  
nual series" and expect even more sta-  
tions will make sure their data are in-  
cluded in forthcoming issues by fur-  
nishing same to SPONSOR.

Thank- again to SPONSOR for pub-  
lishing the guide which I have already  
put to use.

M. S. KELLNER  
Radio Sales Manager  
The Katz Agency  
New York

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

I want to congratulate you on the  
issuance of the 1954 *Program Guide*.

The contents are so all-inclusive that  
I have seen fit to order 15 additional  
copies which I am sending to NAM's  
divisional and regional offices across  
the country. I know that the staff in  
each office will be able to refer to it  
often and find it most useful.

G. W. JOHNSTONE  
Director Radio & Tv Public  
Relations  
National Association of Man-  
ufacturers, New York

Before the release of your helpful  
program directory, determining indi-  
vidual station programing structures  
was a tedious task. The practice of us-  
ing three or four different sources was  
not uncommon. The SPONSOR *Program  
Guide* provides all relevant material  
under one cover. Congratulations!

MEL TRAUNER  
Supervisor of Market Research  
Information  
MBS, Inc., New York

I think your radio and tv *Program  
Guide* is well done and fills a real need.  
The material should constitute a handy  
reference guide for the industry.

You erred, however, in listing the  
number of weekly hours KTOE devotes  
to farm programing. The approximate  
daily hours of farm programing are  
two. On a weekly basis, 12 hours of  
farm programing for KTOE would be  
correct.

KTOE employs a University of Min-  
nesota Agricultural school graduate as  
farm director. KTOE has several daily  
farm programs featuring our farm di-  
rector. KTOE broadcasts exclusively  
in Southern Minnesota *Farm and Home  
Topic Time*, a 15-minute daily livestock  
information program. . . .

DON LINDER  
Vice President  
KTOE, Mankato, Minn.

*Effective June 1*

# WBEN

*will become basic*

# CBS RADIO

*in Buffalo*

Buffalo's No. 1 radio station, WBEN, proudly  
joins the nation's No. 1 radio network, CBS,  
to serve and sell New York State's  
second largest market.



**GET THE FULL STORY from HENRY I. CRISTAL**

*New York • Detroit • Chicago • Boston • San Francisco*

**BUFFALO EVENING NEWS RADIO STATION  
HOTEL STATLER • BUFFALO 2, N. Y.**



If your product is used by housewives, this fellow is YOUR BOY. He whispers things in ladies' ears that makes them go buy something.

His mid-afternoon show bursts with features including "pop" music, celebrity interviews, contests, listener phone calls and minute spots from shrewd advertisers.

You, too, can get up to twice the Milwaukee audience per dollar of any network station by using WEMP.\* Call Headley-Reed!

\*Based on latest available Pulse rating and SRDS rates.

**WEMP WEMP-FM**  
**MILWAUKEE**  
 HUGH BOICE, JR., Gen. Mgr.  
 HEADLEY-REED, Natl. Rep.  
**24** HOURS OF MUSIC, NEWS, SPORTS



**Mr. Sponsor**

**Terry P. Cunningham**

Director of Advertising and Sales Promotion  
 Sylvania Electric Products, New York

Terry Cunningham, Sylvania's director of advertising, bears a strong resemblance to Julius Caesar on one score. Caesar was able to dictate two letters simultaneously. Cunningham can watch two tv shows at the same time, or so one is led to believe from the two Sylvania tv sets that stand side by side in his rather cavernous office.

Another similarity, in Cunningham's own words, is that he "picks up camp rather frequently." He is currently a Manhattan apartment dweller with his wife and baby girl.

He could write a *Gallic Wars* about the decade-old advertising war he's been waging for Sylvania against giant competitors like General Electric and RCA. His is the problem of using a \$12 million advertising budget to counter much bigger budgets of the competition.

"One of our answers to this competitive situation has been to put the one-third of our budget which is allocated to air media into one tv show and stick with it for four years," Cunningham explains.

The show to which he refers is *Beat the Clock*, CBS TV, Saturdays 7:30-8:00 p.m. through Cecil & Presbrey.

"We began sponsoring this Goodson-Todman and CBS package in October 1950, when both its production cost and its viewing audience were extremely low. Since that time the program's Nielsen rating has risen from 4.5 to 31.5. The total weekly production tab, however, is still only about \$9,000."

Adds Cunningham: "The biggest single thing I've learned from this show is the value of sticking with one program over a period of time. The program began to pay off in real coin for us after we'd been on the air with it for two years on a 52-week basis. By continuing our sponsorship of it, we've established identity with the program. We don't have to expend time and money to build either viewer or dealer loyalty, but can concentrate on direct sell."

Sylvania's history of earnings backs up Cunningham's advertising strategy: In 1949 Sylvania's net income was \$3,052,840. In 1950 the firm increased its ad budget by 50% to buy *Beat the Clock*. By 1953 Sylvania's net income had risen to \$9,536,181.

Cunningham says he came close to the limelight recently when eager press photographers invaded his apartment building. Their purpose? To photograph his neighbors, the Georgescus, whose boys had just been released from Communist Rumania. ★ ★ ★

# WSPD-TV *Farm Hour*

Sells a rural market ranking 4th in TV set saturation\*



Jim Nessel

The *FARM HOUR* is an early afternoon program geared directly to the WSPD-TV rural audience. The show consists of national and state news as it affects the farmer; daily market and weather reports in our area; interviews, relative to farming, featuring specialists in agriculture; and relaxing music.

Jim Nessel as emcee is a natural. He lives on a 56 acre farm which gives him first hand experience with the problems of his audience. Through group meetings with county agriculture agents, Jim keeps abreast of information needed by the farm population. This enables him to keep a well planned, custom-tailored show.

As local authority, Jim handles hundreds of letters from listeners, who request information on almost every phase of agriculture.

Lola Smith, veteran organist with WSPD, supplies music at intervals throughout the show giving additional pleasure and personality to the format.

\*Telenews Productions Survey, April, 1954

The *Farm Hour* is a top show with top saturation.

It can sell your product in the Toledo area—a top test market.



# WSPD

AM-TV  
TOLEDO, OHIO

Storer Broadcasting Company

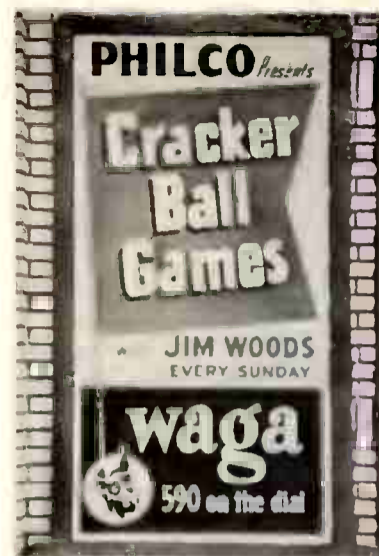
TOM HARKER NAT SALES DIR 118 E 57th STREET NEW YORK

Represented Nationally  
by KATZ

# STORER LEADS IN MERCHANDISING TOO!

Based on years of successful experience, advertisers have come to expect top coverage, top ratings and top returns in all of the markets which are served by Storer radio and television stations.

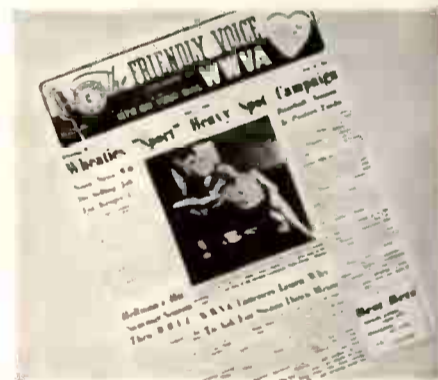
Remember that Storer produces still more dollars for you through intense, aggressive merchandising support.



THREE SHEET POSTERS



COUNTER DISPLAYS



TRADE BULLETINS



POINT OF PURCHASE DISPLAYS





CONSUMER SURVEYS



POSTERS

ADDITIONAL MERCHANDISING SERVICES

INCLUDE THE FOLLOWING: \*

- Personal calls on retailers, wholesalers, etc.
- Truck signs
- Distribution checkups
- Product exploitation
- Publicity
- Mailings to retailers, jobbers, brokers, wholesalers etc.
- Newspaper advertisements
- On-the-air promotions
- Sales meetings for dealers, jobbers, distributor salesmen
- Car cards
- Client follow-up reports
- Promotion consultation service
- Window streamers
- House organs
- Sales bulletins
- Illuminated billboards
- Ads in drug and grocery publications
- Personal appearances by station personalities
- Easel displays
- Use of products on give-away shows
- Booths at fairs
- Sampling
- Airplane towing



WINDOW DISPLAYS



STOCK CHECKING

\* For further details contact your nearest Storer office



**STORER BROADCASTING COMPANY**

WSPD-TV Toledo, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	KGBS-TV San Antonio, Texas	WBRC-TV Birmingham, Ala.		
WSPD Toledo, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	KGBS San Antonio, Texas	WBRC Birmingham, Ala.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

**NATIONAL SALES HEADQUARTERS:**

**TOM HARKER, V. P.,** National Sales Director      **BOB WOOD,** Midwest National Sales Mgr.  
118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



# McELROY AT SUNSET

From the studio and  
From the street...

## 6:00-6:45 PM

Monday through  
Friday on TV

**MUSIC and MIRTH  
WEATHER and  
SPORTS • NEWS  
and INTERVIEWS**

Guest stars and

# JACK McELROY

with his gang at  
Sunset & Vine!

For participations contact  
**KNBH, Hollywood or  
NBC Spot Sales**

### New developments on **SPONSOR** stories



**See:** "Longines: radio's biggest watch advertiser"

**Issue:** 5 April 1954, page 32

**Subject:** Bulova uses razzle-dazzle air-selling on new watch

The country's largest watch firm, Bulova, is currently in the midst of what it calls "the largest and most complete advertising program ever undertaken by the Bulova Watch Co." or anyone else in promoting a featured watch: the new Bulova "23."

This slick new timepiece, a self-winding 23-jewel waterproof model, is being promoted with a heavy Bulova radio-tv spot campaign which began on some 250 radio-tv outlets late last month. In addition, Bulova is including local dealer radio and tv commercials (20-second, minute, two-minute films and e.t.'s) in its co-op advertising and dealer aids. One or more jewelers in every major tv market is using the Bulova "23" dealer spots in his own air vehicles, both radio and tv.

Bulova calculates its extensive tv and radio schedules (the balance is heavily on the video side: perhaps 85% or more of Bulova's air advertising is tv) will reach a huge audience. States the watch firm: "This combination of radio and television stations will be the mightiest in the history of television advertising, and is expected to reach over 30 million persons each night." The campaign was placed via the Biow agency.

Such "barrage" tactics are in direct contrast to the approach taken by Longines-Wittnauer, a watch firm which gives Bulova some real competition. (Longines-Wittnauer is estimated to be in third place in national sales.) Bulova prefers to put an all-out, razzle-dazzle promotion behind a particular model, using tv widely and frequently to get across the visual selling points. Longines prefers to build a trade name over the years via semi-classical music, news commentary and occasional tv "spectaculars." Both firms, however, feel they have the formula that's right for them.



**See:** "What NARTB, BAB, BMI do for advertisers"

**Issue:** 20 April 1953, page 29

**Subject:** Report on first round of BMI clinics

BMI, the industry's own radio-tv music source, is convinced that the work done by industry trade groups pays off in improved local programing and fresh ideas for air advertisers.

Carl Haverlin, BMI president, recently traveled the U. S., Canada and Hawaii in connection with the 1954 series of Program Clinics, which have so far been attended by more than 2,500 broadcasters.

According to Haverlin, the "most important impression" he brought back was the conviction on the part of broadcasters today—particularly in the radio field—that "cross-pollination of programing ideas from one part of the country to another" was bringing new vitality to radio. This was not, however, just a case of exporting ideas from one area to the next. At the clinics, Haverlin says, "speakers took with them as many ideas or more than they brought."

Two interesting trends spotted by Haverlin in his swing around the radio circuit were the great interest evidenced by broadcasters in: (1) new angles of "service" programing, such as BMI's *Book Parade* series of book review scripts, and (2) programing of concert and classical music, particularly in rating case histories which show that classical music has lately built excellent audiences.



## Remember?

... this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 366,300 sets in WRGB's 14,000 square mile area.

**A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK**

# WRGB

**Represented Nationally by NBC Spot Sales**  
**New York • Cleveland • Chicago • Detroit**  
**Hollywood • San Francisco**

**THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION**

JEFFERSON STANDARD BROADCASTING COMPANY

W B T

W B T V

CHARLOTTE, NORTH CAROLINA

To Irnie Byers  
From Chas. Crutcherfield  
SUBJECT 1954 Pulse of Charlotte

OFFICE COMMUNICATION

4-23-54

Again WBT proves itself its phenomenal hold on its audience

With the competition of 17 listenable radio signals in Charlotte, WBT wins these audience shares:

M-F

6 AM-12 M - 44%

12 M-6 PM - 50%

6 PM-Midnight - 61%

Out of 500 quarter-hours measured, WBT is first in 489!\*

For details call WBT or CBS Radio spot sales.

Sincerely,

CAC

\* WBT loses 10-11  
Sunday morning

Don't just  
tear your hair



over  
objectionable  
Advertising

Do something about it!

One of practical ways admen can combat campaigns which give all advertising black eye is through interchange of 4A's. Poster above goes to agencies as reminder to report objectionable commercials, ads to 4A's

# Hucksters: what you can do about them

**Advertising men themselves are taking lead in attacks on hucksters:**

**here are practical ways you can help root them out**

*by Miles David*

**H**ucksters have been lambasted more these first five months of 1954 than in almost any other recent period. The attackers aren't starry-eyed longhairs, old maids from welfare leagues or retired academicians. Members of the advertising business—working members—have taken the lead (see quotes next page).

Why are admen so critical of the minority of hucksters in their midst?

You could conclude it's because hucksters are doing more than ever before to break down the faith of the public in all advertising. Or, listen to this opinion from a man who made a major talk on public acceptance of ad-

vertising at the ANA spring meeting. David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, told SPONSOR:

"It's not that there is more hucksterism today. There is less. But there is more searching of souls. Today's generation of advertising men is more intolerant of what is left of hucksterism."

Television particularly has been associated with today's soul-searching by advertising leaders. As Earle Ludgin, president of Earle Ludgin & Co., put it at the 4A's annual spring meeting in April: "... television is advertising" to many people; with tv "you have to see the advertising."

The focus on television, and to a lesser degree on radio,

## Quotes from admen show heat of anti-huckster spirit

**Earle Ludgin, president, Earle**

**Ludgin & Co., Chicago at IA's annual meeting**

“My basic uneasiness is caused by the fact that advertising is held in low esteem. Even where we have been the most effective we are often suspected of chicanery. The public who buys products at our invitation is more than apt to be questioning if not scornful of our means. Three years ago (was it only three years ago?) I talked about the ‘fatigue of believability.’ I said that the first tenet of our faith should be to make advertising believable. For belief that has once been strained is never itself again, and affects not only the advertising which caused it, but all advertising that is seen and heard.”

**David Ogilvy, president, Hewitt, Ogilvy,**

**Benson & Mather, at ANA spring meeting**

“Our problem is to make the public believe the things we say. It's no use telling the truth if people don't believe you. So, how can we copywriters make our ads more believable? Well, we can start by turning our backs on the weasel. The kind of weasels which still disgrace so much advertising for toothpaste, cigarettes, detergents and low calorie beer. The kind of weasels that depreciate the whole currency of copy. Verbal weasels and typographical weasels. Most of us on the creative side are connoisseurs of the weasel. Far more than the public we comprehend the villainies of the weasel merchants.”

**Fairfax M. Cone, president, Foote, Cone &**

**Belding, at IA's annual meeting**

“We have hucksters in our own association and we should throw them out. We have hucksters among our advertisers and we should weed them out. We all know magazines that fail entirely to censor copy for the mealy, weasel words that make it at once both legally truthful and utterly dishonest. And we should find some better place for decent words. . . . We all know radio and television stations that make a mockery of allowed commercial time on local programs. And we should remember that these violations are labeled advertising too. Thus, they are part of the responsibility of each of us.”

**Charles H. Brower, executive v.p. charge of**

**creative services, BBDO, at IA's annual meeting**

“One brewer discovered that he could make sales by claiming that his beer was less fattening than others. The rush for the quick buck started. The fact that the calorie difference between beers was so small that the government, through the Alcohol and Tobacco Tax Division of Treasury Dept. tried to stop these claims, did not stop the gold-rush boys. Today millions of dollars are being spent calling people's attention to the fact that beer in general is fattening, but certain fortunate beers are less fattening. . . . When today's dollar is earned at the expense of tomorrow's two dollars, sales figures may be no guide.”

is an indirect tribute to the air media—a reminder of their impact. But it's also a reminder to advertising men who make use of tv and radio and to broadcasters that their responsibility is all the more acute.

How do you live up to the responsibility?

Aside from what each advertising or media man does personally, there are four approaches to raising standards. All are practical. All work behind the scenes. All have accomplished more than even most advertising men realize.

1. *The IA's Interchange*: It fights objectionable advertising. Agency men can cooperate by reporting campaigns they feel give all advertising a black eye.

2. *The Better Business Bureau*: It fights false advertising in particular. Agencies, advertisers and broadcasters can help by membership; by consulting the Bureau as to acceptability of claims they are about to make or claims they are about to carry on the air.

3. *Industry advertising codes*: Are you living up to your industry's code? If there isn't any, why not propose one at the next meeting of your trade association?

4. *The radio and tv codes*: These provide ground rules for acceptability of copy and length of copy. Are you as a broadcaster following the regulations your own industry committees wrote? Are you as an adman pressuring stations to take copy that can't possibly fit in allowed time?

These are not the only facets of anti-hucksterism. The Advertising Council has shown the nation how healthy a force advertising can be, and the lesson has not been lost on admen. Advertising's leaders hound the hucksters constantly. But the four approaches ticked off here are the day-to-day things that can be done.

This report will dwell on these practical approaches

rather than on the criticisms of advertising.

If you think “practical” is a strong word to use in connection with methods of moral suasion, note this: Several dozen of last year's more controversial campaigns were changed following pressure from within advertising. Among them was a cigarette campaign which dealt with “fear.” You'll find this and other examples of specific copy points which were pulled off the air and out of print in the part of this article dealing with the Better Business Bureau. SPONSOR researched this article over a period of months, spoke to dozens of advertising practitioners. The feeling that progress in ethics is being made was almost universal.

The critics of advertising outside it, in fact, would probably retire with shattered illusions if they realized the degree to which advertising people today fight hucksterism. David Ogilvy interrupted a busy day working on more of the man-with-the-beard and man-with-the-eye-patch ads for which his agency is famous to try and trace reasons for the rising interest in ethics among admen.

“I've been asking myself,” he said, “whether it could be a symptom of a general sharpening of civic consciousness in all walks of American life.” He feels, however, that it's more a matter of the natural evolution any business goes through.

“The pioneers in any industry tend to be buccaneers. Oil, banking, railroads had their men who said ‘let the public be damned.’ Those who come afterward, sons and grandsons of the founders, have been entirely different people. It has worked the same way in advertising although of course it doesn't follow that all of advertising's pioneers were buccaneers. Many of the men who built

the best agencies had the highest standards of morality.

"The present interest in ethics is part accident. It just happens that we have a band of highly articulate and thoughtful men in high places in the agency business who are extremely conscious of their public responsibility. Sig Larmon, Earle Ludgin, Fax Cone and others."

Like many other agency men Ogilvy thinks the dangers to advertising from hucksterism are frequently exaggerated, important though it is to eliminate the hucksters. "Boredom is a worse danger than rascality," he said. He feels that low public attention to advertising follows from poor craftsmanship. "Honest bores drive away more people than all the hucksters."

SPONSOR encountered variants of Ogilvy's point of view elsewhere. This paragraph from a statement Ben Duffy, BBDO president, gave SPONSOR recently is another appraisal of hucksterism which seeks to keep the problem in perspective.

"I honestly think the advertising business has better ethics than most professions or businesses. Don't get me wrong—I'm for cleaning it up—but I'm for remembering that it's pretty darn clean right now, too."

Among the advertising world's leaders in the cleanup process is Fred Gamble, president of the 4A's. His years of campaigning for standards have shown him over and over again that hucksterism is rarely a black-and-white matter. These are some of the complexities he sees in judging hucksterism:

"Sometimes advertising is objected to not because of the advertising itself but because people find mention of the product itself objectionable.

"Sometimes the advertising one agencyman finds offensive to good taste seems perfectly agreeable to another equally experienced man. Objections to advertising are based on opinion in as many cases as they are on fact.

"Actually criticisms of advertising tend to overshadow the fact that only a small fraction of all advertising is objectionable. . . . This country has more rules and more stringent rules against advertising abuses than any other in the world."

The situation has so many aspects Gamble calls it "three-dimensional." The paragraphs that follow on the 4A's Interchange will tell you how the nation's agencies have worked together to find judicious solutions for their three-dimensional huckster problem. You'll also find below evidence of the rising tide of feeling among 4A's members that huckster agencies should be shown the association's door.

\* \* \*

**The Interchange:** Any agency can participate in the Interchange, whether it's a 4A's member or not. Here's the way it works.

Suppose you see a television commercial which strikes you as objectionable to the public and therefore harmful to all advertising. It may be a commercial in which sex is used flagrantly as an eye-catcher, or one in which some trick is used to focus attention on just a few words in the copy, creating a lie by emphasis.

You jot down the name of the product, some details about the copy, the station and time you saw the commer-

### Admen more aware of abuses than public?

"Television advertising is neither as strongly approved nor disapproved by the public as many of its defenders or critics maintain," says Schwerin Research Corp. Schwerin has just completed study in which sample of 452 people representative of nighttime audience was asked to rate tv commercials for 11 major products. Note that more people thought cigarette commercials were 'good' or 'fair' than thought they were 'poor.'

	Per cent of audience rating commercials:		
	Good	Fair	Poor
AUTOMOBILES	62	32	6
TELEVISION SETS	54	36	10
HOUSEHOLD APPLIANCES	49	35	16
BEER	44	40	16
FOOD PRODUCTS	41	43	16
CIGARETTES	40	29	31
SOAP PRODUCTS	39	42	19
COFFEES	37	42	21
TOOTHPASTES	33	42	25
GASOLINES	31	48	21
DRUG PRODUCTS	23	46	31
<b>AVERAGE FOR ALL</b>	<b>41%</b>	<b>39%</b>	<b>19%</b>

cial. Then you explain why you think the advertising is objectionable. If it's a printed ad, you can skip the description and send a tear sheet. (Because it's easier to send in tears than it is to recall the details of the commercials, the 4A's gets more complaints about print than broadcast advertising.)

The place to send your complaints to is Interchange of Opinion, American Association of Advertising Agencies, 420 Lexington Ave., New York, N. Y.

After you send a complaint to the 4A's, it's routed to the agency placing the campaign, provided: (1) There is an agency, and (2) your complaint is based on bad taste

(Please turn to page 90)

Attacking competitors drags down believability of all advertising. But today's hucksters can't match British advertiser of '90s who made his soap with vegetable fat, assaulted users of animal fat

drawing from "The Shocking History of Advertising," E. P. Dutton & Co





**Ford's out front** in first quarter 1954 production. Ford says it will maintain lead it lost 23 years ago. Air media are important part of Ford's sales strategy; it sponsors big network tv, radio shows, spends millions in spot



**Cherry had been No. 1 for 23 years**, is behind Ford in so far this year but says it will overtake and out-sell Ford by the end of the year. Chevrolet uses network tv and radio plus recently intensified spot

# Radio-tv coming up fast

**Sales squeeze puts emphasis on air media; use of net radio up 77%**

Of all the barometers of American business, none is more closely watched than the automobile industry. And a lot's been happening in Detroit to keep economic forecasters busy.

- Auto companies are producing almost as fast as they were a year ago but they're having a harder time selling.

- Ford has outsold traditionally first-place Chevrolet in the first quarter of this year.

- Buick in the first quarter of 1954 has broken into the ranks of the "Top Three," displacing traditionally third-place Plymouth (Buick almost made it in 1950).

- Nash and Hudson finally merged, making the second wedding of a car couple within a year (Kaiser and Willys merged in early 1953).

- The Justice Department says it's investigating the auto industry to see if monopoly is rearing its ugly head. Veteran auto industry observers, however, don't seem worried. They claim the possibility of investigation was raised to keep the "independents" pacified. The independents and Chrysler—have lost a lot of ground to GM and Ford in the past 12 months.

- For the first time auto companies are turning almost *en masse*—to concerted air advertising. This is new. In the past auto firms used air advertising, but some people suspected it was more for institutional or prestige reasons rather than to make immediate sales. Not so today. Everyone from the biggest manufacturer to the village auto dealer is using tv and radio as hard-sell media.

Companies will sometimes cut back on advertising when sales dip. In De-

## round-up

troit it's been just the opposite. Look at the Publishers Information Bureau figures.

During the first three months of 1953, auto firms spent about \$4 million for network television and \$1.5 million for network radio. Here are January-March 1954 figures: \$6.7 million for network television and \$2.6 million for network radio. That's a tv and radio increase of more than \$3.7 million—\$2.6 million more for tv, \$1.1 million more for radio. Auto

companies, by the way, were one of the very few product groups listed by PIB to increase '54 radio budgets.

During the first quarter of 1953, Detroit turned out about 1,519,000 cars, according to *Ward's Automotive Reports*. The first quarter this year showed a drop of more than 91,000, down to 1,427,600 cars.

This means:

During first quarter 1953, for every car that rolled out of the factory about \$3.67 was spent in advertising on network television and radio.

During the first quarter this year, more than \$6.53 per car was spent on network tv and radio.

Figured on an industry-wide basis, this is a hefty per-car increase of \$2.86. But even this doesn't begin to reveal the full extent of the picture. It doesn't include any spot. Every major manufacturer and nearly all the independents have used saturation radio and tv spot campaigns, usually to introduce new models. The amount auto firms spend on spot can only be conjectured but it's known to be in the millions.

Take Ford. In early January it used 1,300 to 1,400 stations in about 800



For car-by-car production rank, radio-tv use, see chart next page ▶▶▶



**Buick displaced Plymouth for third** first quarter '54 with Berle major net tv effort. When new models come out, for extra push, Buick supplements Berle with heavy one-time buys of network shows plus spot radio, tv

# Detroit's big auto race

up 67% over last year. Spot up too

markets. This cost an estimated \$1.2 million. Spreading the cost of that one spot campaign over Ford's entire first quarter output of about 370,000 cars, you can figure a per-car average of more than \$3 spent for spot.

Chevrolet, of course, has been anything but idle. Its heavy saturation campaign broke a few weeks before Ford's. In mid-December, Chevrolet ran a heavy radio and tv campaign and the Chevrolet Dealers of America in mid-February signed for nightly participations on MBS' Multi-Message Plans.

Ford and Chevrolet both have network programs, too.

On network television, Ford sponsors *Ford Theatre* (NBC TV, Thursday, 9:30-10:00 p.m., 53 stations). On network radio, Ford recently began sponsorship of Edward R. Murrow three nights a week (CBS, 7:45-8:00 p.m., 121 stations).

Chevrolet, on television, sponsors *Dinah Shore* two nights weekly (NBC TV, 7:30-7:45 p.m., 62 stations). Chevrolet also sponsors *Dinah Shore* two nights weekly on radio (NBC, 8:00-8:15 p.m., 195 stations), plus participations on Mutual's Multi-Mes-

sage Plan already referred to.

In the case of Ford and Chevrolet, increased advertising follows increased production. It's this race between Ford and Chevrolet that's putting the squeeze on other auto makers which have to advertise partly out of self-defense to sell the reduced number of cars they are making this year.

Again comparing the first quarter of 1953 with the first quarter of 1954, you'll see that in 1953 Chevrolet made about 350,000 cars; first quarter of

this year it made 360,000. Ford, during the 1953 first quarter, produced 247,000 cars; this year it turned out an amazing 370,000.

Now add up the first quarter production of Oldsmobile, Mercury, Chrysler, Dodge, Cadillac, Studebaker, De Soto, Nash, Lincoln, Packard, Hudson and Kaiser-Willys—and you get 366,600 cars. That means that Ford alone turned out more cars than a dozen other makes. Now add the Buick, Plymouth and Pontiac production figures to the bottom-dozen, and you get a total of 697,600 cars. Yet the production of these 15 different makes doesn't equal the combined Ford-Chevrolet production of 730,000.

Now what does the Ford-General Motors production look like when translated in terms of percentages?

Compare once again first quarter production totals for 1953 and 1954.

In 1953 General Motors (all five auto divisions) had 45.5% of the market, according to *Ward's*.

Chrysler was second with 22%.

Ford was third with 21%.

The five independents had a total of 11.5%.

First quarter 1954 shows a much different picture.

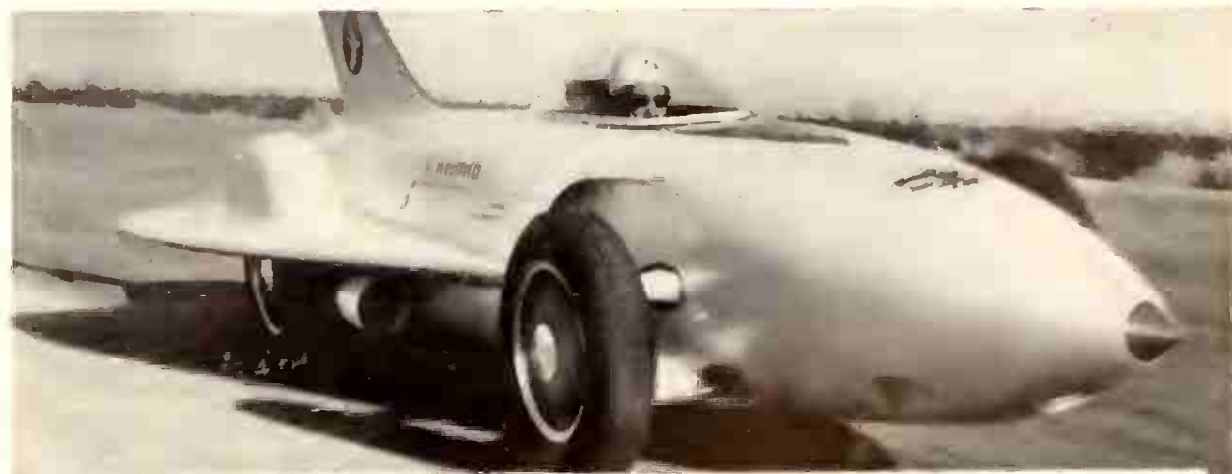
General Motors is still far ahead, of course, but it's increased its lead to nearly half the market—49.5%.

Ford shoved Chrysler out of the number two position, now claims 32.8%—more than a 10% increase.

Chrysler dropped down to 12.9%.

(Please turn to page 72)

**Network billings per car are racing ahead in 1954:** To get per-car breakdown SPONSOR divided 1st quarter production figures into PIB network auto expenditures\* Racing car shown here is General Motor's experimental gas turbine model, the XP-21 Firebird



1st quarter '53 \$3.67 per car | 1st quarter '54 \$6.53 | a 56% increase

\*Spot would make the increase even larger. Spot radio-tv billings aren't included here because no source of dollar volume figures is available in spot.

## All 17 American cars use some form of radio-tv this year

RANK	NAME	NO. CARS 1ST QTR.*	HIGHLIGHTS OF RADIO AND TELEVISION USE BY CAR COMPANIES
1.	<b>FORD</b> (FORD MOTOR)	370,000	<i>Ford Theatre</i> , NBC TV, 9:30-10 p.m. Th.; <i>Ed Murrow</i> , CBS Radio, 7:45-8 p.m. M.W.F.; one shot <i>Mardi Gras</i> , 2 Mar. NBC TV. Spot: Estimated \$1.2 million buy on 1,300-1,400 radio and tv stations early Jan. Local dealer groups buying saturation campaigns in most major markets. Agency: J. Walter Thompson.
2.	<b>CHEVROLET</b> (GENERAL MOTORS)	360,000	<i>Donah Shore</i> , NBC TV, 7:30-7:45 p.m. T. Th.; same, NBC Radio, 8-8:15 p.m. T-F.; 33 participations in MBS "Multi Message Plan" in Feb., Mar. Spot: Heavy buys in major markets in mid-December for new model. Dealer groups buying radio-tv in major markets for extra push. Agency: Campbell Ewald.
3.	<b>BUICK</b> (GENERAL MOTORS)	132,000	<i>Milton Berle Show</i> , NBC TV, 8-9 p.m. T. (now 2 weeks out of 3; next fall alt. weeks); bought 10 network programs on 1-to-5 time basis in Jan., Mar. Spot: Saturation radio-tv campaign in Southern markets early Jan.; saturation campaign on 465 radio stations early April for 3 days. Agency: Kudner.
4.	<b>PLYMOUTH</b> (CHRYSLER CORP.)	100,000	<i>That's My Boy</i> , CBS TV, 10-10:30 p.m. Sat.; 26 Robert Trout 5-minute newscasts, CBS Radio (May only); NBC "3 Plan," <i>Weekend Roadshow</i> participations, NBC Radio (May only). Spot: Recently signed for 5 announcements weekly, 52 weeks, major markets; dealer groups using spot. Agency: Ayer.
5.	<b>PONTIAC</b> (GENERAL MOTORS)	99,000	<i>Dave Garroway</i> , NBC TV, 8-8:30 p.m. F.; last fall (besides sharing with other GM cars in NCAA football game sponsorship) bought <i>Football Scoreboard</i> following NCAA games. Spot: Dealer groups use tv, radio, but confine most activity to new model introduction. Agency: MacManus, John & Adams.
6.	<b>OLDSMOBILE</b> (GENERAL MOTORS)	91,000	<i>Douglas Edwards</i> , CBS TV, 7:30-7:45 p.m. M.W.F. Beginning next fall will sponsor 1 out of 4 Saturday night spectacles, NBC TV, 9-10 p.m. Spot: Using about 20 tv markets, 150 radio markets; dealers groups using about 400 radio markets for introducing new models. Agency: D. P. Brother.
7.	<b>MERCURY</b> (FORD MOTOR)	86,000	With Lincoln, shares <i>Toast of the Town</i> , CBS TV, 8-9 p.m. Sun. Spot: National spot activity on radio-tv outlets when new models introduced; regional dealers groups, particularly on East Coast, currently using extensive radio-tv in major markets. Agency: Kenyon & Eckhardt.
8.	<b>CHRYSLER</b> (CHRYSLER CORP.)	31,100	Beginning next fall will sponsor hour extravaganza, CBS TV, 8:30-9:30 p.m. Th. (three programs monthly to be high drama, one program monthly to be musical-variety). Chrysler sponsored <i>Medallion Theatre</i> , CBS TV, until last April. Spot: Some radio, tv for new models. Agency: McCann-Erickson.
9.	<b>DODGE</b> (CHRYSLER CORP.)	31,000	<i>Make Room for Daddy</i> , ABC TV, 9-9:30 p.m., T. (alt. weeks); <i>Break the Bank</i> , ABC TV, 10-10:30 p.m. Sun.; <i>Roy Rogers Show</i> , NBC Radio, 8-8:30 p.m. Th.; bought 3 MBS shows for 3 to 6 times in Feb., Mar.; participations in MBS "Multi-Message Plan." Spot: Radio-tv for new models. Agency: Grant.
10.	<b>CADILLAC</b> (GENERAL MOTORS)	25,500	Only General Motors car not now using either network radio or tv; last fall (besides sharing with other GM cars in NCAA football game sponsorship) with GMC Trucks bought Army-Navy football game 28 Nov. Spot: Bought approximately 300 radio markets in Feb. Agency: MacManus, John & Adams.
11.	<b>STUDEBAKER</b> (STUDEBAKER)	25,000	No network tv or radio now. Bought NBC TV's <i>All Star Revue</i> four weeks in March 1953 (to introduce new model). Spot: Most active when new models introduced; uses radio in all major markets except New York, Chicago; uses tv in most major markets. Agency: Roche, Williams & Cleary.
12.	<b>DE SOTO</b> (CHRYSLER CORP.)	21,000	<i>You Bet Your Life</i> , NBC TV, 8-8:30 p.m. Th.; same, NBC Radio, 9-9:30 p.m. W. Spot: Every major tv market, about 150 radio markets bought last Nov. to introduce new model. Dealer groups buying some radio-tv spot campaigns in scattered markets for extra sales push. Agency: BBDO.
13.	<b>NASH</b> (AMERICAN MOTORS†)	20,000	<i>Danger</i> , CBS TV, 10-10:30 p.m. (alt. Th. from 13 Mar. for 13 telecasts). Spot: Bought extensive three-day saturation campaign on every commercially operating U. S. television station in mid-March. Uses some radio when new models introduced via dealer groups. Agency: Geyer. (Also see Hudson below.)
14.	<b>LINCOLN</b> (FORD MOTOR)	13,000	With Mercury, shares <i>Toast of the Town</i> , CBS TV, 8-9 p.m. Sun. Spot: National spot activity on radio-tv outlets when new models introduced; regional dealers groups, particularly on East Coast, currently using extensive radio-tv in major markets. Agency: Kenyon & Eckhardt.
15.	<b>PACKARD</b> (PACKARD MOTOR)	12,000	<i>Martha Wright</i> , ABC TV, 9:15-9:30 p.m. Sun. During past two years has sponsored variety of short term tv and radio network programs including Presidential Inauguration over CBS TV. Spot: From Jan. 12-18 used saturation radio, tv spots in about 150 markets for new model. Agency: Maxon.
16.	<b>HUDSON</b> (AMERICAN MOTORS†)	6,000	No network radio or tv now. Sponsored <i>Billy Rose</i> on ABC TV for several weeks in 1951. At sponsor presstime there was possibility Hudson and Nash might share major network program next fall. Spot: Last fall used 400 markets. Agency: Brooke, Smith, French & Dorrance.
17.	<b>KAISER-WILLYS</b> (KAISER-WILLYS)	5,000	<i>Lowell Thomas</i> , CBS Radio, 6:45-7 p.m. M. F. shared by Kaiser and Willys, handled through two agencies. Last year Willys sponsored Philharmonic broadcasts, CBS Radio, through 28 Dec. Spot: Both used radio in mid-March. Kaiser agency: Weintraub. Willys agency: Ewell Thurber.

\*Figures are production, not sales. Source: Ward's Automobile Reports. †Company formed from merger of Nash and Hudson.



**The girl who ties the strings:** BBDO's Claire Hanlon talks to man from SPONSOR about numerous details involving air ads which keep her hopping. Miss Hanlon works on account service

for radio-tv dept., which means she is N.Y. liaison for out-of-town clients. While half of BBDO's billings originate outside of New York, much broadcast advertising must be channeled through N.Y.C.

## A week at BBDO

**Final article on nation's top air agency digs into inner workings**

**T**he story starting on the next page is the second of two articles on Batten, Barton, Durstine & Osborn as seen through the eyes of a "man from SPONSOR." It is part of a series in which members of SPONSOR's staff spend a week working at advertising agencies and advertising departments of sponsor firms. (The 22 March issue contained an eye-witness view of Cunningham & Walsh at work.)

In the first part of the BBDO story last issue the man from SPONSOR gave a first-hand account of the birth of a tv commercial, reported on a conversation with Agency President Ben Duffy, gave a short history of the agency.

In winding up the BBDO story in this article writer Jaffe digs a little deeper into the inner

workings of the nation's top agency in radio-tv billings.

He finds out what Lucky Strike thinks about alternate-week tv sponsorship and what the tobacco firm will do with Jack Benny next season (he will be on alternate weeks in the fall).

He learns why "brownies" on television can't be brown and what color "white" cake should be for color television.

He sits in on a confidential "brainstorm session" where everyone is encouraged to come out with whatever is on his mind about a client's problems.

He hears some hints that BBDO may be No. One among all agencies in U. S. advertising billings from one of the agency's executives.



**How BBDO gets new clients:** J. Davis Danforth, exec. v.p. in charge of client relations, tells editor Jaffe that BBDO has no new business department, is often approached first by advertiser. BBDO won't offer speculative presentations, stresses its facilities

by Alfred J. Jaffe

**T**he popular version of an advertising agency goes something like this:

A group of handsome young men in Brooks Bros. suits assemble in a room with glass block walls, molded plywood chairs and concealed fluorescent lighting. One man (who may or may not look like James Stewart) suddenly gets up, takes off his jacket, opens his collar and yells excitedly:

"I've got a terrific idea! It'll sweep the country! We'll sell millions of cakes of soap! This is the idea: We get a pretty dame to use our soap and call her the average American girl!"

There are cries of approval. Another man (who may or may not look like Peter Lawford) breaks in with:

"Whadya say we knock off for cocktails—"

There is a rush for the door resulting in injuries to three vice presidents.

Needless to say, Batten, Barton, Durstine & Osborn, Inc., does not fit this stereotype. Advertising is a lot of hard work and a lot of facts and figures.

But the above little scene, like all

folklore, has a germ of truth to it. Gathering market and sales figures does take weeks; a good copy theme can blossom in a fraction of a second. The point is that creative advertising operates on a different level from other agency activities, is hard to describe and hard to put your finger on.

Consciously or unconsciously, BBDO recognizes this fact in organizing its creative services separately. These services are under one of BBDO's three functional executive vice presidents. Charles H. Brower (the other two are over operations and client relations). Brower is a tall ex-basketball coach who takes his work (but not himself) seriously. He heads up all copy and art work, the radio-tv department and public relations.

We talked about a speech he gave before the 4A's last month. It was called "Who's Having Any Fun?" and took as its text: "A man who spendeth his life gathering gold for the United States Treasury Department and has no fun is a sounding ass and a tinkling

idiot."

In discussing fun Brower was not talking about holding a glass of champagne in one hand and a blonde in the other, though he recognizes the appeal of both. He was talking about people who don't enjoy their work.

"I had in mind," he said, "the kind of people I come across. The radio and tv people, the publicity people, the advertising writers, the art directors. Some don't really enjoy their work and I think one reason they don't is that they've been indoctrinated to be suspicious of any advertising that they're proud of.

"I was told the same thing when I was younger. If I liked a piece of copy, it was a bad sign. The public, I was told, wouldn't like it. Why? Because the public was supposed to be on one level and the advertising man, as a person, on another. We were supposed to be writing to the common man. But the common man is not as common as some people think.

"In other words, I'm talking about people who say you can't turn out well-written stuff and have any 'sell' in it at the same time.

"That's a lot of nonsense.

"Now, I'm not saying that just because a piece of copy reads well it will sell goods. You've got to know advertising. And, of course, there are three or four mothers and six or seven fathers working on a commercial so the result cannot be pure inspiration. But that's no reason for a writer to hold himself back.

"Yes, our writers know I feel this way. They know I like the creative approach . . ."

My conversation with Brower touched a lot of other things.

*Brower on radio:* ". . . I think you might say that BBDO is getting re-interested in radio. We haven't done as well by radio as we should. We've been too fascinated by tv. . . ."

*Brower on tv commercials:* ". . . I think a lot of tv commercials are boring. There's not enough thought put into them. Some advertisers tend to do the safe thing in a new medium and the result is not always good. . . ."

*Brower on double-spotting:* ". . . I sometimes wonder whether it's worthwhile to put so much thought into tv commercials. The stations crowd so many of them together. But I don't know how that problem will be solved.

The stations have to make money. . . ."

*Brower on copy formulas:* ". . . We don't have any high-sounding copy formulas. We just push our writers into more creative effort. Every product and every firm is a different problem. Take Campbell. They have such a large percent of the soup market, we can say that soup is a fine thing and let it go at that. But we're trying to say it better. . . ."

*Brower on brainstorm sessions:* ". . . The brainstorm session is an excellent way of getting ideas, though it has its limitations. The brainstorm session is a lot of little candles, rather than one, strong searchlight. . . ."

*Brower on Brower:* ". . . Because of my background, I'm mostly interested in and directly concerned with advertising copy. I'm not a negotiator for tv talent, or anything like that. But they had to put some departments under somebody, so they picked me. I don't try to handle everything, but I try to understand everything so people won't think I'm a half-wit. . . ."

**A tv commercial gets polish:** Arlene Francis, left, "editor" of NBC TV's daytime show, "Home," takes breather from du Pont commercial rehearsal to talk to Marge Fowler, who wrote commercial, and SPONSOR editor Jaffe about gadgets used in du Pont's video plug



**BBDO's early start in tv:** "Don Rowe?" repeated the 11th floor receptionist at BBDO. "Well, you go through that door on your left, then turn left, walk down to the second aisle, turn right, go to the end of the aisle, turn left, walk past a couple of offices until you see his name."

This was on my first day at BBDO and I felt like asking the receptionist if she'd ask Rowe, who is business manager of the tv department, to come out and lead me to his office. (By the end of the week at BBDO I was walking through the maze of cubicles as if I owned the place.)

When I finally reached Rowe's office, I found a youngish man (there are a raft of young men and women in BBDO's radio-tv echelons). Rowe told me he got into television as a cameraman at WPTZ, Philadelphia, seven years ago though he had no experience. He is assistant to Bob Foreman, head of the tv department, and has his finger in a lot of pies, creative as well as administrative.

(Please turn to page 78)

## BBDO air clients in 1954\*

AMERICAN RADIATOR rs  
AMERICAN SAFETY RAZOR rs  
AMERICAN TOBACCO rn, rs, tn  
ARMSTRONG CORK tn  
BARCALO MFG. rs, ts  
BOSTON FIVE CENTS SAVINGS BANK rs  
BURNHAM AND MORRILL rs  
CALIFORNIA OIL rs, ts  
CAMPBELL SOUP tn  
CONSOLIDATED EDISON N. Y. ts  
CONSOLIDATED COSMETICS rn  
CREAM OF WHEAT rn, rs, ts  
CROSLEY rs, tn, ts  
CURTIS CIRCULATION rs, ts  
DE SOTO rn, rs, tn, ts  
DETROIT-MICHIGAN STOVE ts  
DOUGHBOY INDUSTRIES rs  
DU PONT rs, tn, ts  
EASY WASHING MACHINE rs, ts  
ETHYL CORP. ts  
FARMERS & MECHANICS SAVINGS BANK ts  
FEDDERS-QUIGAN tn, ts  
FIRST NAT'L BANK BOSTON rs, ts  
FORT PITT BREWING rs, ts  
E. & J. GALLO WINERY rs, ts  
GEMEX tn  
GENERAL BAKING rs, ts  
GENERAL ELECTRIC rn, rs, tn, ts  
GENERAL MILLS rs, tn, ts  
GENERAL TIME rs, ts  
B. F. GOODRICH rs, tn  
HAMILTON WATCH rs  
HORMEL rn, rs, ts  
INT'L MINERALS & CHEMICAL rs, tn  
IRON MINING INDUSTRY OF MINN. ts  
LEVER BROS. rn, rs, tn, ts  
LIBBY, McNEILL & LIBBY rs, ts  
LIBERTY MUTUAL rs, ts  
M. J. B. CO. rn, rs, ts  
MAINE SARDINE INDUSTRY rs  
MARINE TRUST CO. WESTERN N. Y. rs, ts  
MINNESOTA MINING & MFG. rn, tn, ts  
MURINE rn, rs, ts  
MUTUAL SAVINGS BANKS MASS. rs, ts  
NAT'L CITY BANK N. Y. ts  
NAT'L GYPSUM tn  
NEHI rn, rs, ts  
THOMAS NELSON & SONS rn, ts  
J. L. NEWKIRK rs  
N. Y. STATE DEPT. COMMERCE ts  
N. Y. TELEPHONE rs, ts  
NIAGARA-MOHAWK POWER rs  
NORTHRUP KING rs, ts  
NORTHWESTERN BELL rs, ts  
PACIFIC TEL. & TEL. rs, ts  
PENICK & FORD rs, ts  
PFEIFFER'S FOOD PRODUCTS rs, ts  
POLAROID CORP. tn, ts  
READER'S DIGEST ASSN. rs, ts  
REXALL DRUG rn, ts  
SCHAEFER BREWING rs, ts  
JACOB SCHMIDT BREWING rs, ts  
SCUDDER FOODS PRODUCTS rs, ts  
SEA BREEZE LABS ts  
SHREVE, CRUMP & LOWE rs  
SOUTHERN NEW ENGLAND TEL. rs, ts  
STANDARD OIL OF CAL. rn, rs, ts  
R. H. STEARNS rs  
TIMKEN ROLLER BEARING rs  
TREESWEET PRODUCTS ts  
TWA rs, ts  
UNITED FRUIT rs, ts  
U. S. STEEL rs, tn  
VICK CHEMICAL ts  
VCA LABS rs, tn, ts  
WESTERN CONDENSING rs, ts  
WHITE SEWING MACHINE ts  
WILDROOT rn, rs, ts  
J. R. WOOD rs, ts  
WYNN OIL rs, ts  
ZENITH rs

### \* EXPLANATION:

rn means radio network (including regional), rs means radio spot, tn means television network, ts means television spot

# SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE  
40 EAST 49TH STREET NEW YORK 17, NEW YORK • MURRAY HILL 8-2772

10 May 1954

TO ALL MEMBERS OF THE ADVISORY BOARD:

We're down to the last two media articles, and I'm calling on you to write one of them!

Before you hit the storm cellar, please let me tell you what I have in mind. I'm asking all of you members of the Advisory Board to contribute just one page or two on any topic that the media series may have omitted, or, conversely, aroused you to discuss.

Here are a few things I've omitted, for lack of knowledge, space and time:

1. Importance of frequency in advertising.
2. Use of "hard" sell versus "soft" sell and its effect on choice of media and copy treatment.
3. This one is pure blasphemy to agencies and some advertisers, but question has been raised in some high sources: Is advertising necessary? Or can you do better with salesmen, door-to-door, point-of-purchase displays, publicity, etc.?

I've left out many other hot topics, as you well know.

Or you may want to disagree with some of the articles already published--as you have in notes and conversations with me from time to time--and expand your viewpoint to a page or more.

All comments will be welcome, so long as they're controversial!

Article 25--the door-closer--will contain SPONSOR's conclusions and maybe a summary of the series.

Thanks ever so much for your generosity in time and energy to make this series a success.

Editorial Director

*Ray Lajica*

## Media article 24: Conclusions by Advisory Board

SPONSOR advisers comment on  
topics 26-part series omitted

### SPONSOR's All-Media Advisory Board

George J. Abrams \_\_\_\_\_ ad director, Block Drug Co., Jersey City  
Vincent R. Bliss \_\_\_\_\_ executive v.p., Earle Ludgin & Co., Chicago  
Arlyn E. Cole \_\_\_\_\_ president, Cole & Weber, Portland, Ore.  
Dr. Ernest Dichter \_\_\_\_\_ pres., Inst. for Research in Mass Motivations  
Stephens Dietz \_\_\_\_\_ v.p., Hewitt, Ogilvy, Benson & Mather, New York  
Ben R. Donaldson \_\_\_\_\_ ad & sales promotion director, Ford, Dearborn

Marion Harper Jr. \_\_\_\_\_ president, McCann-Erickson, Inc., New York  
Ralph H. Harrington \_\_\_\_\_ ad mgr., Gen. Tire & Rubber Co., Akron  
Morris L. Hite \_\_\_\_\_ president, Tracy-Locke Co., Dallas  
J. Ward Maurer \_\_\_\_\_ ad director, Wildroot Co., Buffalo  
Raymond R. Morgan \_\_\_\_\_ pres., Raymond R. Morgan Co., Hollywood  
Henry Schachte \_\_\_\_\_ senior v.p., Bryan Houston, New York

Letter at left went to all 12 members of SPONSOR's All-Media Advisory Board from Editorial Director Ray Lapica. In essence Board was asked to summarize, interpret, comment on or refute previous articles in the 22-mouth series. You'll find opinions of six advertisers starting below and continuing on page 86. Remaining six will be published next issue. Summary and conclusions by SPONSOR will appear 28 June. Study will be published in book later.

\* \* \*



Mr. Dietz

**1.**

**Choice of media is only part of ad problem as a whole**

After you have interviewed all of the experts on the subject of choice of media, you have many statements and few conclusions. Why? Because choice of media is not a whole problem in itself, but only a part of the total advertising problem.

Briefly stated, the advertising problem is: "How do we sell the most goods with this dollar of advertising money?"

No medium sells; it can only deliver an advertising message. So, obviously, one must consider the message in choosing media. But so must one consider the many other aspects of the total advertising problem mentioned in this series of articles—such as distribution, type of product, consumption patterns and so on.

These series of articles have done much to illuminate the complexities of media evaluation. They should encourage all media people to take a much broader view of their jobs and challenge them to obtain the last ounce of information on the total advertising problem of each of their products.

**STEPHENS DIETZ**  
Vice President  
Hewitt, Ogilvy, Benson & Mather  
New York



Mr. Donaldson

**2.**

**Why advertising, direct sales are different**

"Is advertising necessary? Or can you do better with salesmen, etc?"

One basic ingredient differentiates

advertising from all other forms of sales effort. It is integrated with means of communication embraced by the potential customer. It is the difference between selling by ringing the doorbell and being invited to dinner.

Radio, television, magazine and newspaper advertising are accepted by the consumer. He initiates the sales circumstance by turning on the radio or television set or buying the magazine or newspaper. The consumer is there. While he may be irritated by a poor commercial or a poor product, he is receptive to the opposites. Touch the consumer where he is interested and you have the opportunity to create a preference for the product you offer him on the radio program, the television screen, the magazine or newspaper advertisement. His mind is more free of other entanglements when he is enjoying these media.

However, this may not be true when he answers the door bell.

All forms of sales effort have their place in the over-all sales program. There is no distinct line of cleavage between various types of sales effort, sales promotion, point of purchase displays, direct by mail, publicity and so on. But their place is in conjunction with advertising and not to the exclusion of it.

**BEN DONALDSON**  
Advertising & Sales Prom. Dir.  
Ford Motor Co.  
Dearborn



Mr. Abrams

**3.**

**"Magazine-of-air" tv concept raises some problems**

We hear increasing talk of future television costs being so high that Mr. Average Advertiser will buy program advertising much as he buys magazine advertising today.

This basically is the "magazine-of-

the-air" concept.

For the advertiser this tv programming technique raises a number of interesting questions and problems.

It is difficult for any advertiser to compare equitably the "magazine-of-the-air" concept with anything he has previously done. Merely having been a "participating sponsor" in a *Show of Shows* or *Kate Smith* or *Today* isn't the same thing. For a time "magazine of the air" will more carefully select its viewers than will other show types.

At the same time Mr. Average Advertiser is certain to compare magazines in print vs. "magazines of the air." Each will now offer him insertions at a cost of "X" dollars per thousand, either for a black and white or a color ad. How to compare?

Is a \$25,000 black-and-white page placed in a magazine of 5,000,000 circulation the equivalent of a \$25,000 minute announcement reaching an audience of 5,000,000 (measured) homes. Obviously they are not that easily compared!

There are questions of impact, of message retention, of advertiser identification, of total audience and sales.

These questions will lead to others.

For example, what frequency is necessary and at what frequency does the advertiser reach the point of diminishing returns? What is the cumulative audience after 13 announcements as contrasted with 13 insertions? (Remember *Life* talks of a cumulative audience of 73,050,000 people after 13 issues!)

Most of us who have used television marvel at its impact—the speed with which this new medium can produce action by the consumer. Here, too, is an area of research of extreme interest.

The "magazine-of-the-air" concept is a fascinating one. And just as fascinating to the advertising professional will be the research and results of this medium within a medium.

**GEORGE J. ABRAMS**  
Advertising Director  
Block Drug Co.  
Jersey City

(Please turn to page 86)

**NEXT ISSUE**

Part II of "Conclusions by Advisory Board." SPONSOR quotes six of 12 admen who have been helping it maintain a high level of interest, accuracy in the 26-article All-Media Evaluation Study. Final article will run 28 June. Book out soon.

# New way to buy local radio-tv: as

Travel advertisers saturate N. Y. area economically with 144 hours of program



10-day annct. drive heralded "Travelcade"

The Sunday supplement concept has come to local radio and television.

Sunday newspapers have long used special sections built around a single topic—travel for example. But the special Sunday supplement section probably had never been used on the air until members of the European Travel Commission bought 144 hours of programs on WNBC-WNBT, New York, during the first weekend in May.

The whole concept breaks an old radio-tv rule: Never put messages of two competing clients in the same program. But WNBC-WNBT were out to attract many advertisers who could never afford to use radio and tv before. Putting commercials of companies in the same business together helps split up the cost. And it probably builds interest in the commercials by giving the travel shopper something to compare.

The special section idea was conceived originally by the stations as a block on travel everywhere and anywhere in the world.

Enter Hudson Meyer, executive vice president of Caples Co. (which is the agency for the European Travel Commission representing 21 countries).

Meyer was the first adman approached by WNBC-WNBT. He suggested restricting the scope of the first Sunday supplement to European travel. He also suggested the stations might plan supplements dealing with

other aspects of travel, and get into additional topics, back-to-school, etc.

The special section on the air bears a close resemblance to the "magazine concept" as applied to network radio and television. Both formats provide for a number of advertisers buying insertions in a given block. But the WNBC-WNBT experiment may represent the first time stations have used "special section" advertising.

Because the operation was a sales success it's likely other stations will want to keep an eye on the approach. Advertisers and agencies, too, may spread the concept to other local stations by suggesting they create supplements of this type.

WNBC and WNBT aired the precedent-breaking *European Travelcade* programming block during a total of 144 hours (combined radio and tv figures) on the weekend of 7-9 May. WNBC and WNBT are now planning one weekend supplement a month on topics ranging from back-to-school to winter sports. Richard M. Pack, director of programs, told SPONSOR.

Travel advertisers are so closely identified with print advertising the alliance had almost come to be accepted as inevitable by many broadcasters. Here are the problems James Barry, WNBC-WNBT account executive, faced when he approached Hudson Meyer:

1. Foreign countries today are no-

**Short-wave commercials:** Bill Berns, WNBC-WNBT news director, made world tour, aired highlights, commercials en route. Below, he buys checks from sponsor, American Express





# Sunday supplement

one weekend. New trend on the way?



Hudson Meyer (l.), exec. v.p., Caples Co. (European Travel Comm. agency), helped convince other sponsors to buy "special section of the air." Dick Pack, WNBC-WNBT prog. dir. (r.), plans one a month

toriously short on funds for non-essentials like advertising. Each dollar allotted for publicity is as carefully apportioned as a five-year-old's 10c weekly allowance. Budgets are planned far in advance, are generally inflexible.

2. Because budgets are small and because many newspapers (and some magazines) furnish editorial support for travel ads in the way of special articles, 99% of travel firms have had little contact with air advertising. It's easier to stick to a tried-and-true method than to experiment with the unknown.

3. Travel is a long-range proposition. People don't pick up the phone and order two plane tickets to Paris

the way they call the grocer for a pound of butter. Many veterans in the travel field are convinced the only way to sell travel is through a policy of consistent, low-key advertising. Would the one-shot be palatable as a sales vehicle?

The European Travel Commission represents 21 member countries which jointly work to further international goodwill and economic prosperity through travel. The commission acts in an advisory capacity for each of these countries individually as well as representing them as a group.

Hudson Meyer, exec. v. p. at the Caples agency, was sold on the idea of sponsoring a three-day program-

ing block devoted to European travel because he felt it was a cheap, effective way to saturate an area providing a huge number of international travelers. (According to the U. S. Department of Commerce some 35% of the passports applied for and renewed last year were by residents of the New York area.) Dick Pack, WNBC-WNBT program director, Meyer and Joseph Tery, Caples radio-tv director, originated a variety of programs pointing up many aspects of foreign travel. Many shows regularly scheduled on weekends over the two stations were slanted to the travel theme by the use of special guests and topics.

The package was designed so that eight members of the European Travel Commission split the total cost for both radio and tv. The entire 144 hours cost a total of \$16,000; Pack says future special sections will be sold for about \$25,000. Each sponsor got 10 one-minute participations in 10 different radio programs and nine one-minute announcements in nine different tv shows for about \$1,650.

WNBC-WNBT news and special events director, Bill Berns, made a round-the-world trip in 10 days, broadcast live commercials for a tenth sponsor, American Express (agency: Benton & Bowles) from various parts of the world. Taped interviews and special reports by Berns via short wave were included in the programing block. Cost: \$2,500.

The eight members of the European Travel Commission sponsoring the special section included: the British Travel Association (through Hewitt, Ogilvy, Benson & Mather); Cunard Lines (Charles W. Hoyt and Kelly Nason); the French Government Tourist Office (Benton & Bowles); the German Tourist Office (Stephen Goerl Associates);

(Please turn to page 62)

**Travel interviews:** Regular weekend programing got international flavor through special interviews with travel experts like Denmark's Mogens Lichtenberg, shown with Tex and Jinx



case history



Joseph B. Ward

# I say ratings are opinion - not facts

**Only real media measurement is ability to sell, says ARBI's Ward**

**A** second Industrial Revolution is sweeping U.S. marketing. Machines are replacing men as salesmen, as traffic clerks, as inventory planners.

In contrast to the new science of business operation, advertising methods remain a matter of "opinion."

That, summarized, is how Joseph B. Ward started a talk to Canadian advertisers early this month. By "opinion" Joe Ward means any form of rating or other measure of advertising based on circulation.

The scientific measure of advertising, says Ward, is ability to sell.

Ward is in a unique position to talk about both science and advertising. He's a successful West Coast industrial engineering consultant; he is also president of Advertising Research Bureau

Inc. (ARBI), Seattle research firm which measures media results in terms of sales. ARBI tests generally compare radio with newspapers, but they have been used as well to compare radio with television. (A previous article on ARBI appeared in the 9 March 1953 issue.)

From his position astride science and sales research, Ward delivered some stimulating predictions on the future of radio advertising and retailing. (You'll find them summarized on this page; see also "Robot Retailing" 23 March 1953). Ward also explained in detail how ARBI is able to measure advertising on the basis of sales.

SPONSOR presents some of Ward's ideas to stimulate advertisers and agency men in their thinking about the sig-

nificance of ratings. SPONSOR has long urged a more realistic view of ratings; has fought to extend knowledge of their strengths and weaknesses.

You'll find five topics excerpted and summarized in the article below:

1. Difference between fact, opinion.
2. Sales effectiveness results of ARBI radio vs. newspaper tests.
3. Interview technique.
4. Relationship of ratings to sales.
5. Difference between radio- and newspaper-influenced customers.

*1. The advertiser who wants to make money must know the difference between fact and opinion: Let's get down to cases. It is a fact that the Audit Bureau of Circulations, can, with a high degree of accuracy, measure the paid*

## **Ward predicts robot retailing will make pre-selling by radio-tv vital:**

1. The name of the force causing fundamental changes in marketing is known as "cybernetics" or automation.
2. The engineering principles being applied are based on sound scientific analysis. Some of these principles were developed from electronic knowledge learned during and after World War II. These principles are felt by many to constitute the second Industrial Revolution. Whereas the first revolution substituted the machine for man's arm, the second one is substituting the machine for man's mind.
3. This machine that "thinks" is freeing man of monotonous work, permitting greater leisure.
4. Such machines are applicable not only to industry but to wholesaling and retailing, and in the next few years will bring the rapid growth of giant wholesalers and retailers.
5. Distribution practices are being given thorough study today to prepare for mass distribution of mass production. What is now called mass production will be a "trickle" compared with the potentialities of real mass production. Our creaky and wasteful distribution methods have failed before to handle the flood of manufactured goods—notably in 1929. Distribution now is where manufacturing was in 1910.
6. Impersonal "mass selling" is the term given today to a trend long underway and accentuated by World War II. The efficient, personal selling of retail clerks has suffered.

7. We are entering an age of brand consciousness, the like of which we have never seen before. Advertising of national brands on a hitherto hit-or-miss basis will have to bear the whole responsibility for pre-selling the customer.
8. Evidence of impersonal selling is prevalent in food super markets where the purchasing by customers is robot-like. The elapsed time in the store has been cut radically. As one observer says, "In practically all of the store units of our largest retailers . . . we see a mechanization of the public's shopping function which even in its present early stage represents a total revolution in buying."
9. As another observer puts it, "The whole trend of the new mass retailing era will be in the direction of putting the selling burdens on just two media: one is advertising; the other is interior display—in an entirely new form."
10. Mechanized, electronized floor and counter displays will let the shopper give herself a competent demonstration of an item by simply pressing a button or turning a dial.
11. From the engineer's viewpoint the new industrial distribution developments must go hand in hand with communication of messages either to an individual or to a large group.
12. Mass communication of electronics (radio and tv) is yet in its infancy and will be mastered by manufacturers and retailers in pre-selling customers.

## ARBI uses sales as yardstick

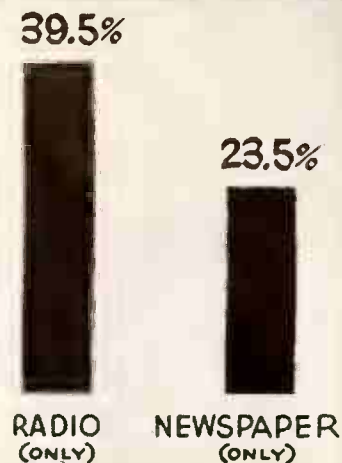


Research firm interviewers in store ask customers where they found out about merchandise. To verify fact customer actually did hear or read ad, interviewer next asks what newspaper or program was involved, then asks what customer remembers about the ad. Only responses verified in this way are used in the final results. Other questions asked: "In your opinion does the store get better results from newspaper or radio ads?"

## Radio beats newspapers in 201 tests

ARBI firm made 201 point-of-sale studies throughout country to test pull of radio vs. newspapers. In comparing dollar volume of purchases by customers brought in by radio with that of newspapers, firm found 39.5% of total dollars spent were attributable to radio, only 23.5% for newspapers. Also uncovered by firm is fact that radio customers often buy merchandise other than that advertised, newspaper customers tend to stick to test items.

### Dollar Volume of Purchases by Media



circulation of a daily or weekly newspaper or magazine. It is a fact that the Bureau of Broadcast Measurement can, within stated limits of accuracy, measure the number of radio homes for a given radio station. However, it is strictly a matter of *opinion* what circulation or BBM figures on radio homes have to do with sales results. (BBM is Canada's equivalent of U.S. Broadcast Measurement Bureau, now defunct.)

An advertiser may have a theory that if he carried his advertisement in a newspaper with high circulation, or if he carries his commercials on a radio station with a high BBM, that that will necessarily mean he will get high sales results. When you take measurements of circulation, or measurements of radio homes, you get facts—but not facts about sales results.

Let us take another "for instance." It's a fact that a readership survey can establish, within a stated degree of reliability, how many people saw and read an ad and associated it with the product or advertiser—and how many people have read most of the reading matter of the advertisement. It's a fact that a coincidental telephone survey can establish with a given degree of reliability how many people are listening to a radio program at a given time. However, it is strictly a matter of *opinion* what readership or listenership to a particular program have to do with sales results. An advertiser may have a theory that if he achieves high readership or buys a program with a high rating he will automatically get high sales results. Actually his theory is simply an *opinion*.

In radio and in newspapers glamour has caused a lot of people to confuse opinion with fact. We can all recall the days when a local sponsor hired a soprano because his wife liked sopranos. This was opinion working very close to home, and if the merchant didn't get any additional business at the store, at least he might get some peace of mind at home!

The fact is that advertising is of little value if it does not result in sales. And the place to measure the facts about sales effectiveness of advertising is in the store, at a location not far removed from the cash register. In business, there is no *opinion* about a dollar spent by a customer.

2. *Sales effectiveness results of radio vs. newspapers, as disclosed by ARBI point-of-sale tests:* In establishing a method of obtaining facts from the customer at point-of-sale, we had to find a method that would apply to two unlike media such as newspapers and radio. After several months of experimentation we suddenly hit upon the idea that only dollars were common to

both media. Therefore, all of the tests that have been made are based upon equal dollars in whatever media have been tested.

The advertising in both media would begin simultaneously and during a three-day period trained interviewers at the point-of-sale would inquire from the customers how they had learned about this merchandise. The three days were selected as the period for testing the results on the basis that newspaper advertising has a measurable life of three days at the point-of-sale. Therefore, the period was adjusted to the life of a given newspaper promotion.

Radio announcements were used primarily in these studies since most of the advertisers with whom these studies were conducted either were not using radio at all, or had merely been spasmodic users of the medium.

Radio programs have been used where the advertiser has already had such programs on the air. In such cases the amount spent for the program over a three-day period (if it were a daily program) determined the amount spent for newspaper advertising in the study.

In some cases participating announcements have been used on personality programs, although these were considered merely premium announcements and charged for as such in relationship to newspaper advertising.

The advertiser in using newspaper space was given free choice to use it in any way he wished. He could use one paper or several; he could run his advertising on one day or over three (Please turn to page 58)

### THIS WE FIGHT FOR

We fight for better radio and tv ratings, and a more realistic view of them. We are convinced that radio and tv ratings are NOT the ultimate in deciding whether a sponsor's interests are being effectively served by his present purchase, nor the ultimate in deciding what to buy. We work to throw light on the weaknesses and strengths of ratings, educate advertisers to their limitations as well as values in planning air campaigns.

## 4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.



# NEW AND UPCOMING TV STATIONS



### I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
MASON CITY, IOWA	KGLO-TV	3	29 May	100	50	CBS, DuM	1	NFA	100 Radio Inc. Lee P. Loomis, pres. Herbert R. Ohrt, exec. v.p. Roger Sawyer, treas. Donald G. Harrer, sec.	Weed Tv
PORTLAND, MAINE	WGAN-TV	13	1 June	239	127	ABC, CBS	1	NFA <sup>1</sup>	Guy Gannet Bestg. Serv-ices Guy P. Gannet, pres. C. E. Gatchell, v.p.-gen. mgr.	Avery-Koedel
SALISBURY, MD.	WBOC-TV	16	24 May	12	6		1	NFA	Peninsula Bestg. Co. John W. Downing, pres. W. Lee Allen, v.p.	Burn-Smith

### 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				
ADRMORE, OKLA.	KVSO-TV	12	12 May		28	14	0	NFA	John F. Easley, sole owner Albert Riesen, gen. mgr.	Venard
BANGOR, ME.		2	6 May		1.5	0.85	1	58 vhf	Murray Carpenter & Associates <sup>2</sup> Murray Carpenter, pres. Marie Zoldes, sec. C. L. Landon	
FLINT, MICH.			14 May		316	158	3 <sup>3</sup>	1,140 vhf	WJR, The Goodwill Station Inc. John F. Patt, pres. Frances S. Richards, part owner Worth Kramer, v.p.-gen. mgr. William Siebert, sec.-treas. F. Sibley Moore, v.p. George Cushing, v.p.	Christal
NEW YORK, N. Y.	WNYC-TV	31	12 May		251	135	7	4,150 vhf	The City of New York Seymour N. Siegel, director	
SAN ANTONIO, TEX.	KCOR-TV	41	12 May	1 Nov. '54	19	9	2	191 vhf	KCOR, Inc. R. A. Cortez, pres. Kenneth R. Hyman, v.p. R. A. Cortez Jr., v.p. W. P. Smythe, v.p. Ruth Burleson, sec.	O'Connell
WAUSAU, WIS.		7	12 May		93	55	0	NFA	Wisconsin Valley Tv Corp. <sup>4</sup> John C. Sturtevant, pres. George T. Freebette, v.p. A. F. Berner, sec. Howard A. Quirt, treas.	

## BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (21 May '54)  
Markets covered

376  
230

Post-freeze c.p.'s granted (excluding 28 educational grants; 21 May '54)  
Grantees on air

515<sup>b</sup>  
268

Tv homes in U.S. (1 April '54) 29,495,000\$  
U.S. homes with tv sets (1 April '54) 62%\$

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 8 May and 21 May 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. §In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has

been given the tv grant). NFA: No figures available at presstime on sets in market. †Station claims 700,000 viewers. ‡Grant made possible by dismissal of competitive application of WLBZ, Bangor, which receives option to purchase 40% interest in permittee within one year. Grant subject to condition that Murray Carpenter dispose of his interest in WGI-TV. †Detroit stations. †Permittee is licensee of WATK, Antigo, Wis. †This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC.

# Of course flowers can talk!

You can make them do it any time you wish; and you can be sure of what they're saying, too. These and other stunts are available in great variety—ready to be used to change pace, or to clinch a point. Easy, economical, too, 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 Wobash 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.**

Fair Lane, N. J.; Chicago, Ill.; Hollywood, California

Lovely in black and white? Yes! But think of it in **COLOR!**

# SPONSOR-TELEPULSE ratings of top spots

Chart covers half-hour syndicated film programs

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 March 1954† TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS					
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cin.	
1	1	<b>Favorite Story</b> , Ziv (D)	23.7	10.2	10.3	19.5		21.5	18.0	48.0	10.9	16.0				
				wnbt 10:30pm	kttr 8:00pm	wnac-tv 10:30pm		wcco-tv 9:30pm	king-tv 8:00pm	ksd-tv 9:30pm	wtop-tv 10:30pm	waga-tv 7:00pm				
2	1	<b>I Led Three Lives</b> , Ziv (D)	23.3	12.5	8.4	20.3	10.5	19.0	18.5	42.0	11.0	7.5	16.0	52.3	29.	
				wnbt 10:30pm	kabc-tv 9:30pm	wnac-tv 7:00pm	wgn-tv 9:30pm	kstp-tv 9:30pm	king-tv 7:30pm	ks-tv 10:00pm	wtop-tv 10:30pm	wlv-a 6:30pm	wbal-tv 10:30pm	wben-tv 9:30pm	wlv 8:30pm	
3	3	<b>Cisco Kid</b> , Ziv (W)	21.6	12.9	14.7	14.3	12.7	9.8	19.0	32.3	13.4	10.8	17.3	42.5	20.	
				wnbt 6:00pm	kabc-tv 7:00pm	wnac-tv 6:30pm	wbkb 4:30pm	wcco-tv 5:00pm	komo-tv 7:00pm	ksd-tv 4:30pm	wbnv 6:30pm	waga-tv 6:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	wcco 6:00pm	
1	5	<b>Superman</b> , Flamingo, R. Maxwell (K)	20.7	16.4	16.0	14.8	16.4	9.0	25.5	28.8	12.2	23.3	18.3	41.0		
				wnbt 6:00pm	kabc-tv 8:30pm	wnac-tv 6:30pm	wbkb 5:00pm	wcco-tv 5:00pm	king-tv 6:00pm	ksd-tv 5:30pm	wbnv 7:00pm	wsb-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm		
5	2	<b>City Detective</b> , MCA, Revue Prod. (D)	20.5	3.9	12.2		5.7	13.8	17.5	32.8	7.4		9.5	38.8		
				wplv 7:30pm	knxt 10:00pm		wbkb 8:30pm	wcco-tv 10:00pm	king-tv 10:30pm	ksd-tv 10:15pm	wtop-tv 3:00pm		wmar-tv 11:00pm	wben-tv 10:30pm		
6	6	<b>Wild Bill Hickok</b> , W. Broidy (W)	20.1	11.0	10.7	8.8	16.2	25.8	21.0	26.0	18.2	15.5	12.8	30.3	17.	
				wnbt 6:00pm	kabc-tv 6:00pm	wnac-tv 5:00pm	wbkb 1:30pm	wcco-tv 5:30pm	king-tv 6:00pm	ksd-tv 12:00pm	wbnv 7:00pm	wsb-tv 5:30pm	wbal-tv 7:00pm	wben-tv 1:00pm	wlv 5:30pm	
7	8	<b>Kit Carson</b> , MCA, Revue Prod. (W)	20.2	11.7	15.0	15.3			20.3	27.8		15.8	12.0	26.0		
				wnbt 6:00pm	kabc-tv 7:30pm	wnac-tv 6:00pm			king-tv 6:00pm	ksd-tv 2:30pm		wlv-a 6:00pm	wmar-tv 6:00pm	wben-tv 3:00pm		
8	9	<b>Range Riders</b> , CBS Film, Flying "A" (W)	20.1	12.2	8.5	27.0		12.8	16.8		10.5					
				wnbt 6:30pm	knxt 7:00pm	wbz-tv 7:00pm		wcan-tv 7:00pm	komo-tv 7:00pm		wtnp-tv 7:00pm					
9	7	<b>Foreign Intrigue</b> , JWT, Shel. Reynolds (A)	19.2	17.4	12.9	21.3	15.0	21.5	16.3	20.8	14.5	9.8		6.0	11.	
				wnbt 10:30pm	knbb 10:30pm	wbz-tv 10:30pm	wgn-tv 9:30pm	kstp-tv 9:30pm	king-tv 8:00pm	ksd-tv 11:00pm	wbnw 10:30pm	waga-tv 7:00pm		wbuf-tv 8:00pm	wcco 8:30pm	
10	10	<b>Badge 714</b> , NBC Film (D)	18.3	8.5	16.5	15.8	12.7		25.0		16.9	11.5	15.0		14.	
				wor-tv 9:00pm	kttr 7:30pm	wnac-tv 2:00pm	wgn-tv 8:00pm		king-tv 4:30pm		wbnv 7:00pm	wlv-a 9:30pm	wbal-tv 10:30pm		wlv 10:30pm	
Rank now	Past rank	Top 10 shows in 4 to 9 markets														
1	1	<b>Crown Theatre</b> , CBS Film (D)	26.6					8.4	14.3	35.3						
								wbkb 10:00pm	komo-tv 6:30pm	ksd-tv 10:00pm						
2	3	<b>Your All-Star Theatre</b> , Screen Gems (D)	19.2								13.0			38.3		
											wbnw 10:30pm			wben-tv 4:30pm		
3	4	<b>Hopalong Cassidy</b> , NBC Film (W)	18.8		9.9	11.5		27.8			14.7					
					kttr 7:00pm	wbz-tv 6:30pm		wcco-tv 6:00pm			wbnw 7:00pm					
4		<b>Craig Kennedy</b> , L. Weiss, A. Weiss (M)	18.1					2.3								
								wgn-tv 7:30pm								
5	6	<b>Gene Autry</b> , CBS Film (W)	16.7		12.4			11.2		16.8				20.3		
					knxt 5:30pm			wbbm-tv 3:30pm		king-tv 6:30pm				wmar-tv 8:00pm		
6	9	<b>Cowboy G-Men</b> , Flamingo, United Artists (W)	16.2		3.7			14.3		27.8						15.
					wabr-tv 4:30pm			wcco-tv 2:00pm		ksd-tv 12:30pm					wcco 1:30pm	
7	7	<b>Death Valley Days</b> , McCann-Erickson (W)	15.8						21.3	5.3	7.2					
									king-tv 9:00pm	wtrj 10:00pm	wtr 7:30pm					
8	5	<b>Amos 'n' Andy</b> , CBS Film (C)	14.8	12.7	19.0	9.5		26.0	5.8	12.4						
				wbs-tv 2:00pm	knxt 8:00pm	wbz-tv 11:15pm		komo-tv 8:30pm	wtrj 7:00pm	wtop-tv 7:00pm						
9	8	<b>Captured</b> , NBC Film (D)	12.5	3.5	8.5			3.5		30.5				7.3		
				wor-tv 10:00pm	kttr 8:00pm			wgn-tv 8:30pm		king-tv 8:30pm				wam 10:30pm		
10		<b>Abbott &amp; Costello</b> , MCA, TCA (C)	12.1	12.2	6.9	14.5			21.0					6.8		
				wnbt 6:00pm	kttr 7:00pm	wnac-tv 6:00pm			king-tv 7:00pm					wmar-tv 6:30pm		
10		<b>Rocky Jones</b> , United TV, Roland Reed (A)	12.1		7.5			4.0		16.5				7.2		
					knxt 7:00pm			wbkb 5:15pm		king-tv 6:00pm				wttg 5:30pm		

Show type symbols (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) mystery; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank spaces indicate film not broadcast in this market as of 1-7 March 1954. Work shows are fairly stable from one month to another in the markets in which they are broadcast, but this is true to a much lesser extent with syndicated shows. This should be borne in mind when comparing this chart to cover April will appear in June issue. Above chart previously appeared 17 May.



## TIRE SERVICE

SPONSOR: Ray's Tire Service

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Ray's Tire Service has been spending about \$100 a week on five announcements daily six days a week on WLOU. Ray Heustis, the owner, recently wrote to the station and said, "We want you to know that our advertising campaign over WLOU has been the most effective promotion that we have ever undertaken. . . . In my 26 years of business, I have encountered no advertising medium that has served so well. Checking my records, I have discovered that WLOU has just about doubled my business. . . ." Heustis demands that co-op radio ad campaigns include WLOU.*

WLOU, Louisville

PROGRAM: Announcements

## GROCERY

SPONSOR: Arrow Food Market

AGENCY: Direct

**CAPSULE CASE HISTORY:** *About 11 months ago, Justo Sanchez—owner of the Arrow Food Market—decided to buy some radio advertising. Since then he's invested about \$200 a month in radio, which yields 10 participations a week on KABQ. Sanchez suspected that his business was up somewhat, but he wasn't prepared for the surprise waiting for him after he added up his books for the 11-month period. He found that each month of the entire period business had increased \$15,000. Comments Sanchez: "I know the amount of increase is a little hard to believe, because it even surprised us. . . ."*

KABQ, Albuquerque

PROGRAMS: La Hora Mexican, Latin American Serenades

## THEATRE


SPONSOR: Avon Theatre

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Avon Theatre, in West Memphis, Ark., recently opened its balcony to Negroes for one week. The owners decided to use only one medium—WDIA—to promote the new operation. Announcements were run over a three-day period, cost \$40. Results: More than 1,100 Negro patrons which netted the theatre a total of \$600—or a return of \$15 for every dollar invested. The sponsor was "overwhelmed."*

WDIA, Memphis

PROGRAM: Announcements

A graphic logo for "Radio results". The word "RADIO" is in a bold, white, sans-serif font inside a black square with a white circle and a diagonal line through it, resembling a radio dial. To the right of this square, the word "results" is written in a lowercase, bold, black, sans-serif font.

## LINOLEUM

SPONSOR: Halice Venetian Blind Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor, a one-man company, had used WSOK to sell venetian blinds. But he wondered how well he would do if he branched out into the linoleum field. Cautiously he ran a one-week test campaign using 21 announcements. Budget for the campaign was \$60. After a few days he was pretty sure he'd do all right in the floor covering business, and by the end of the week he was positive he'd be a success. Telephone calls alone coming from the announcements produced more than \$1,500 worth of floor covering business.*

WSOK, Nashville

PROGRAM: Announcements

## REAL ESTATE

SPONSOR: Gosper & Son

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Various advertising media were used by Gosper & Son—but with no noticeable results. Then the firm decided to try 12 announcements which cost \$297.50. Before the campaign was over, the sponsor submitted a progress report to WOW. He said he'd been deluged with telephone calls—between 60 and 75—following the advertising. But that wasn't all. As a direct result of the announcements, four houses were sold and the realtor had several other prospective buyers. He says results far exceeded expectations.*

WOW, Omaha

PROGRAM: Announcements

## HOMES

SPONSOR: Raymond E. Kelly

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This home builder was opening a new development. He hadn't used any advertising. Then on a Saturday he bought four announcements—at a cost of \$50—as the only advertising for the development. Before the day was over, and as a direct result of the WTAC announcements four homes costing \$12,500 each were sold. That's an advertising to sales ratio of 1 to 1,000. But in addition to the immediate sales that same day, the builder developed a long prospect list for his homes.*

WTAC, Flint, Mich.

PROGRAM: Announcements

## POISON OAK REMEDY

SPONSOR: Hannah Laboratories

AGENCY: Abbott Kimball Co.

**CAPSULE CASE HISTORY:** *Hannah Laboratories had no sales force, wanted to establish distribution of its poison oak remedy. So Help Me Hannah, throughout the Bay Area. The firm bought three participations weekly on KCBS for \$81 a week. Three months later Les Hannah, laboratory owner, wrote: "A spot check on drug stores shows that better than 95% stock So Help Me Hannah. Our sales and advertising cost us the lowest in the business. . . . far less than a few high-pressure salesmen would cost to go out and get initial distribution. . . ."*

KCBS, San Francisco

PROGRAM: Waitin' for Weiser





HILDA SIMMS  
in "The Story of Anna Louis"



JUANITA HALL  
in "Ruby Valentine"



CAB CALLOWAY  
in "It's a Mystery Man"

## AMERICA'S FIRST AND ONLY NEGRO RADIO NETWORK MEETS WITH SUCCESS

"Ruby Valentine" portrayed by Juanita Hall has within 13 weeks become the best known National Negro Radio personality in America. Some of America's smartest sponsors — PET MILK, PHILIP MORRIS CIGARETTES, and WRIGLEY'S GUM — who have repeatedly made sales history by shrewd selection of their advertising media are using National Negro Network to make sales history again.

The National Negro Network is affiliated with 43 distinguished stations concentrated in America's major metropolitan trading areas that reach 85% of the 15 million Negro consumers. Each station enjoys the intense loyalty of an established Negro audience who thus far has given our programming an overwhelming response.

Miss Ethel Waters, Hilda Simms, Juanita Hall, and Cab Calloway are a few of the nationally known artists whose great talents are dedicated to quality entertainment on National Negro Network.

The National Negro Network is the gateway to a new sales frontier!

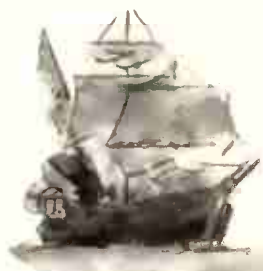
### NATIONAL NEGRO NETWORK, INC.

INQUIRIES ARE INVITED. NETWORK OFFICES  
IN CHICAGO AT 203 NORTH WABASH AVENUE, DEARBORN 2-6411  
IN NEW YORK AT 7 E. 47TH STREET, ELDORADO 5-7785

WERD Atlanta, Ga. • WAUC Augusta, Ga. • WSID Baltimore, Md. • WBCO Birmingham, Ala. • WBMS Boston, Mass. • WPAL Charleston, S. C. • WGIV Charlotte N. C. • WMFS Chattanooga, Tenn. • WGES Chicago, Ill. • WCIN Cincinnati, Ohio • WJMO Cleveland, Ohio • WCOS Columbia, S. C. • WPNX Columbus, Ga. • WJLB Detroit, Mich. • KWBC Fort Worth, Tex. • WESC Greenville, S. C. • KCOH Houston, Tex. • WRBC Jackson, Miss. • WOBS Jacksonville, Fla. • KPRS Kansas City, Mo. • WLOU Louisville, Ky. • WDIA Memphis, Tenn. • WMBM Miami Beach, Fla. • WMOZ Mobile, Ala. • WRMA Montgomery, Ala. • WSOK Nashville, Tenn. • WMRY New Orleans, La. • WOV New York, N. Y. • WRAP Norfolk, Va. • WHAT Philadelphia, Pa. • WHOD Pittsburgh, Pa. • WANT Richmond, Va. • KSTL St. Louis, Mo. • KWBR Oakland, Calif. • KENT Shreveport, La. • WEBK Tampa, Fla. • WOOK Washington, D. C. • WJIV Savannah, Ga. • KWKW Los Angeles, Cal. • WAAA Winston-Salem, N. C. • WIVK Knoxville, Tenn. • KBYE Oklahoma City, Okla. • KCHI Little Rock, Ark.

Announcing a new **BMI** program series

# THE AMERICAN



*From the age of discovery to the age of the*

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WALDEMAR KAEMPFERT—Science Editor, New York Times  
STANLEY PARGELLIS—The Newberry Library, Chicago  
GEORGE DANGERFIELD—Author  
IRVING HOWE—Brandeis University  
BOYD STUTLER—Author  
RALPH NEWMAN—Author

As a positive affirmation of and love for the land in which we live, this program series has been conceived and prepared by us in association with the Society of American Historians and other standing contemporary authorities on American History.

Each 15-minute program consists of a complete narrative by a noted historian or expert in the period or subject.

Sixty scripts are already in work and programs in this continuing series are scheduled.

These programs are designed for presentation by one voice. The music cue sheets supplied with each mailing, list the currently available recordings and published music which may be used to emphasize and highlight each program.

Broadcasters can call upon their county and state historical societies to work with them in presenting similar programs which will reflect local historical interest to parallel "The American Story."

The series is available without cost, of course, to every broadcaster in the country.

*Sample script and full details of "The American Story" will be mailed to BMI licensees shortly. Please write for this material.*

# STORY



"The programs of historical broadcasts undertaken by the Society of American Historians and Broadcast Music, Inc. is intended to give the listening public a better sense of orientation . . . these programs will throw bright rays of light upon the rich tapestry of American weaving . . . to use Daniel Webster's metaphor, the mariners tossed at sea under long days of storm seize the first moment of calm to get their bearings from the eternal stars. Once more mankind has emerged from a fearful tempest. Once more it needs to study the compass and turn its glasses upon Arcturus . . . these significant pieces of American history, told with drama, color and expertness by half a hundred leading historians will illuminate our national record."

ALLAN NEVINS,  
Columbia University  
*President, Society of American  
Historians*

of the outstanding contributions to radio broadcasting in the United States . . . must be considered a significant step forward in popularizing history on a high cultural level."

GRAYDON AUSMUS  
*President, National Association  
of Educational Broadcasters*

"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 continuities 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.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

The folks in Northeast Florida are "SWITCHING TO 36" at a rapid rate . . . and no wonder!

From these studios in JACKSONVILLE, FLORIDA . . .



# WJHP-TV

## Channel 36

presents 174 weekly quarter-hours of top network shows

ABC • NBC • DuMONT

plus 160 weekly quarter-hours of local programs and film presentations.

§ § §

Last year, the 454,700 folks in WJHP-TV's 9-county basic coverage area spent \$445,402,000 for retail sales.

This year, these folks are spending more and more of their viewing hours watching CHANNEL 36 . . .

and more and more of their Effective Buying Income purchasing goods and services advertised on CHANNEL 36.

§ § §

Just another reason why advertisers, too, are "SWITCHING TO 36" to sell this important Southeastern market.

For the complete story, 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

### Bryan Houston

President  
Bryan Houston, New York

Bryan Houston's a big Texan who manages to convert a Southwestern drawl into rapid-fire speech. He calls himself "a pot-bellied old man with heavy brows," and works in shirt sleeves.

When he bought out Sherman & Marquette in New York early this month, Houston became president of an agency billing at the rate of \$20 million. With 45% of 1953 billings in radio-tv, Houston heads one of the top 20 radio-tv agencies.

"We're going to continue growing, too," he assured SPONSOR, referring to the increased billings S&M chalked up during the past three years (from \$7.5 million in 1951). Bryan Houston accounts are big spenders, but there are just two of them. His plan is to acquire new accounts to broaden the agency's base. At the moment his clients are nine Colgate-Palmolive products and Nestlé Co.'s Nescafé and Nestlé Instant Coffee.

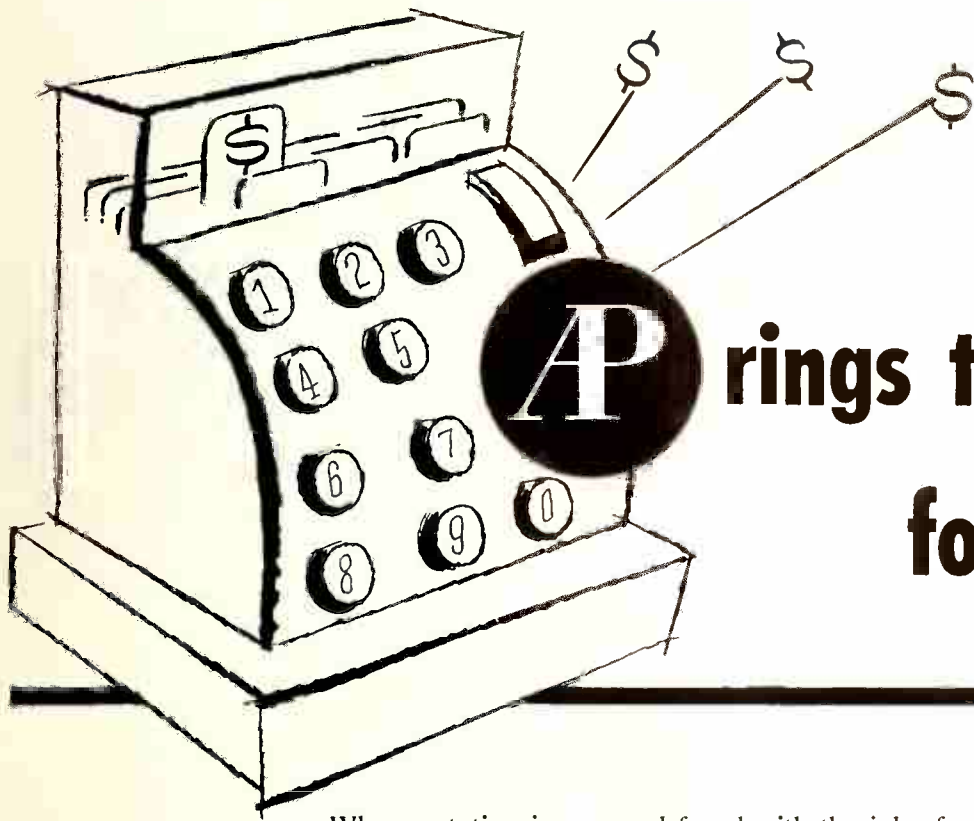
These clients participate in two major network shows: *The Colgate Comedy Hour*, NBC TV, Sundays 8:00-9:00 p.m. and *The Jackie Gleason Show*, CBS TV, Saturdays 8:00-9:00 p.m.

"On both programs we often use live integrated commercials to get the full benefit of the strong personalities," Houston explains. "After the show Gallup-Robinson frequently check the effectiveness of our commercials. Their interviewers go into nine cities and report to us the degree to which our message was remembered."

Houston feels that the cheapness of radio guarantees the medium's future growth. "Advertisers are beginning to understand the saturation concept of radio. In other words, if a client increases his announcement frequency from five to 10 a week, he gets far less than double penetration. But, if he starts thinking in terms of 150 or more announcements a week, he gets not only good radio-only home penetration, but a very respectable return from tv homes as well."

He flipped through an agency booklet filled with impressive charts. "I can prove a lot of this stuff with mathematics," he told SPONSOR. "But, let's face it. Research can't replace judgment in this business. We'll research the hell out of an idea before we spend heavy money on it, but it's the creative crew that initiates the idea, and it's the creative people who interpret the research when we get it." He put the booklet of charts down on the desk and covered it with a new Jackie Gleason car card.

\*\*\*



## AP rings the bell for new station

When a station is new and faced with the job of quickly integrating itself among local sponsors, it's a good idea to make use of program material which "needs no introduction."

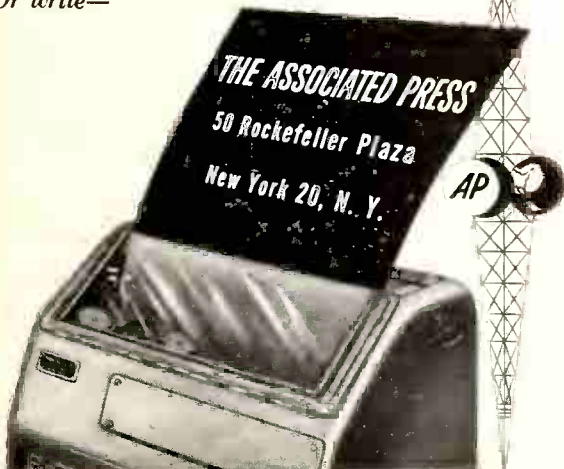
That's straight-from-the-shoulder advice expressed by Oliver Thornburg, Sales Manager of WSTN, St. Augustine, Fla. After only a few months of operation, WSTN has carved a solid niche for itself. Thornburg gives a great deal of the credit to his Associated Press news sales.

Thornburg knew The AP was firmly established in the minds of listeners while his station was not. So in his approaches to prospective sponsors, he stressed the long-standing familiarity that those listeners feel toward AP news and features . . . that this, by association, made WSTN a friend of good standing in the community.

The station has twelve 5-minute AP newscasts daily (4 presently sponsored); a quarter-hour newscast (sold); five daily spot summaries (all sold); eight spot summaries on Sunday (all sold).

AP features are important revenue producers for WSTN. A daily weather feature is sponsored by a well-known beer; "Sports Whirl" and "Sports Special" are both sponsored by an auto dealer, who also carries a spot summary in the morning. "Jigsaw News" and "Flashes of Life" are important segments of an early morning participating show. A bank identifies itself with the popular "It Happened This Week" on Sunday. "Listen Ladies", "Women's World" and "To Market, to Market" are all part of a woman's show about to be sponsored by a well-known dairy.

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



Sales Manager Thornburg, with a background of 13 years experience in radio and TV, says:

"AP is one of our greatest assets — it rang the cash register immediately — and that's important to a brand new station. AP is a brand name every thinking person knows and appreciates."



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

#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 15)

working for the show, it now works agin it. Situations that played nicely and appealed thoroughly tend to pall on the viewer. People who were welcome become boors. As a result, dialing hands get itchy and finally twist to another channel.

What causes this change of heart? Why do old friends do a Dr. Jekyll? Is it the carnivorous need for new material that the medium of tv imposes on its writers? Is it overworking the star caused by the rigors of a weekly tv schedule? These factors contribute, to be sure, but basically, it's VF—viewer fatigue. Folks evidently get plumb sick of seeing the same old faces in the same old situations week after week, year after year. Nothing strange about this, though. Even your best friend becomes less than a pal toward the end of a month's fishing trip in the Canadian wilds.

How much sooner, if at all, do reruns hasten the unwelcome day? Here's something worth knowing and if evidence can be uncovered, it could counterbalance all the statistics which are now being employed to prove that reruns do at least as well as new product. I don't say they hurry things at all. But they might. It would be nice to know.

What about commercial copy? Does this same parabola of familiarity-appeal apply here? Yes, it does. For example, take animation. A jingle done to cell animation must worm its way into the minds of its audience. Some do it quicker than others. Catchiness of tune and drawing are the speedometers here. Then the commercial is working. People hum it. Kids whistle it and shout it to each other. It clicks in the mind of a prospect as she sees the product it advertises on her grocer's shelf. Maybe she even uses a catch line from it as she purchases the product. Everything is going beautifully.

Then the thing happens. The tune gets a little tired. Now she rejects it with irritation or forces it further and further into the recesses of her sub-consciousness. At this point wisdom dictates a change in the tune or animation. Not scrapping it, by a long shot. But dressing up the video with new animation. Doing a different musical arrangement peps things up, gives an aura of newness to the same basic tune and advertising appeal. For Chiquita Banana, in its radio heyday, some dozen different musical arrangements kept the lady as fresh as a refrigerated banana.

The more contrived the commercial, the sooner VF will set in. But it's lurking over our shoulders always, and requires constant vigilance and great ingenuity to dispel it! \*\*\*



# RESULTS

1954 EDITION

Published by  
**SPONSOR SERVICES Inc.**

Partial list of categories

Automotive

Banks

Beauty Salon

Beverages

Cameras

Cigarettes—Accessories

Clothing

Confectionery

Cosmetics

Dairy Products

Department Stores

Drugstore Products

Electrical Appliances

Floor Coverings

Food

Homes—Furnished

Life Insurance

Radio & Television

Restaurants

Toys

Watches & Jewelry

## RESULTS *are better than ratings*

*In 1953 TV Results was a constant source of inspiration and service to advertisers, agencies, and stations who wanted to know how TV worked, how to make it sell best, how to reduce TV costs, how it was being used in varied fields.*

*The 1954 Edition of TV Results, with its 109 practical case histories, is the answer to a big need right now. Culled and condensed from the recent pages of SPONSOR, these examples of TV advertising on national, regional, and local levels will interest the station sponsor and prospect, whoever he may be.*

*Your advertising message in the 1954 TV Results will pinpoint your station as a resultful medium that appreciates the importance of the cash-register payoff on advertising. Advertisers and agencies will appreciate your point of view—increasingly they comprehend and appreciate results far more than ratings.*

*Final advertising deadline is 15 June. Use coupon below to guarantee your participation.*

1954 TV RESULTS 40 E. 49TH STREET, NEW YORK 17, N. Y.

Please reserve following space in the 1954 TV RESULTS.

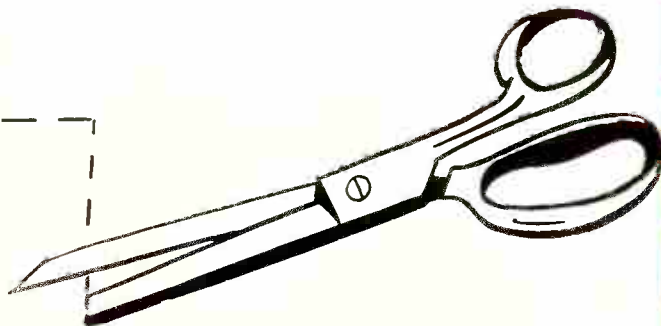
double truck	\$780	<input type="checkbox"/> half page (7" wide x 5" deep)	\$220
full page	\$390	<input type="checkbox"/> third page (7" wide x 3" deep)	\$150

Apply my earned SPONSOR frequency discount.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

I understand that I will receive 50 free copies of TV RESULTS  
if I use full page; 20 if I use half-page; 10 if I use 1/3 page.

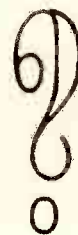


Final advertising  
forms close 15 June

# SPONSOR Asks...

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

## What are the tv networks doing to help sponsors take better advantage of cost-saving tv production techniques



### THE PICKED PANEL ANSWERS

By JAMES L. CADDIGAN, director of programming  
and production, Du Mont Television Network,  
New York



Mr. Caddigan

Du Mont looks upon the sponsor as a partner. We feel we are part of his operation — an extension of his and his agency's production group. We maintain the personnel and plant that no client or agency could or would want to maintain, and we offer them our services at the lowest possible cost.

We do not operate our production facilities departments on a profit-making policy. (Our facility rate card is the best proof of this, since it is well below any other network.)

We feel that the longer we hold production costs down to a reasonable level, the longer we help to keep advertisers in television.

One of the many phases of production in which we have been able to save clients considerable sums of money is in the purchase of props and costumes. Our facilities department is under instruction to shop for these items, rather than to place an order with one of the various houses supplying such articles. We do maintain a competitive buying position with a number of these prop houses, but many times we by-pass them in favor of small shops

where we can get the item for less money.

All props and costumes are billed to the sponsor at cost, as are all Du Mont's production facilities.

Another of our methods for saving the client money is in our maintenance of a sizable catalog of stock scenery. Quite often an agency's scenic designer will plan a set that would send the show's costs skyrocketing. Whenever possible, we duplicate the set by re-doing the scenery from our own stockpile.

We are continuously developing our rear screen projection techniques, so that we can utilize it wherever possible instead of going into the costly business of painting backdrops. We also have made extensive use of the Vistascope, at substantial savings to our sponsors. Suppose a script calls for a huge ballroom or great hall. By the use of a photograph placed in the Vistascope, the shot can be developed for a fraction of the cost of building a complete set.

Along these same lines, we use the Du Mont multiscanner, the only device that can stop action on a single-frame motion picture. For instance, in a recent episode on our *Captain Video* show, a group of actors were standing in front of a rock when an enemy spaceship neared them. It suddenly exploded, burst into flame, and scattered debris, causing the actors to duck. All this was simulated with extreme realism through the use of the multiscanner.

Du Mont's sponsors are charged on-

ly for expenses incurred on their own programs. For instance, if a truck is hauling scenery for two different shows, the cost is split between both sponsors, rather than billing each for full haulage.

By CHARLES F. HOLDEN, program manager,  
ABC TV, New York

Since the first commercially sponsored tv program on May 1, 1941, a great many advances have been made which enable the sponsor to present his message cheaper and better. My recollection of an early attempt at a commercial is of a giant box of soap flakes, in which an illustration of a lady hanging up clothes slowly came to life singing and smiling at the extremely white wash she held in her basket. At the same time a vigorous quartet of young men vocally and vigorously presented a rhythmic eulogy about the detergent. This whole thing interrupted a very fine news show for a full minute and was, I have no doubt, instrumental in selling quite a few boxes of product "X."

In transferring selling technique from radio to television the aforementioned type of production was fairly adequate. However, no tv production man today would concern himself with



Mr. Holden



building a full-size soap box.

There have been developed many special "rescaling" devices so that the lady hanging up the clothes can now be reduced in size and implanted, in effect, on a normal sized box of soap flakes. Mat shots, special effects from electronic generators, "wipes," split-screens and many other effects that were impossible in those early days have now become routine. Specially constructed studios that lift and twist and whirl a sponsor's product; that produce rain and snow to beat upon it; that demonstrate with a good deal of assurance its superior qualities are by now an old story.

The sponsor is quick to take advantage of all the new production techniques that are available. He can present his sales pitch in almost any category from straight talk to the most "off beat" fantasy—from an attractive quiet saleswoman to the ebullience of a cartooned creature from outer space.

The tendency to integrate the commercial into the performance has made salesmen of many of our biggest stars. The sponsors have felt no chagrin at blending the commercial with the entertainment of the program in such a way that there is no definite demarcation which can serve as a cue for the audience to detach itself from the set and go to the kitchen for a drink of water. It's not a question of forcing the audience to listen to the sales pitch as much as an effort to make the selling message entertaining in itself.

No one objects to hearing about something that will genuinely benefit him. Nobody in television now claims that we have the whole answer as to how to sell in this medium. Every year—every month, advances to better television programming and better television selling are being made.

Because of the close attention demanded of the viewers and the opportunity to visually scrutinize a product, many techniques that worked out well in radio have been abandoned in television. The whole idea of nuisance advertising is in disfavor as against an appeal as simple and as honest as possible. Better and better shows have been demanded.

Thus the sponsor has become a tremendous mainspring for the creative aspect of television. In the free economy of America we can only hope he will be around for a long time to come.

(Please turn to page 95)

one would think we have  
no competition



Latest TELEPULSE survey made in 6 counties adjoining Wheeling, W. Va. gives WTRF-TV 25 of the top 25 most popular once a week programs and 15 of the 15 most popular multi-weekly shows. You might expect such ratings in a market where the local TV station has no competition—but that's not the case in Wheeling. We have a competitor not far from Wheeling, operating at less power than our 316,000 watts, and making far distant coverage claims.

TELEPULSE proves that we are supplying the television entertainment for the majority of homes in the greater Wheeling and Eastern Ohio market—truly our market.

so, remember,

when making up Summer and Fall schedules, there's only one station necessary to reach and penetrate the rich, important Wheeling and Eastern Ohio market—that's WTRF-TV, Chonnel 7, Wheeling, W. Va.

**WTRF-TV**

**WHEELING, W. VA.**

Radio Affiliates WTRF • WTRF-FM

NBC Primary

ABC Supplementary

REPRESENTED BY HOLLINGBERY

Robt. Ferguson, V. P. and Gen. Mgr.

telephone WHeeling 1177



**Tv set dealers are big radio users, BAB survey shows**

Among the most spectacular post-war retailing groups are the television set dealers. They are also one of the biggest radio advertiser categories on the local level.

Broadcast Advertising Bureau recently surveyed its 800 member-stations and got 600 case histories involving hundreds of appliance dealers who have successfully used radio. These have been capsuled into a 43-page report and seven-page summary in a new BAB publication, *Tv Dealers Using Radio Successfully*. The report is being sent to members.

The BAB report shows that two-thirds of the tv set dealers using radio successfully divide their budgets between announcements and programing.

The average dealer, according to the report, has used radio three years.

The report, covering both national and private television receiver brands, indicates that newscasts, sports and musical programs are radio's best selling vehicles for tv set dealers. Long-time radio users claim the highest tv set sales in their areas.

Dealers agree that radio penetrates the entire retail trading area better than newspapers and that radio reaches outdoor audiences best.

Saturation radio campaigns are used by dealers primarily for special promotions, according to the report. Such saturation drives usually supplement regular program or announcement schedules. ★ ★ ★

**Classical music on radio grows in popularity**

Classical music on radio seems to be on the upswing.

RCA Victor announces that since last July, 650 radio stations have signed up for its Red Seal record library service. And 50 stations a month are being added to the service.

Under the program, RCA Victor ships a monthly "musical package" to radio stations that have been previously selected for the service by the company's local record distributors. Stations pay an annual fee of \$50 and get (1) suggested scripts for six full-

hour shows a week, (2) open-end transcribed interviews with leading classical artists, (3) 100 RCA Victor albums yearly, plus timing and clearance data on the recordings, and (4) occasional "bonus" albums.

In its 1954 *Program Guide*, SPONSOR listed 145 stations which program classical music more than 10 hours weekly. The *Program Guide* noted that about 61% of U. S. stations air one or more hours weekly of classical, light classical or pop concert programing. ★ ★ ★

**KTIS, Little Rock, receives gubernatorial recognition**

In the suite of Arkansas' Governor Francis Cherry, B. G. Robertson (left), general manager of KTIS, Little Rock, receives a bronze plaque for the station's program series, *Arkansas—Land of Opportunity*. Inscription of the plaque credits KTIS with "... distinguished service to the people of Arkansas through the broadcast of the program series, *Arkansas—Land of Opportunity*." The series of half-hour programs is produced and directed by George Moore, KTIS assistant program director.



KTIS Mgr. Robertson (l.) with Gov. Cherry

**Briefly . . .**

The impact of color tv, uhf and hi-fi on public listening and viewing habits goes under Cunningham & Walsh's microscope this month as the agency conducts its seventh Videotown survey. The surveys are designed to chart a basic profile of the typical American family and its viewing habits.

\* \* \*

The local radio time salesman who transacts the best time sale each month will win national recognition—and an award from Broadcast Advertising Bureau. Kevin B. Sweeney, BAB president, said the first award will be made for the best sale during the month of July. Salesmen of all 800 BAB-member stations can enter the contest. Winners will be chosen on a basis of imagination used in making the sale, obstacles overcome in completing the sale and time involved. A panel of seven judges will pick the winner. Closing date for first entries is 15 August.

\* \* \*

Bill Cullen, tv and radio m.c. of CBS TV's *Place the Face*, spends almost as much time in the air as on the air. *Place the Face* originates in Hollywood on Thursday, but his *Walk a Mile* show on NBC Radio is from New York, along with his CBS TV *I've Got a Secret* stanza (both Wednesday shows). Right after *Secret* Cullen hops into a cab, speeds to the airport, flies to Hollywood for *Place the Face*, then flies back to New York for *Roadshow*, aired on NBC Radio Saturday. Of the 60-hour period, Cullen is in the air about 24 hours. But flying isn't new to him; he's a pilot, has logged 5,000 air hours.

\* \* \*

KOL, Seattle, was lauded by Seattle Detective Division Chief V. L. Kramer with helping capture a robbery suspect. The station broadcast the suspect's description of an 8:00 a.m. newscast. The same morning two KOL listeners saw a man fitting the description, called the police and the suspect was picked up a short time later.

\* \* \*

A recent rate increase for KDKA, Pittsburgh, was based on "many strong-running trends," John G. Stilli, sales manager, told SPONSOR. The station, which recently boosted rates about 20% for 11 hours of the broadcast day and increased the cost of one half-hour period 100%, has increased its audience, Stilli said. He noted that

two audience surveys gave the station a bigger audience.

\* \* \*

KFXM, San Bernardino, Cal., is sending grocers a bottle cap from Bireley's orange drink—with a dime under the bottle cap. Station suggests to grocers they apply the 10¢ to their first case of Bireley's "and win more sales than ever. We tell thousands of people about Bireley's," says the station, "and if you don't have it in stock, you're missing sales—and who can afford that?" Idea has been successful with grocers, says KFXM, which points out that a dime discount doesn't sound like much "until you realize that the individual grocer and small dealer deal in small discounts."

\* \* \*

New rate card of WCBS-TV, New York, just out, lists Class A one-time one-hour rate at \$6,000; Class A one-time 20-second station break costs \$1,500. Craig Lawrence, general manager, says new rates are based on increase in set circulation, increase in hours of tv viewing per family, increase in WCBS-TV share of audience.

\* \* \*

Harlan G. Oakes, of Harlan G. Oakes & Associates Advertising Representatives, Los Angeles, says there are more than 35 "blue chip" West Coast and national advertisers using Spanish radio and tv in the Southwest. At the same time, Oakes announced organization of a Mexican Quality Network of three 5 kw. radio stations—KALI, Pasadena, XED, Mexicali (covers Imperial Valley and part of Riverside County) and XEAC, Tijuana (covers San Diego-Orange Counties).

\* \* \*

Keystone Broadcasting System is sending major agencies and advertisers a KBS station list of 715 affiliates, (Please turn to page 95)

#### Correction

In the WTRF-TV, Wheeling, SPONSOR Presentation, carried in the 17 May 1954 issue of SPONSOR, the population and family figures for Washington County, Pa., were underestimated. These figures appeared in the chart captioned, "Factual data on the WTRF-TV market." The correct figures for Washington County are: Population—210,300; Families—60,350.

This adjustment raises the Market Totals to: Population—1,339,000; Families—397,400.

**"Lights"  
"Camera"  
"Action"**

**and PROCESSED BY  
MOVIELAB**

**FOR THE FINEST FILM PROCESSING IN  
THE EAST — FILM MEN WHO KNOW  
SAY "IT'S MOVIELAB"**

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

**ROUND THE CLOCK SERVICES**

- Negative Developing • First Print Department
- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release Printing
- Quality Control • Title Department
- 22 Cutting & Editing Rooms.

**FOR COLOR  
it's  
Rainbowlab Inc.**

**MOVIELAB FILM LABORATORIES**

**MOVIELAB FILM LABORATORIES, INC.**

**619 West 54th Street, New York 19, N. Y. JUDSON 6-0360**



Roy S. Durstine  
(President)  
Roy S. Durstine, Inc.

# LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. DURSTINE'S LATEST BUSINESS PORTRAIT IS BY ...

*Jean Raeburn*

*Photographers to the Business Executive  
565 Fifth Avenue, New York 17—PL 3-1882*

## RATINGS ARE OPINION

(Continued from page 41)

days; he could use color or black-and-white. The only requirement was that the amount spent in his newspaper advertising, both space and production costs, would be equaled by radio spot announcements.

Based upon 201 studies which are directly comparable, 61% of the people who showed an interest in the merchandise at point-of-sale were influenced directly by the advertising. Customers who show an interest in the merchandise are defined as those who while passing through the store or the department stop and show enough interest to give some indication it is more than just a casual attitude.

Results for 201 ARBI studies by media show customers influenced by radio only amounted to 27.9% while those influenced by newspaper advertising only amounted to 25.5%.

This is based, you must remember, on equal dollars for the particular media being used. So in this case, if the newspaper advertising is worth \$1 to the advertiser, certainly the radio advertising, based upon equal dollars, is worth at least \$1 or a little more to the same advertiser.

We also found that radio must be used in a substantial manner in order to compare favorably with other media. The first day, when a relatively small percentage of the radio time had been used, the results show 22.5% were brought in by radio. By the second day this had risen to 30.5% and by the third day, to 33.2%. This shows the cumulative effectiveness of repeated impacts of the radio announcements during the three-day period of the studies.

On the other hand, the newspaper generally has its most effective day directly following issue of the paper. The first day showed 33.2% were brought in by newspapers, the second, 23.9% and the third day, 18.1%.

Another consistent factor which has been noticeable is almost every study conducted shows a higher dollar volume of purchases by radio customers than by newspaper customers. The cumulative percentage for the 201 studies is 39.5% for radio, 23.5% for newspapers.

Another major and consistent factor throughout all of these studies has been the small amount of people who

have been influenced by both media simultaneously.

At the end of 50 studies the percentage of the customers who had both heard and seen the advertising was 7.8%. On the basis of 201 studies this total is 7.7%—consistent within 1/10 of 1%. The conclusion for advertisers can only be then that if you wish to reach your whole market, you must use more than one advertising medium.

**3. Here is interview technique:** Interviewing of customers is begun on the day following the advertising and is carried on continuously during store hours until the close of store hours at the end of the test period.

The interviewer contacts and interviews customers showing an interest in the test merchandise. Each interview is made as the customer is on the point of leaving the department or the store.

The interviewer introduces herself to the customer by saying, "We are making a survey to find out customers' opinions." The interviewer would then ask questions to find out whether or not the customer had ever shopped in the store before, and when. While this provides some basic information to the advertiser, it is also helpful in "breaking the ice" to the customer before asking the pertinent question of "How did you find out about this merchandise?" Now, if the customer says that she was reading the newspaper the night before and happened to see a refrigerator offered at a special price, she still has in mind that she was looking at the newspaper and that it prompted her to look at refrigerators while going through the store on this particular day. Therefore the interviewer will check on the questionnaire the space marked for newspaper. For complete verification the interviewer will ask her in what newspaper and what she remembers about the advertising. ARBI only includes in the final results those answers which are completely verified.

Since there were two media being used, the interviewer then checks to see if there were any other ways the customer had learned about these refrigerators. If the customer said that she had been listening to the radio that morning and heard an announcer talking about these refrigerators, then the interviewer verifies what station, about what time and something about the content of the announcement. Only

those radio results which can be verified are used in the final results.

We ask other information of the customer in order to be of assistance to the advertiser and to furnish some material for cross-tabulation. For example, we ask this question: "In your opinion do you think the store gets better results from newspaper advertising or radio advertising, and why?" In many cases where the customer has come to the point-of-sale and shown an interest in the merchandise, we try to determine why the customer did not purchase the merchandise.

Other data shown on the questionnaire includes residence in the city and outside of the city; whether or not the test item itself was purchased; the amount spent; the occupation of the chief wage earner, the sex and estimated age of the respondent.

4. *Often there is no relationship between ratings and sales results:* During the past 15 years the radio industry has been trying its darndest to put itself out of business by all kinds of listening surveys which are generally called "ratings." All too often these ratings have been used by timebuyers to sell or unsell an advertiser on a station or program.

Actually, in our studies we have found some significant results which have nothing to do with ratings whatsoever. Time after time in the United States we have found that programs with a reputedly high rating have shown poor, often insignificant results at the point-of-sale. On the other hand, many programs with ratings which

a timebuyer would coldly dismiss with a wave of his hand have shown their ability to produce results equal to or better than the newspapers which the same agency is convincing the advertiser he should buy. Ratings have very little to do with the ability of a station to produce results at the point-of-sale.

★ ★ ★ ★ ★ ★ ★ ★

"No marketing and advertising research can take place without investigating consumers' motivations. On the other hand, it would be a drawback to look at motivations that are the subjective causes as if they were the only causes governing the phenomena of marketing. The material causes and the subjective causes are independent. Both have to be understood before decisions can be based on the investigation."

ALFRED POLITZ  
President  
Alfred Politz Research  
New York

★ ★ ★ ★ ★ ★ ★ ★

I have just recently been studying stations which in the United States are called "good music stations." These stations play 60 to 75% of their music in the range known as classical, "high brow" or "long hair." Such stations have been regarded by advertisers for a long time as poor prospects for selling merchandise. However, even on the basis of ratings, these stations show that they have significant power not only to gain listeners but to sell merchandise in tremendous quantities. To our way of thinking, the loyalty of the audience and its quality are much more important than rating numbers of people who are inclined to be "free rid-

ers" on popular programs.

5. *Difference between radio and newspaper customers:* Radio customers will very often decide not to buy the test merchandise but instead buy something else in the department or the store. On the other hand, newspaper customers are much more likely to purchase the test merchandise than they are to purchase other items in the store.

In trying to determine why this is so, in a limited number of cases we have talked to customers in the store and in their homes. The customer will often state that when she sees an item advertised in the newspaper, particularly fashion merchandise, she will decide then and there from the illustration whether or not she is actually a prospect or pre-sold.

On the other hand, radio customers have told us many, many times that a persuasive announcer can make them see in their mind what the merchandise looks like, enough so that they are willing to go into the store and look at it, and if it doesn't measure up, they are at least in the store and available to store personnel.

Another factor worth noting is that in suburban and rural areas surrounding an urban center, the number of people responding to the radio advertising is somewhat greater than the number responding from the urban center itself. It may be that the people coming in from the suburbs and rural areas are likely to purchase more at a given time than those people who have ready access to the stores every day of the week. ★ ★ ★



**1/4 of the San Francisco Bay area's 3,000,000 people are foreign language speaking!**

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!

**KLOK**  
5000 WATTS — 1170 KC

San Jose Studios  
P. O. Box 967  
San Jose, Calif.

San Francisco Studios  
Hotel Lankershim  
San Francisco, Calif.

Represented by John E. Pearson Co.

SAN FRANCISCO

SACRAMENTO

SAN JOSE

FRESNO

OSMWH

**1 SPONSOR OR 7 PARTICIPATING SPONSORS...**

*you'll sell this **NEW***

# **"Penthouse Party"**

**starring NELSON EDDY** *as host*

*with Gale Sherwood and a Star-Studded Guest List*

*Eddie Fisher*

*Gloria DeHaven*

*George Wright*

*Concert Hall String Quartet*

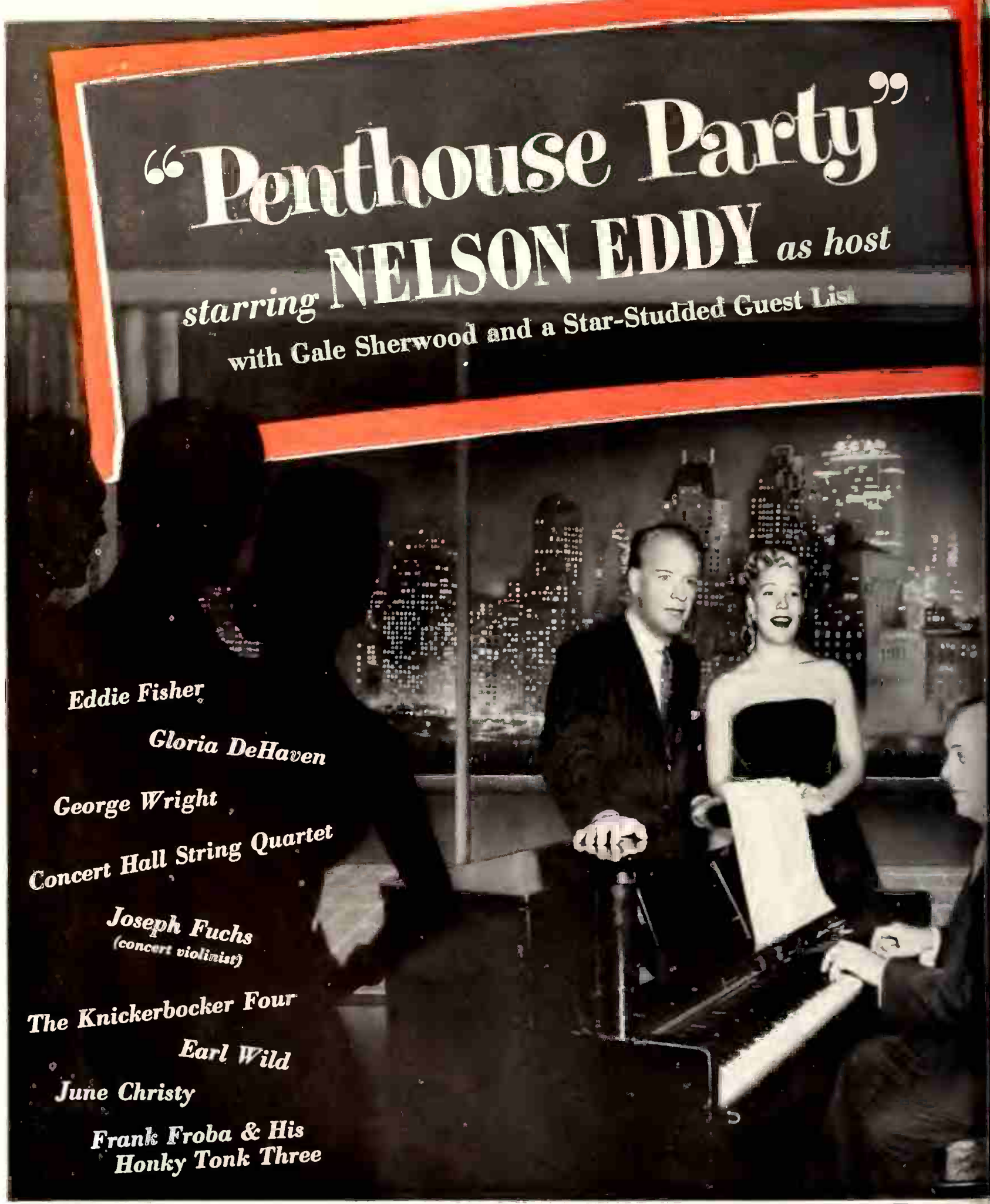
*Joseph Fuchs*  
*(concert violinist)*

*The Knickerbocker Four*

*Earl Wild*

*June Christy*

*Frank Froba & His*  
*Honky Tonk Three*



# RCA Thesaurus Variety Show!

**10 MINUTES OF BIG-NAME  
RADIO SHOWMANSHIP—  
5 TIMES WEEKLY**



Johnny Desmond  
June Valli  
Theodore Paxson  
(at the piano)

Fran Warren  
Art Van Damme  
Hank Snow  
Sons of the Pioneers

**HERE'S the HIT  
of the CONVENTION!**

"PENTHOUSE PARTY" the BIG  
NEW RADIO SHOW that had every-  
one talking at the NARTB Convention  
in Chicago —

(May 23 to May 28).

## HERE'S AN EASY-TO-SELL THESAURUS VARIETY SHOW THAT WILL MAKE MONEY AND BUILD AUDIENCES FOR YOU

"Penthouse Party," starring your host NELSON EDDY, is a great showcase for sponsors' products.

In millions of homes all over the nation, NELSON EDDY means top entertainment for every member of the family. With big-name stars such as Eddie Fisher, Gloria DeHaven, June Valli, Hank Snow, concert violinist Joseph Fuchs and Johnny Desmond appearing as guests, "Penthouse Party" will give top commercial impact for any product or service.

NELSON EDDY, the host and star of the show, started a whole new film musical tradition with 19 fabulously successful movies . . . sold millions of phonograph records . . . today he's breaking attendance records in night clubs from coast to coast . . . some of the biggest names in American business sponsored his network shows. And now, with all of this popularity and prestige, NELSON EDDY joins the money-making roster of sure-selling Thesaurus big-name stars.

That's why, whether you go after one sponsor or seven, you'll find this informal variety show will practically sell itself.

"Penthouse Party's" network quality production is complete with NELSON EDDY voice tracks, introducing all his big-name guest stars; opening and closing themes, lead-ins, pre-broadcast and on-the-air audience promotion announcements.

### SELL ANY OF THESE THESAURUS SHOWS AND YOUR LIBRARY PAYS ITS OWN WAY!

Phil Spitalny's "Hour of Charm"	"Hank Snow and his Rainbow Ranch Boys"
"Date in Hollywood" (Eddie Fisher and Gloria DeHaven)	"The Sammy Kaye Show"
"Music Hall Varieties" (Joe E. Howard and Beatrice Kay)	"The Freddy Martin Show"
"The Melachrino Musicale"	"Music By Roth"
	"The Wayne King Serenade"
	"Quickie-Quiz"
	"Baseball Today"

And many more — complete with sponsor-selling brochure, audience-building promotion kit, sales-clinching audition disc.

Write, wire, phone today: DEPT. S-5

 recorded  
program  
services

TMKS®

RADIO CORPORATION OF AMERICA RCA VICTOR DIVISION

630 Fifth Avenue, New York 20, N. Y. — JUdson 2-5011  
445 N. Lake Shore Drive, Chicago 11, Ill. — WHitehall 4-3530  
1016 N. Sycamore Ave., Hollywood 38, Cal. — HOLlywood 4-5171  
522 Forsyth Bldg., Atlanta 3, Ga. — LAmar 7703  
1907 McKinney Ave., Dallas 1, Tex. — RIverside 1371

# "T E R R I F I C !"

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.

## SUNDAY SUPPLEMENT

(Continued from page 39)

Pan American World Airways (J. Walter Thompson); the Italian State Tourist Office (Kelly Nason); KLM Royal Dutch Airlines (Charles W. Hoyt), and United States Lines (J. Walter Thompson). The ninth sponsor was the European Travel Commission itself (Caples Co.).

After Meyer decided he liked the package, he had to sell eight member countries and carriers on the idea. "The job was actually much easier than I'd anticipated," he told SPONSOR. "Actually, I think I could have sold five times as many advertisers on the idea if there had been room for them. I felt that the programs represented about \$100,000 worth of publicity and that we were getting a real buy."

Meyer is enthusiastic about the potential of radio and television in promoting travel because. "Both media are warmer and more personal than print. Television can actually take the viewer to foreign lands and show him exactly what he's going to find there. It's much more exciting and stimulating than just a cold page of print. And radio is geared to the mind's eye. A voice describing a place can stimulate the imagination, can be much more persuasive than a few paragraphs in a newspaper."

Meyer predicts that many other stations will follow the path blazed by WNBC and WNBT in providing a concentrated and coordinated form of travel promotion. To get the most impact he believes travel must either be sold on a regular basis (through weekly programing), or through a solid block of programing on the topic. "Since most countries can't afford to sponsor regular shows," he says, "saturation is the only practicable solution. I know we'd all be interested in a repeat performance of the *European Travelcade* idea."

WNBC-WNBT decided to schedule the first supplement on a weekend because the sponsors were aiming their travel messages at the entire family. They felt they had a better chance to catch the whole family listening or viewing then. Also fewer network programs are scheduled over the weekends so it's easier to clear time for a long programing block. According to Pack the combined radio and tv schedule reached over four and one-half mil-

lion people.

To stimulate interest in *European Travelcade* and to merchandise the idea of a special section, WNBC and WNBT ran a heavy schedule of chainbreaks and I.D.'s for 10 days preceding the *Travelcade* weekend. These announcements cost the advertisers nothing. WNBC ran 56 20-second breaks and 159 10-second breaks. WNBT ran 38 20-second breaks; 44 10-second breaks, and 54 I.D.'s.

Specific programs and countries were promoted as well as the idea of travel in general. Here's a sample tv announcement:

"Did you know that in Madrid, Spain—between May Tenth and Seventeenth—there's a colorful Festival of Saint Isidro celebrated with processions and bullfights? TRAVEL with us to Spain and all of Europe as WNBT brings you EUROPEAN TRAVELCADE—your television guide to the Continent. See EUROPEAN TRAVELCADE tomorrow at 2:00 p.m. when your favorite WNBC-WNBT stars will tell you about their vacations in Europe."

"For the next special section," says Dick Pack, "we're planning to run announcements for 10 days or so after the supplement as well as before. The post-supplement announcements will discuss what has been covered and will sell the idea of a monthly series of special sections."

"We feel this will deepen the impact of each individual section as well as stimulate interest in the series as a whole."

Pack says he's learned many other lessons about producing and promoting this novel form of programing. For example, in the future sponsors will probably be limited to three or four because multiplicity of agencies and advertisers creates "fantastic" production problems. Also in the interests of simplicity he'll try to limit special section programing to fewer hours each day.

Proposed topics for future special sections include summer living, back-to-school, thrift travel, winter vacations in Latin America, winter vacations in Southern U. S., winter sports, fashion parade, American travel. The next supplement, scheduled for mid-June, will tentatively cover the subject of North American travel.

*European Travelcade* demonstrated  
(Please turn to page 72)





# We've got the Facts, just the Facts...

(... about KQV's popularity  
outside of Pittsburgh!)

**THE CASE:** Since last August, KQV has led *all* other stations in program "Firsts" in Pittsburgh according to Pulse Surveys. This KQV leadership in top-rated local and CBS shows continues to grow each month. And now, a new Pulse Survey of our Half MV-M area covering all or parts of nine counties . . . and including 25 stations . . . shows that KQV's ratings outside of Pittsburgh *coincide almost perfectly* with KQV's high Metropolitan Pittsburgh ratings.

## THE EVIDENCE

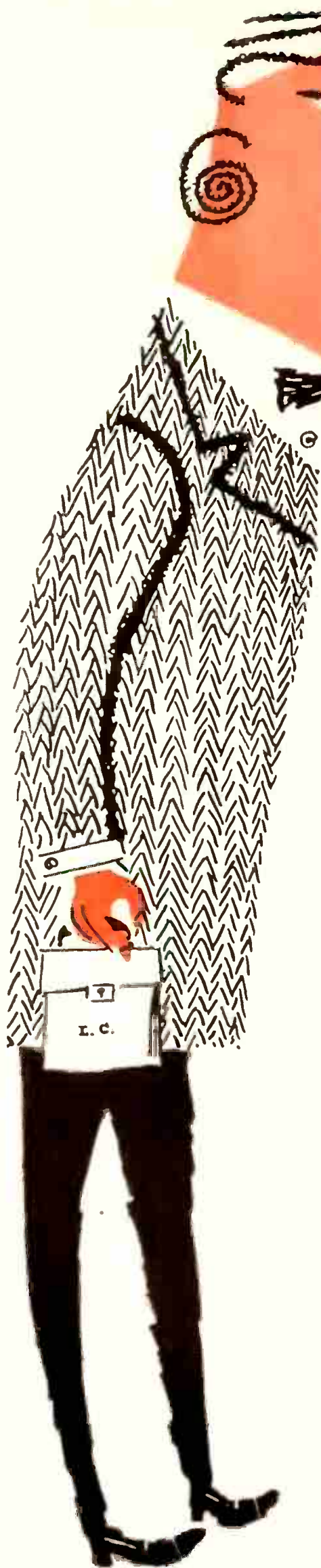
PITTSBURGH PULSE RATING		NINE-COUNTY PULSE RATING
7.6	11:00 to 11:15 AM	7.0
6.4	1:30 to 1:45 PM	6.3
5.5	6:45 to 7:00 PM	5.1
5.6	7:45 to 8:00 PM	5.1

**THE VERDICT:** KQV not only "gets out" into the rich suburban counties of the Pittsburgh market . . . but actually leads in listener preference there almost as predominantly as it does in Metropolitan Pittsburgh. So if you want to sell *all* of the dynamic new Pittsburgh market, your key is KQV!

# KQV

CBS Radio IN PITTSBURGH

National Rep: PAUL H. RAYMER Co. New York • Chicago • Detroit • San Francisco • Hollywood • Atlanta • Dallas



"Not another tv station!"

"Nope. *Same one.*"

"Same as what?"

*"As the last time this art was used."*

"How come the artist gets his name in the ad?"

*"Big man—the Paul Rand of the trade press."*

"How about the copy writer. Who he?"

*"Name of Anon."*

"Never heard of him."

*"Pity."*

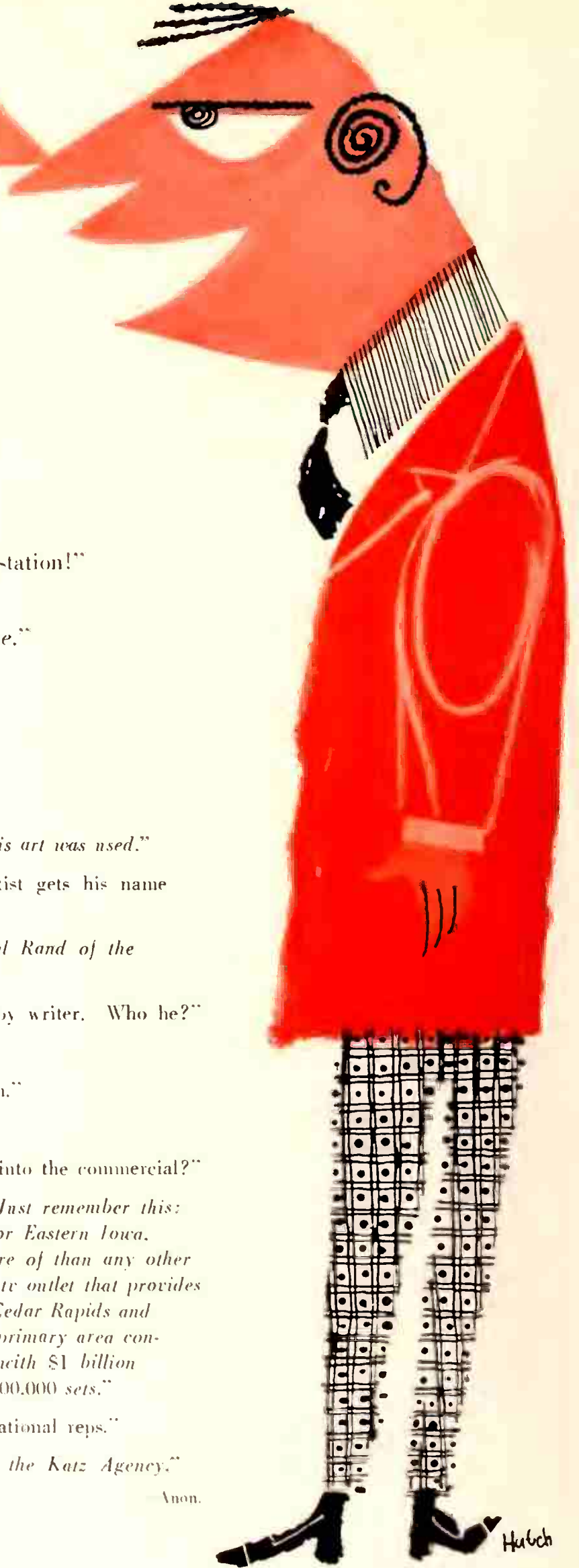
"When do you get into the commercial?"

*"I'm on vacation. Just remember this: WMT-TV is CBS for Eastern Iowa, which it covers more of than any other station; is the only tv outlet that provides primary service to Cedar Rapids and Waterloo; that the primary area contains 820,000 pop. with \$1 billion inc. and well over 100,000 sets."*

"You left out the national reps."

*"Right. It's Katz the Katz Agency."*

—Anon.



Hutch



Grid of TV programs for Sunday through Saturday, listing network, time, and program details.

YOU GET 1,083,900\* TELEVISION HOMES YOU PAY FOR 399,400\* TELEVISION HOMES YOUR BONUS 684,500\* TELEVISION HOMES

WSTV-TV logo and address: PITTSBURGH 13 Miles from Tower, CANTON 48 Miles from Tower, YOUNGSTOWN 50 Miles from Tower.

Key to the Biggest Bonus Market in TV! There's never been a TV buy like this! Powerful WSTV-TV offers you rates based only on the Steubenville-Wheeling market, 52nd largest in the country.

NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

WSTV-TV STEUBENVILLE-WHEELING BIGGER than MILWAUKEE (with 644,973 sets) BIGGER than WASHINGTON, O. C. (with 580,000 sets)

ANOTHER AVERY KNODEL REPRESENTED STATION

and explanations to help you use this chart... include commercials or time charges... include the program only...

Sponsors listed alphabetically with agency and time on air... Admiral, Eric, Waver; DTV, 8-30 pm; Alcoa, PARAB; CBS, 10-10-11 pm...

Genevieve, NBC, 8-30 pm; Debra, NBC, 8-30 pm; Denny, NBC, 8-30 pm; Dick, NBC, 8-30 pm; Don, NBC, 8-30 pm...

Genevieve, NBC, 8-30 pm; Debra, NBC, 8-30 pm; Denny, NBC, 8-30 pm; Dick, NBC, 8-30 pm; Don, NBC, 8-30 pm...

Genevieve, NBC, 8-30 pm; Debra, NBC, 8-30 pm; Denny, NBC, 8-30 pm; Dick, NBC, 8-30 pm; Don, NBC, 8-30 pm...

Genevieve, NBC, 8-30 pm; Debra, NBC, 8-30 pm; Denny, NBC, 8-30 pm; Dick, NBC, 8-30 pm; Don, NBC, 8-30 pm...

Buying any daytime TV?

Pulse minimum samples are many times longer than maximums of other services

U.S. PULSE TV — DAYTIME:

5,000 10,000 15,000 20,000 25,000 HOMES

Pulse printed roster interview

25,000 minimum interview measurements

PER PROGRAM

Not one penny paid for... no inducements

Service A Diary Method

2,200 maximum diary placements 1/3 "paid for" in premiums 20% not returned

Service B Electronic Recorder

700 machines — tops subject to high % spoilage. "Paid for" by FREE maintenance of TV set

1,200 MINIMUM ACCEPTABLE SIZE SAMPLE COMMON AS COST-CUTTING EXPEDIENT IN RESEARCH PRACTISE

Maximum statistical fluctuation in any daytime Pulse rating is only 3/10 of 1 per cent!



PULSE'S highly accurate

verified interview measurements cost far less than cost-cutting substitutes \*

\* As little as \$100 a month for full-Pulse subscribers — minimum total sample in May Issue from total U. S. Television population areas comprising 28,966,000 TV homes, rural as well as urban — 92% of the nation.

Write for FREE SAMPLE COPY or phone Audson 6-3316

PULSE, Inc. 15 West 46th Street, New York 36

Main table with columns for Day of Week (SUNDAY to SATURDAY) and Network (ABC, CBS, DuMont, NBC, etc.) and rows for Time slots (10:00, 10:30, 11:00, etc.).

*Gives you more total audience—more audience per dollar invested—than any other Atlanta TV outlet, because WSB-TV is*



## **The great AREA station of the Southeast**

A reception index study of the Southeast was made in February, 1954 by American Research Bureau. Findings were combined with figures from the CBS survey, "U.S. Television Ownership by Counties", of November 1953. In Georgia, Alabama, Tennessee, North Carolina and South Carolina, *WSB-TV covers 18% more counties than Atlanta station B; 106% more counties than station C.* In the out-lying 25-74% effective coverage area, *WSB-TV delivers 63,235 more families than station B, 137,782 more than station C.* We or Petry will be happy to show you supporting statistical evidence in full. *Get more for your money — get on WSB-TV.*



*Channel 2 with 100,000  
watts from 1062 ft. tower.  
Georgia's only  
full NBC service.*

AFFILIATED WITH THE ATLANTA JOURNAL AND CONSTITUTION

# HALLE- LUJAH!

Salvation is here again  
for summer advertising!

Operation

Sunburst

Dynamic \$100,000 summer  
sales promotion for  
Crosley Group Advertisers

WATCH FOR THE BIG  
ANNOUNCEMENT

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.

## SUNDAY SUPPLEMENT

(Continued from page 62)

a station can adapt its regular schedule to a given theme. While WNBC and WNBT aired some special programs in conjunction with the event, many were regular programs given a European travel slant.

*European Travelcade* was officially launched Thursday, 6 May, with the broadcast of the European Travel Commission banquet (celebrating the organization's fifth anniversary).

The radio programming included the *Faye Emerson Show*, with special foreign guests; *Coy's Corner* (another regular program, which featured musical travel tips and a report from Berns, titled "Berns Roams"). *A Man and His Music*, Skitch Henderson's regular show, highlighted continental songs and Skitch's travel reminiscences. Another WNBC standby, the *Tex and Jinx Show*, featured travel experts including *Esquire's* travel editor. The *Allyn Edwards Show* came up with a discussion between a KLM official and a group of students planning a trip abroad; *Folk Music of Europe* subbed for *Music of America*. *Stan Freeman's All-Night Show*, at that time a regularly scheduled program, highlighted songs from European musicals and light classics.

Among the specially scheduled broadcasts on radio were *European Music Calendar*, a preview of music festivals in Europe, and a special travel quiz, *So You Think You Know Europe*, with Ben Grauer as m.c.

On television, the *Josephine McCarthy* cooking show was adapted to the European theme simply by featuring European dishes. "Mr. Weatherbee" described general climate conditions for travelers abroad and Richard Willis, fashion and beauty expert, concocted a European travel wardrobe for the working girl on *Here's Looking at You*. Other regularly scheduled programs given European slants for the weekend were *Today in New York* with Gene Rayburn, the *Morey Amsterdam Show* and the *Herb Sheldon Show*.

Special programming on television included *Travel Film Festival* which featured shots of tourist highlights in various countries; *Vacation Roundtable* and *Celebrity Travel Time*, in which various star personalities described their trips.

## CARS ON THE AIR

(Continued from page 31)

And the independents have lost more than half—they're down to only 4.8% of the market.

To put it another way: Last year Chrysler and the independents had more than a third of the market. This year they have much less than Chrysler alone had last year; they share only 17.7% in sales thus far.

**Cars on the networks:** Last fall, an even half-dozen cars were reportedly looking for good television vehicles (SPONSOR, 16 November 1953, page 43). They were: Plymouth, Dodge, Nash, Packard, Oldsmobile (it sponsored CBS TV's *Douglas Edwards and the News* thrice weekly but wanted an additional show) and Studebaker.

Since then five of the sextet have found programs. Only Studebaker failed to find anything on any of the four networks. As SPONSOR went to press the Oldsmobile purchase of NBC TV's Saturday night extravaganzas had just been announced. Other big network buys were pending but unconfirmed. They are: Ford Motors sponsorship of another NBC TV program (in addition to *Ford Theatre*); possibility that American Motors (formed after Nash-Hudson merger) might buy NBC TV program; further network buys by Chrysler Corp., possibly on MBS; sale of ABC TV's NCAA football coverage to big auto manufacturer.

These are the auto independents not using tv: Studebaker, Hudson and Kaiser-Willys. Only one of GM's divisions is not using network tv—Cadillac. The rest of GM, Ford and Chrysler all are represented on the tv logs.

Network radio presents a different picture.

Only one independent—Kaiser-Willys—is on network radio.

Among the majors, Chevrolet, Ford, Plymouth, Dodge and De Soto use network radio. The Ford, Plymouth and Dodge buys were made since last fall.

The reason for the Ford radio buy (Edward R. Murrow) is an interesting one: it was disclosed in SPONSOR's article last issue. "Do radio and tv move goods?" (17 May 1954, page 56).

CBS Radio Psychologist Dr. Gerhart Wiebe and CBS Radio Research Director Harper Carraime convinced Ford that it did not have to show the

\*\*\*



# YOU'VE GOT TO GET AROUND TO GET THE NEWS!

... and if you're a KCMO radio and television newsman ... you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters ... journalism school graduates. Besides pounding regular Kansas City news beats to *get* the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America ... KCMO's Radio and Television news department.

## **KCMO**

KANSAS CITY, MISSOURI

**Radio - 50,000 Watts**  
**TV - Channel 5**

Nat'l. Rep.: THE KATZ AGENCY

*"It's a Meredith Station"*

**CBS**  
**IN THE LAND**  
**OF**  
**M**  
**MILK and MONEY**  
**WBAY**  
**GREEN BAY**  
**5,000 WATTS**

**HALLE-  
LUJAH!**

*Salvation is here again  
for summer advertising!*

**Operation**

*Sunburst*

*Dynamic \$100,000 summer  
sales promotion for  
Crosley Group Advertisers*

**WATCH FOR THE BIG  
ANNOUNCEMENT**

car in order to bring people down to the showrooms.

In the past, the article observed, car companies have not used radio to any appreciable degree because they felt their product had to be shown.

Another explanation for why auto companies are using more radio—and television—came from an executive of a New York advertising agency which has an automobile account.

The agencyman said the reason is twofold:

1. There are too many cars. Almost everybody who wants one has one, so sales naturally are dropping off.

2. The dealers seem to think newspaper advertising is to blame. They try radio and tv on the local level, get comments from customers about hearing the air announcements. The dealers then demand that the factory also use air media.

As a "typical example," the agencyman told of one New York auto dealer he knew of who had been investing \$3,000 weekly in newspapers. Results fell off; the dealer turned to radio and tv, now invests the full amount in air media and apparently is getting good results.

**Where the money comes from:**

In many cases it's the dealers who also pay for the national advertising—whether they personally approve of the media choice or not, although theoretically dealers are supposed to approve any cooperative spending.

Just who pays for automobile advertising is a subject all unto itself.

Every auto manufacturer has some kind of co-op fund, although it may not be called that.

Sometimes dealers pay for national advertising through their dealer associations—Chevrolet and Ford for example.

The \$1.2 million Ford saturation buy in early January was paid for by the Ford Dealers Association. Ford dealers also pay for *Ford Theatre* on NBC TV. Lincoln-Mercury dealers foot the bill for Ed Sullivan's *Toast of the Town*.

No two co-op funds work the same way. But here's how a typical plan operates:

Say you're a Stallmore Six dealer. You'll order an \$1,800 (net) Stallmore Six from the factory but when the bill comes it's for \$1,825. That extra \$25 is for the co-op fund. The fac-

tory tells the ad agency to credit your account with \$25 in the co-op fund. A record of your "deposits" and "withdrawals" is kept, just like a checking account.

The \$25 you have in the fund won't buy much radio or tv time. But say you're one of the 15 or 20 Stallmore Six dealers in your area. Your \$25 goes into a fund for use in your area. Then one day you hear from the agency. The agency says that, with your O.K. and an O.K. from the factory, it will run a spot campaign in your city. Probably the factory will contribute about \$10 for every \$25 you and the other dealers have in the fund.

The agency prepares the copy or film, sends it to the stations, pays the station, bills the factory for the cost of the campaign and "withdraws" the \$25 from your account.

Stallmore Six dealers get a statement on their balances two or three times a year—or whenever requested. Some factories allow dealers to draw on their accounts for special campaigns.

Detroit automotive observers say an average of \$32 a car is spent on co-op. There were about 6.1 million cars made last year, which means the co-op ad budgets totaled around \$195 million. Auto industry admen estimate that last year's factory spending amounted to about \$52 million.

The cooperative advertising paid for by the dealers (like the Ford and Chevrolet groups) probably comes to \$145 million.

Institutional advertising by the corporations is thought to run about \$25 million.

Add all this up and you get \$145 million—and many Detroit ad people think that's a pretty conservative figure. They add the dealer's own advertising which boosts the total over the half-billion mark (more on that later in this story).

Studebaker doesn't contribute anything to the dealers' co-op fund. Other manufacturers contribute from \$3 a car (for Plymouth and Ford, where the dealers kick in \$10 and \$15 respectively) to \$15 (for the Cadillac 75, where the dealer pays \$45 into the fund).

Because of the fact that co-op money is so closely tied to actual car production, observers are beginning to wonder just where the new television and radio money is coming from—





## What can you do with \$260?

It all depends. Friend of ours would probably lose it fast, playing five-card stud. A small boy might invest in ten thousand lollipops. You or we might pick up the check for a lot of highballs!



### ON WOAY, \$260 will buy 52 one-minute spots!

WOAY, Oak Hill, is West Virginia's second most powerful station!

WOAY is 10,000 watts — covers 21 counties!

WOAY delivers a total Nielsen audience of 102,200 radio homes!

WOAY delivers an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details, including 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	8,510	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

The only station  
in the rich  
**KANSAS CITY**  
metropolitan  
market...

1,000 WATTS  
1590 KC

... beamed  
exclusively  
to **KANSAS  
CITY'S 118,000  
Negro Market**

**KPRS**  
KANSAS CITY, MO.  
Represented Nationally by  
**JOSEPH HERSHEY MCGILLVRA, INC.**




A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.


WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas.

Let us prove our worth to you.

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

**WJPS**

"A RADIO IN EVERY ROOM"  
Evansville, Indiana



particularly in view of the lower production figures of most makers.

It might be that some of the tv and radio money is coming from newspapers, especially in view of some apparent dealer dissatisfaction.

Last January, at the National Advertising Executives Association convention in Chicago, delegates were told that auto manufacturers must be re-sold on newspapers "as their basic advertising medium." The American Newspaper Publishers Association's Bureau of Advertising, which made the statement, hinted that newspapers already were feeling the effects of tv and radio.

The ANPA's ad bureau told the NAEA convention that "automotive advertising continues to be the top target for every medium."

Ironically, at the same time the ANPA was telling NAEA members that auto makers would be a target from other media, Dodge Division of Chrysler announced it had bought one radio and two television programs.

And it was only three months later that Plymouth began sponsorship of its largest network tv show to date, *That's My Boy*, on CBS TV. Plymouth also ran a heavy spot radio drive this month; it started 3 May and was originally planned to run two weeks but later was extended for another two weeks.

Packard and Nash also have bought network television since the NAEA convention. Packard bought the *Martha Wright Program* on ABC TV; Nash signed for alternate-week sponsorship of *Danger* on CBS TV. Nash placed a three-day announcement schedule on every tv station operating commercially in the United States 18-20 March.

One of the most spectacular television buys by an auto company is the recently announced Chrysler purchase of an hour every Thursday night 8:30-9:30 next fall on CBS TV. Chrysler had sponsored *Medallion Theatre* on CBS TV until it gave up the time slot (10:00-10:30 p.m. Saturday) for Plymouth's sponsorship of *That's My Boy*.

The Chrysler series will consist of three dramatic shows every month. Once a month there will be a "musical or variety extravaganza" at high cost.

Bretaigne Windust, who will produce the program, directed the Broadway production *Life With Father*, which had a record run of 3,213 con-

secutive performances.

L. L. Colbert, Chrysler president, said his company decided to sponsor the new programs after a thorough study "to find the most effective ways in which Chrysler Corp. might use television to interest a wide audience by offering outstanding entertainment."

Buick uses its *Milton Berle Show* as a steady advertising effort. Then, from time to time, Buick will buy a group of either network programs on a one-time basis or else a large number of stations on a spot basis. Aim of both types of buys apparently is to get in, hit hard and get out. One-time buys of shows are to launch new models as well as for added sales pressure afterwards.

For example to launch its models early in January Buick sponsored—on a one-time basis—10 network radio programs on the four networks. About the same time Buick also ran a saturation campaign in Southern radio markets.

From January to March Buick didn't do much on a spot or one-time basis. Then on 31 March the car company bought a one-time network show (*Heart of the News* on NBC Radio) and ran announcements on 465 radio stations for three days.

**Local campaigns:** SPONSOR suspects that the number of local car dealers who have turned to radio and tv advertising is considerably higher this year than last. But only a careful poll of all the radio and tv stations in the country would indicate the exact percentage of increase or dollar volume. Even without a station-by-station survey, however, there are a number of indications of increased auto dealer sponsorship.

One of these is the tally of local advertisers which are using network co-op programs (a network co-op show is a program that goes over network lines nationally for local sponsorship at affiliates carrying the show).

At MBS, where co-op programming has developed into a flourishing art, the number of local auto dealers which have signed for *Game of the Day* broadcasts is up about 8 to 10% over last year. Sponsorship of *Game of the Day* is about 20% higher than it was a year ago, so the increase in number of auto dealers sponsoring it has not gone up as fast as for all sponsors combined. Nevertheless, it is expected

*How much?*

*How fast?*

*How good?*

**RKO PATHE HAS THE ANSWERS ON  
TRULY PROFESSIONAL  
TV FILM COMMERCIALS!**

**RKO PATHE** . . . the organization that gives every inch of film the magic touch of visual excitement born of 31 years of successful movie-making. . . .

**RKO PATHE** . . . the outfit with the know-how and mechanical facilities to meet today's challenge of making action-impact on eyes and ears tired of the pounding of the commonplace. . . .

**RKO PATHE** . . . with the advertising grasp to give you exactly what you hope to get in the visualization of your selling ideas . . . without question, without quibble, without worry as to quality.

***FOR INSTANCE!***

Lawrence Cowen, President  
of The Lionel Corporation,  
writes:

"The spot commercials you filmed for us proved to be extremely successful . . . The quality of the photography as well as the format reproduced beautifully and had fine public acceptance."

For exciting TV  
commercials — for any  
films from a foot to  
a feature . . . IT'S

**RKO PATHE, INC.**

"The Professional Company"

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

Phone: PLaza 9-3600

# THIRSTY FOR A SALES BOOST?

## Look!

BAYSHORE PRODUCTS CO.  
Traverse City, Michigan

WWTW April 27, 1954  
Cadillac, Michigan

Dear Sir:

The results of the Mogen David program, "A Dollar a Second", has been phenomenal already. Our April sales are 300% over last year and the ball has just started to roll. We are getting new accounts daily and should have 100% distribution in a short time.

People who never drank wine before are trying Mogen David. This certainly proves the selling power of WWTW.

Many thanks to all concerned for this unexpected and greatly appreciated sales boost.

Very truly yours,  
(SIGNED) JAMES B. BENNIGAN  
OWNER

JBB:jb



# 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

that before the end of the baseball season close to 700 local auto dealers will have sponsored part of the *Game* series.

Aside from the baseball broadcasts, Mutual has roughly 1,500 local advertisers buying co-op shows. About 270 of these are auto dealers.

**Dealer expenditures:** The "average" new car dealer sold 138.36 cars last year and spent \$38.06 for local advertising per car, according to the National Automobile Dealers Association.

NADA says that last year the nation's new car dealers spent an average of \$5,266 for their own local advertising. Included in this figure is tv, radio, newspaper, signs and all other media and promotion paid for by the local dealer. It doesn't include dealer expenditures for factory co-op and other advertising expenditures of a national nature.

This means that local auto retailers invested about \$221 million in local advertising during 1953—above and beyond the previously-mentioned \$415 million that Detroit insiders figure is spent on other auto advertising. \*\*\*

## WEEK AT BBDO

(Continued from page 35)

We got to talking about BBDO's hefty \$35 million in tv billings last year.

"Top management here was tv-minded early," Rowe said. "We had a tv department in 1943, even before there was commercial tv. The agency started experimenting with programming and commercials early that year. In July 1943 BBDO presented its first commercial telecast. It was on WRGB, Schenectady, and the sponsor was Royal Crown Cola. There were other BBDO clients involved in the early experimentation and we used both WNBT and WABD, New York, in these experiments."

Rowe traced the history of BBDO's first commercial program, which started out as *Dennis James' Carnival* on WCBS-TV, New York, in October 1943. It was sponsored by the General Electric Lamp Division. The program ran for one performance under that title, then returned to the air two weeks later as *The Eyes Have It* with Paul Gallico as m.c. After other format revisions and title changes, the

show finally emerged as *Celebrity Time*, sponsored by B. F. Goodrich, and ran until October 1952.

Rowe considered the tv department as informally organized but said there were five distinguishable parts: (1) tv copy and art, (2) live and film production, (3) new program development, (4) administration and (5) account service. The last-named group, Rowe explained, provided liaison in New York for out-of-town accounts.

"You might be interested in knowing," said Rowe, "that since the Screen Actors Guild contract was signed last year we've had a full-time girl working on SAG problems.

"I'd say about 90 of BBDO's 150 clients have been or are in radio and tv. We have 18 clients in network tv using 24 shows, including about a half a dozen on NBC TV's *Today*. Lucky Strike is our biggest air account. Campbell, De Soto, General Electric, General Mills, U. S. Steel, du Pont, Goodrich and Armstrong are big, too. . . . Yes, Lucky Strike will undoubtedly continue with alternate-week tv shows. There will be *Robert Montgomery Presents* and *Your Hit Parade*. *Make Room for Daddy* will be taken over by Pali Mall. The Montgomery show was the first tv show sponsored on alternate weeks by different advertisers. Lucky Strike gets a lot of audience dispersion with its alternate-week shows. The client is quite pleased with this technique. . . . Next season Lucky Strike will alternate two shows, Jack Benny will be on every other week, alternating with *Private Secretary*."

\* \* \*

**The girl who ties the strings:** At that point a lively young woman came in.

"Boy!" she said. "Have I been rushing around! I'm really beat!"

Rowe introduced Claire Hanlon. "You remember I told you about account service for out-of-town clients?" he asked. "That's Claire's job."

"I'm helping set up some new du Pont commercials on the *Home* show. That's NBC," Miss Hanlon explained breathlessly. "You ought to come over and watch. It's very interesting. I tie a lot of strings together. I get the clothes we're going to photograph, check things at rehearsal, all sorts of things. There's an awful lot to do. Lot of interesting accounts, too. Take Fedders-Quigan. They sell air conditioning appliances. They started on

Today during the winter with one announcement a week. Now they're up to four a week. They're out to develop national distribution and I hear they moved a lot of merchandise during the winter. The dealers like the *Today* announcements because Fedders uses local cut-ins with their names and addresses. I think it's some kind of co-op deal."

She suddenly bounced up. "How would you like to see our test kitchen? While I've got a few minutes I'll take you over there."

On the way over, Miss Hanlon said, "BBDO is a swell place to work. Everybody's friendly, nobody puts on airs, there isn't any office politics. I started here as a typist on probation, then I went over to publicity for a while."

BBDO's test kitchen is located in a corner of the eleventh floor. It was completely equipped—a housewife's dream. I noted a Crosley refrigerator, General Electric freezer and Detroit stove, all of them appliances advertised by BBDO.

I met Grace Manney, a motherly-looking home economist with blond hair plaited in a tiara over her head. She was wearing a house-dress and was bending over a pan of small, square, coffee-colored cakes.

"They're brownies," said Miss Hanlon. "Grace is famous for her brownies."

"They don't look like brownies to me." I said.

"Oh, they're going to be on a television show," said Miss Manney. "You can't make them dark brown. They'd look black. I'm working on a cream sauce for a tv show now. I think I'll make it blue."

"They test all kinds of things here," said Miss Hanlon. "Tell him about the hot dogs."

"A couple of years ago," said Miss Manney, "I tested a hot dog made out of tuna fish. Some New England firm was trying to find some way of using up fish, I think. Howard Johnson bought it, but I haven't come across it recently."

"We're still working on color tv problems in the test kitchen," Miss Hanlon said. "Early this year we shot a white cake made out of Betty Crocker cake mix. It had a 'bloom' when it came over the color tv set. You know how something real white looks on black-and-white tv. Well, we



**"It's not genuine—  
but ain't it BIG?"**

When it comes to radio coverage of Kentucky, it's easy to go overboard on "bigness". Kentucky is big, all right—so big that you need *many* of the State's 50 radio stations to reach it all.

5000-watt WAVE offers you a smarter tack—concentration in the big Louisville Trading Area, *exclusively*. This densely-populated market accounts for 53.9% of Kentucky's retail sales, 50.8% of its food sales, 59.2% of its drug sales—and you get it all with WAVE alone!

Ask NBC Spot Sales for all the facts.

**5000 WATTS**

**NBC AFFILIATE**

**WAVE  
LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*



**HOLD THE PHONE!**

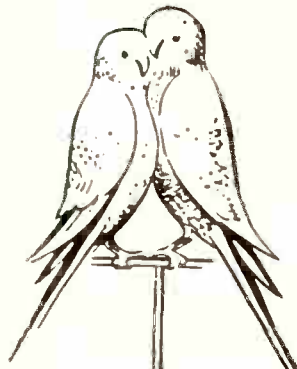
Before you complete your summer ad plans, get the facts about . . .

**Operation**

**Sunburst**

Dynamic \$100,000 summer sales promotion for Crosley Group Advertisers

**WATCH FOR THE BIG ANNOUNCEMENT!**



**PARKVIEW REXALL DRUG STORES**

**LOVE KUDL**

Parkview Rexall Drug Stores chose KUDL as the exclusive station in Kansas City when they launched their first radio campaign in 18 years.

**KC Loves**

See **FORJOE** for details!

**COVERS THE GREATER KANSAS CITY MARKET**

**KUDL**

STUDIOS 1012 BALTIMORE BUILDING

KUDL — KANSAS CITY  
KDD — CLINTON

for extra coverage  
Include • **KDKD** CLINTON

— IN THE GREAT KANSAS CITY MARKET —

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

Painted it grey, using regular paint. When we saw it on a tv set during rehearsal it looked like a lump of slush. We finally painted it with coffee, liquid coffee. We sort of touched it up and it looked fine. Now, when we want to shoot a 'white cake' for color tv commercial experiments, Grace bakes a coffee-colored cake. It's really cafe-au-lait. For black-and-white tv, we make a 'white cake' pink."

\* \* \*

**Ben Duffy's alma mater:** Ben Duffy worked his way to the presidency of BBDO via the media department. He spent 15 years there and another three as vice president of media, marketing and merchandising. No one at BBDO suggests this gives the department a superior status or that media buying is over-emphasized at the expense of other agency functions. But you can bet your bottom advertising dollar that neither is it considered just another department.

First stop in my media department tour was the office of Vice President Fred Barrett, director of media. A soft-spoken man, Barrett has been in the media business 34 years, more than 11 of them with BBDO. He is a member of the radio-tv plans board as well as the BBDO plans board, top planning group at the agency. (Members of the latter group are, beside Barrett: Duffy, the three executive vice presidents in New York and Bob Foreman. Another member, Arthur Pryor, vice president in charge of radio-tv and a pioneer in broadcast advertising, died 25 May.

Barrett told me the media department had been reorganized early this year. One important result was to group spot radio-tv buyers (there are 11 in New York) with newspaper and magazine buyers. The print and spot broadcast buyers had previously been in separate media groups. These were joined into three super-groups, each of which is almost a complete media department. Gordon Vanderwarker supervises one of these new groups. Lou Millot and Austin Brew (both men with more than 30 years' experience at BBDO) head the second and Bill Borchert the third. Brew is a newspaper, Millot a magazine expert.

There is also a network buying group with Frank Silvernail, the senior member, and Tucker Scott sharing most of the important buying and facilities problems. Transportation and

outdoor buying is under Dan O'Grady.

"There are actually two ways of looking at how media planning and buying are set up here," said Barrett. "I just gave you the administrative setup. The media department is also organized by clients. Each client has a media supervisor, either Vanderwarker, Millot, Brew or Borchert. The supervisor has a media plans board composed of experts drawn from various parts of the media department. And he has, of course, buyers for each medium the client uses. These buyers are specifically assigned to the account."

The reason for the reorganization?

"Well, it's easy to see that throwing the space and timebuyers together will help them learn more about other advertising media," said Barrett. "But don't get the idea that they work together constantly. It hasn't been that much of a change. They still spend most of their time in their own media. I don't want timebuyers to become space experts, or vice versa, over night.

"There's another reason for the reorganization, too. With competition getting tougher, with advertising money getting tighter, the client is demanding more justification for spending money. In other words, we've got to plan better. Integrating print buying and spot time buying helps us do that.

**Television?** ". . . Tv is the great 'awareness' medium. It has tremendous impact, though it is not always the most effective in all situations. . ."

**Radio?** ". . . A great local service medium. Local radio has the same impact as a newspaper. While network radio has suffered from the inroads of tv, especially at night, it is potentially as powerful as ever. I think advertisers have underestimated the importance of multi-set and out-of-home listening. But they are beginning to realize their importance. . . We do not consider radio a supplementary medium. . ."

**Media and copy?** ". . . The agency attaches a great deal of importance to copy. More and more we buy according to the kind of message we are trying to put across."

**Air audiences?** ". . . We try to pin down specific audiences for radio clients. It's getting easier to do this with radio. Take an auto client of ours who wanted to put across a safe-driving theme. What better way than to buy early-morning and late-afternoon

radio to reach men driving to and from work? . . ."

From my conversations with Barrett and others in the media department, I found a general inclination to turn thumbs down on media comparisons—especially of the cost-per-1,000 kind. BBDO mediamen believe each medium exists because it does a certain kind of advertising job well and because it has certain advantages. A medium is picked not because it reaches the greatest number of people at the lowest possible cost but because it reaches the greatest number of *right* people at the lowest possible cost.

Though the cost-per-1,000 measurement offers a certain security in that it is something the media buyer can put his finger on, BBDO resists the temptation in favor of a more difficult kind of measurement: that of influence.

The network group in the media department consists of six beside Frank Silvernail and Tucker Scott. There are also two secretaries who sometimes are called upon to pitch in on the time buying chores.

Silvernail told me the problem of clearing time on radio networks is sometimes almost as hard as clearing time on tv.

"I've been told by station men," he said, "one reason for the situation is this: When a new tv station comes into a market, local advertisers get very excited and begin buying time right away. After a while these advertisers find that tv costs are too much for them. But they've been bitten by the broadcast bug and so shift over to radio. When a radio network advertiser begins clearing stations he finds a lot of time slots tied up by local people."

The growth of tv and the complications caused by uhf have made network planning and buying a complex, time-consuming task. The network group not only keeps close tabs on station facts but tries to learn as much as possible about station personnel, such as managers, to get some indication of what policies the station will pursue in its drive to attract audiences. Often, new station personnel call on BBDO people for advice. The network group makes up bulletins on the changing patterns of tv, network lineups and time clearance analyses to send to account men. Grace Stewart, a buyer, screens new tv stations, works with re-

search people to check overlap and the soundness of the station's figures on coverage, audience and uhf conversion.

\* \* \*

**Well-tempered brainstorm:** In his book, *Applied Imagination*, Alex Osborn points out ". . . the creative power of the individual still counts most. . ." but adds in a later chapter: "Properly organized and run, a group can be creatively productive to an extraordinary degree."

Osborn has in mind particularly the brainstorm sessions, which he first organized at BBDO in 1939. While there

is very little in the way of rules for such sessions, Osborn laid out four basic guides:

"1. *Judicial judgment is ruled out.* Criticism of ideas must be withheld until later.

"2. *'Free-wheeling'* is welcomed. The wilder the idea, the better; it is easier to tame down than to think up.

"3. *Quantity is wanted.* The greater the number of ideas, the more the likelihood of winners.

"4. *Combination and improvement are sought.* In addition to contributing ideas of their own, participants

## Interested in the BIGGEST Radio bargain in New England?

Then try WICH the 250 watt Goliath in Eastern Connecticut.

**WICH** delivers a whopping share of the radio audience morning, noon and night.

**WICH** is in the heart of a population coverage of 206,580 souls.

**WICH** is in a retail sales area totalling \$258,209,000.

**WICH** has 368 FIRSTS in a survey of 378 quarter hours in its coverage area.

*Here are more statistics:*

### CONLAN SHARE OF RADIO AUDIENCE

MON. thru SUN.	WICH 250 w.	B 50,000 w.	C 50,000 w.	D 50,000 w.	E 50,000 w.	F 250 w.	ALL OTHERS
6 a.m. - 12 Noon	39.4	19.2	10.5	9.6	7.8	5.9	7.6
12 Noon - 6 p.m.	38.1	16.1	17.2	6.4	9.2	4.5	8.5
6 p.m. - 10:15 p.m.	30.9	18.2	22.0	7.3	8.0	6.2	6.7

WICH is one of the three most powerful local channel stations in all New England

# WICH

NORWICH, CONNECTICUT

Call our representative, Grant Webb at Murray Hill 8-4254. He'll be glad to give you the detailed facts.

should suggest how ideas of others can be turned into better ideas; or how two or more ideas can be joined into still another idea."

Rules are a slave, not a master at BBDO, so the brainstorm session I attended wasn't exactly typical. Art Bellaire, who was running the session, explained to me:

"We had been holding brainstorm meetings on a variety of problems revolving around radio and tv commercials almost every day from August until last month. We've gotten hundreds of ideas out of them. Now we're not holding them so often—just tying up some loose strings, you might say. While we usually don't criticize ideas at a session, at this point we are doing so."

I asked Bellaire how a "wide open" session operates.

"Well," he said. "You get a group of people sitting around a table. The leader of the discussion explains the problem at hand. There's a secretary to take down all the ideas suggested, good or bad. That's about it. The people just throw out ideas. Sometimes you may get 10 completely different ideas, one right after the other.

At other times, someone will suggest an idea and others will keep on improving or adding to it. Sometimes someone completely unfamiliar with the problem will be invited so we get a fresh approach."

My price of admission to the brainstorm session was a promise that nothing confidential would be revealed and that no names would be mentioned in connection with suggestions. The latter precaution was imposed because of the fear that those present would either be inhibited by my presence or would be just the opposite. That is, there might be a tendency to show off. The meeting was held in the screening room.

Since a good deal of the session had to do with confidential matters, it cannot be reported in detail. Some facts, however, may be of interest.

The group was brought together to discuss tv commercials for the De Soto Groucho Marx show, *You Bet Your Life*. One of the problems discussed was how to identify the star of the show more closely with De Soto dealers.

Besides Bellaire and a secretary, there were about a dozen people present. Among the group was Si Costa, a copy group head who worked on De Soto print ads. Most of those present, however, did not work on De Soto at all. This cross-fertilization of ideas that results from such mixtures of people is one of the characteristics of the BBDO brainstorm sessions.

Bellaire started things off by explaining the problems. Then two De Soto recent commercials were shown on the screen. As soon as the lights went on, the ideas started flowing. In the beginning suggestions hewed closely to the commercials just seen. As the session warmed up, new paths were charted.

There was nothing hectic about the meeting. Nobody got up and waved his arms about in excitement. All hands were relaxed and there was no problem of six or seven speaking at one time. At one point, Bellaire brought the discussion back after it had wandered off into point-of-sale material. When an idea that had been mentioned at a previous session was brought into the discussion by someone who had not attended, Bellaire mentioned the idea was not new and the meeting quickly turned to explore new avenues. However, Bellaire also asked the group two or three times

not to be too negative.

The session lasted a little less than an hour. When it was over I counted the number of suggestions I had listed. There were 22.

\* \* \*

**BBDO first in billings?:** SPONSOR figures on total agency billings last year (as reported in the 28 December 1953 issue) put BBDO third in total billings among all agencies. J. Walter Thompson was first with \$161 million, Young & Rubicam second with \$140 million. The JWT and Y&R figures include international billings, of which BBDO has none.

Fred Manchee, treasurer as well as executive vice president in charge of operations at BBDO, said he thought it safe to say the agency's billings topped Y&R's U. S. billings. He told me with a smile: "I've heard it said that our billings were greater than J. Walter Thompson's U. S. billings. I'm just telling you what I heard.

"Anyway," said Manchee, "who would want to be first? There'd be no place to go."

Manchee also told me:

Nine clients spent more than \$1 million on air advertising last year.

About half of BBDO's clients bill less than \$350,000.

The agency has added 57 clients since the end of World War II.

Since the war 50% of BBDO's increased billings has come from the growth of present accounts.

Total magazine billings last year were \$40.8 million.

Total newspaper billings last year were \$29.1 million.

And here's how radio-tv billings have grown in recent years to reach the \$49.5 million figure last year: 1948, \$20.0 million; 1949, \$23.8 million; 1950, \$29.7 million; 1951, \$37.5 million; 1952, \$41.3 million.

Fred Manchee, treasurer as well as executive vice president in charge of operations, holds reins attached to a wide variety of service groups. He might be called the executive vice president in charge of services. While about half of BBDO's advertising (in terms of billings) is handled out-of-town, about three-quarters of its advertising (in terms of billings) depends on services based in BBDO's New York headquarters.

Under Manchee is the media department, marketing, merchandising and research; finance, office management,

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



personnel, print advertising production and forwarding. He assumed the post of treasurer after the death in November 1952 of Robley Feland, an old-time BBDO'er. (Feland joined the George Batten Co. in 1910 and during his heyday as a copywriter had 12 ads in a single issue of the *Saturday Evening Post*.)

It was under Manchee during the '40's that the marketing and merchandising activities of BBDO assumed greater importance as the agency was making its successful bid to convert itself from a heavily institutional advertising agency to a packaged goods house. Now in direct charge of research and M&M is Vice President Lyle Purcell. Under him are two supervisors, Neal E. Tonks, in charge of the marketing department, and Paul E. Mathias, in charge of the research department.

**Marketing:** BBDO's marketing services are widespread and the agency goes to extra lengths to urge advertisers to use them. The scope of these services can only be suggested by this summary: (1) promotional planning and programing, (2) trade calls and contacts, (3) sales or buying incentive programs, (4) packaging, (5) drug "rack" operations, (6) Negro markets, (7) retail store audits, (8) publications and trade relations, (9) presentations to college graduate and undergraduate groups and (10) sports contact.

**Research:** The department is divided into four parts—consumer, radio-tv, copy and sales and media. The consumer research section gets information from three panels, the National Panel of Consumer Opinion, a 3,000-family cross-section of U. S. population; the Onondaga panel, made up of 1,000 families in Syracuse and Onondaga County, N. Y., and a panel made up of BBDO's more than 1,700 employees. Radio-tv research evaluates information from eight services to which the agency subscribes.

Except for special jobs, marketing and research facilities are free to clients.

Manchee is closely involved with research. He said his prime extra-curricular activity was his job of vice chairman of the Advertising Research Foundation. Regarding the soon-to-be released ARF report, "Recommended Standards for Radio and Television Program Audience Size Measure-

ments," Manchee said:

"The Deckinger committee report will do more than just shed light on the differences in rating systems. It will enable agency men to understand better why two different research groups get two different ratings for the same program. You can over-emphasize these differences. I think the main purpose of research is to measure trends, anyway. You'll find a good degree of correlation among various research groups when trends are measured.

"I think it terribly important to measure auto listening. The lack of such measurement tends to underrate radio. True, it is expensive to measure considering it gives you a fraction of the radio audience. I suppose for practical, economic reasons auto listening will have to be measured periodically. I would like to see multi-set radio figures for the home kept up to date as much as possible, but here, too, the ideal has to be brought to earth and practical economics taken into account."



## DELIVERS

### BIG, BOOMING, RICH NASSAU COUNTY

**POPULATION** 966,841 140% increase since '40

#### BUYING INCOME

Total ..... \$2,046,485,000 Greater than 17 states  
Per Family .. \$ 7,582 4th among U.S. Counties

**RETAIL SALES** \$1,003,784,000 Greater than 14 states

Food Store .. \$ 287,760,000 14th among U.S. Counties  
Auto Store .. \$ 176,988,000 22nd among U.S. Counties  
Household .. \$ 55,045,000 21st among U.S. Counties

Sales Management, May 1954

**WHLI** has a larger daytime audience in the Major Long Island Market than any other station. (Conlan '54)

Represented by Rambeau

- STRONG LOCAL PROGRAMMING!
- ADVERTISING ACCEPTANCE!
- COMMUNITY RECOGNITION!

**WHLI**

AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.  
PAUL GODOFSKY, Pres.

*the voice of  
Long Island*

Manhee started with BDO in 1926, fresh out of Princeton's summer placement bureau. Regarding his rise and BBDO's policy of promoting from within, he said:

"There are two ways of getting good people. You can get them from your own organization, or you can get them from outside. Both methods have their advantages. But it's not good to mix them. I think our record shows that our policy has been good for the agency. Our clients seem to like the way we operate. The average tenure of service of BBDO accounts is 12 years."

\* \* \*

**How BBDO gets new clients:**

"When it got out that we were getting Campbell soup," said Dave Danforth, "at least 50 well-known agency people wrote in explaining why they were the only ones in the world who knew how to sell soup. It was the same when we got the Lucky Strike account about five years ago. It took us two or three weeks to staff the Campbell account. We hired only one outside man."

The executive vice president in charge of client relations gave a short shrug. "Why should we hire outside men when the client picked us because of our brains? A new man takes time to break in. He has to orient himself. Obviously some of the men who wrote in were not happy about their jobs. Maybe they were in dead-ends, faced with some kind of office politics or some other personal reason.

"People like to work for BBDO because we're considered a hot agency. We've been in business more than 60 years and we'll be in business 60 years from now. We have stability. We're not dependent on any one account. We have a big variety of accounts. We're getting heavily into packaged goods but we're still open for many lines in the food and drug field. We have no toothpaste, no motion picture account. I'm not saying we'd want a motion picture account. But I want to show there's lot of room for us to expand even more, even though as an agency grows it cannot use products competitive to its present clients."

Danforth ran down the 1953 billings percentages by product category. Packaged goods represented 54%. Under that 54%, it was broken down as follows: food, 11%; beverages, tobacco and candy, 19%; drugs and cosmetics, 7%; jewelry and clocks, 4%; publications, 3%; department stores, 3%; miscellaneous, 7%.

In the category "other consumer goods," the total came to 28%. Under that 28% the breakdown was auto, 12%; insurance and finance, 2%, home appliances and furnishings, 10%; transportation, 2%, miscellaneous, 2%.

The non-consumer and institutional category, once BBDO's strong point, totaled 18%. That includes U. S. Steel, du Pont, General Electric, among others.

"In a way," said Danforth, "De Soto can be considered under the packaged goods category. So can appliances, like Crosley.

"How do we go after new accounts? Well, we avoid speculative presentations. We talk facilities, experience. We show case histories and urge the prospective client to talk to our customers. We show BBDO commercials, the cheap ones, the expensive ones, the institutional ones, the hard-sell ones. If the account really gets serious, he can talk to the people who will work on the account. That's important. That's something we couldn't do if we hired outside people after we got the account. But we don't have a new business department."

In the New York office alone, Danforth has 20 account groups, each under a supervisor. Du Pont, Campbell, Lucky Strike are account groups by themselves; otherwise, the supervisors average about three accounts in their groups. Under the supervisors are account executives, junior account executives, copy art and production contacts, etc.

"Du Pont is real big account," said Danforth. "There are 35 different product advertising budgets and du Pont wants a written plan on each one every year. The advertising plan on synthetic fibers alone—Nylon, Dacron and Orlon—was 400 pages long. We turn out for du Pont 2,600 individual ads in 600 publications every year. That's just for print. That's about 10 ads every working day."

I remembered Claire Hanlon telling me about du Pont's campaign on NBC

TV's show *Home* and decided I'd take a look.

\* \* \*

**At "Home" with du Pont:** I walked into *Home's* world of bewildering gadgetry early in the morning of 4 May. *Home's* home is large, circular studio described by a perimeter of blue curtains and blue canvas. There was a complete Crosley kitchen in one corner, some mysterious machinery hanging from the ceiling, four Necchi sewing machines scattered around, a toy phonograph, a gardening box, Arlene Francis and a lot of cameras and people.

I sidestepped a cart of what looked like deviled eggs being wheeled around. (I found out later they *were* deviled eggs.) On the other side of the cart I found Claire Hanlon talking over a Nylon commercial with BBDO'er Marge Fowler, who wrote it.

"This is a fashion and home furnishings commercial," Miss Fowler explained. "We're advertising men's, women's and children's clothes made from Nylon; also, Nylon sheets—these are new—and Nylon rugs and curtains."

We walked over to the set for the Nylon commercial. There was a bed with its covers neatly folded back, displaying Nylon sheets. The most interesting part of the set was a large up-ended black box with Nylon products attached on all four sides and black-board-type cartoons drawn on it. The box was hung from an hydraulic rig—called a "spiral pickup"—which not only moved the big, black box up and down but revolved it.

Also on hand to watch the commercial were Robert Zintl, du Pont ad manager for Nylon; Jock Elliott, account executive for Nylon; Russ Hoban, BBDO tv artist, who designed the set, and Russ Norris, also from the agency. Norris said he was a sort of market and fashion expert on Nylon, but, like many BBDO'ers, was rather hazy about his title. He explained he was concerned with the end uses of Nylon and with what was going on in the fashion and home furnishings markets.

Elliott briefed me: "Du Pont doesn't sell the products we're advertising. It sells yarn to manufacturers, who turn it into various kinds of products. But du Pont is interested in expanding the uses of Nylon. This is the first in a series of 13 commercials which will



MORNING AND AFTERNOON  
JOHNNY SHAW  
SPINS THE GOSPEL RECORDS  
FOR THE MID-STATE  
NEGRO AUDIENCE  
VIA  
**WSOK**  
NASHVILLE, TENN

run into June. This is a new campaign for Nylon, so far as air is concerned. We've had ads in fashion and women's service magazines and some Nylon advertising on *Cavalcade of America*. But this stuff on *Home* has a more direct consumer approach than the *Cavalcade* commercials. I'm not talking about Nylon stockings now. I'm talking about the newer end uses of Nylon like sheets, curtains, men's slacks and so forth."

We went into the control booth as Miss Francis began rehearsing the Nylon commercial. The BBDO people crowded in behind three NBC men seated in front of a line of nine monitor screens. Miss Francis was talking about the different uses of Nylon. "... like this beautiful dress I'm wearing. (SHE STANDS UP AND MODELS DRESS) It's a Nylon mat jersey—one of the very newest fabrics of du Pont Nylon. (DISSOLVE TO SPIRAL PICKUP WITH LINGERIE DISPLAY: NIGHTGOWN AND BLOUSE.) And then, of course. I've discovered Nylon in so many different things beside beautiful lingerie and blouses. . ." (DISPLAY REVOLVES TO REVEAL LITTLE GIRL'S PARTY DRESS AND BOY'S SHIRT AND PANTS)

Garth Dietrick, one of the directors of *Home*, gave terse directions to the cameras: "Dolly up; go back; switch now; dissolve to number three (camera)." As the spiral rig began revolving, Dietrick called excitedly, "Slow it down! Slow it down! What's the matter? It's going too fast!"

"We had a lot of trouble with that thing yesterday," Miss Hanlon whispered in my ear. "I thought they finally set the right speed."

Miss Francis stopped talking and on a monitor screen I could see her looking around inquiringly. A man came into view on the screen. He had no mike and bent down to talk into the mike around Miss Francis' neck.

"Garth, the speed is set on the spiral pickup," he said.

"Can't you slow it down?" asked Dietrick.

"Somebody will have to climb up on the rafters and fix the gauges," said the man talking into Miss Francis' mike.

"Well, O.K. then."

"Shall we do it now?"

"Well, we have to get this thing rehearsed," said Dietrick.

While the speed of the spiral pickup was being adjusted, Elliott showed me around the studio. He pointed to a large, blue metal box suspended high over the studio. "That's the rain machine. It also makes fog and snow. On order. I think they use ice cubes." High over the middle of the studio was a long metal arm. "It's called a 'monkey arm.' They're going to attach a tv camera to it. It'll be remote controlled. There are still a few other things here not finished. There will be elevators all over the place. The

center of the floor will come up, for example."

After the spiral pickup was adjusted, the commercial rehearsal continued without a hitch.

"Well, that's it," said Elliott. "Looked good."

"I've got to run," said Miss Hanlon. "I have to pick up three garters for a stocking display tomorrow. The garters will frame the denier number of the stockings. Gee, there are so many details to a tv commercial!"

\*\*\*

# WDAY

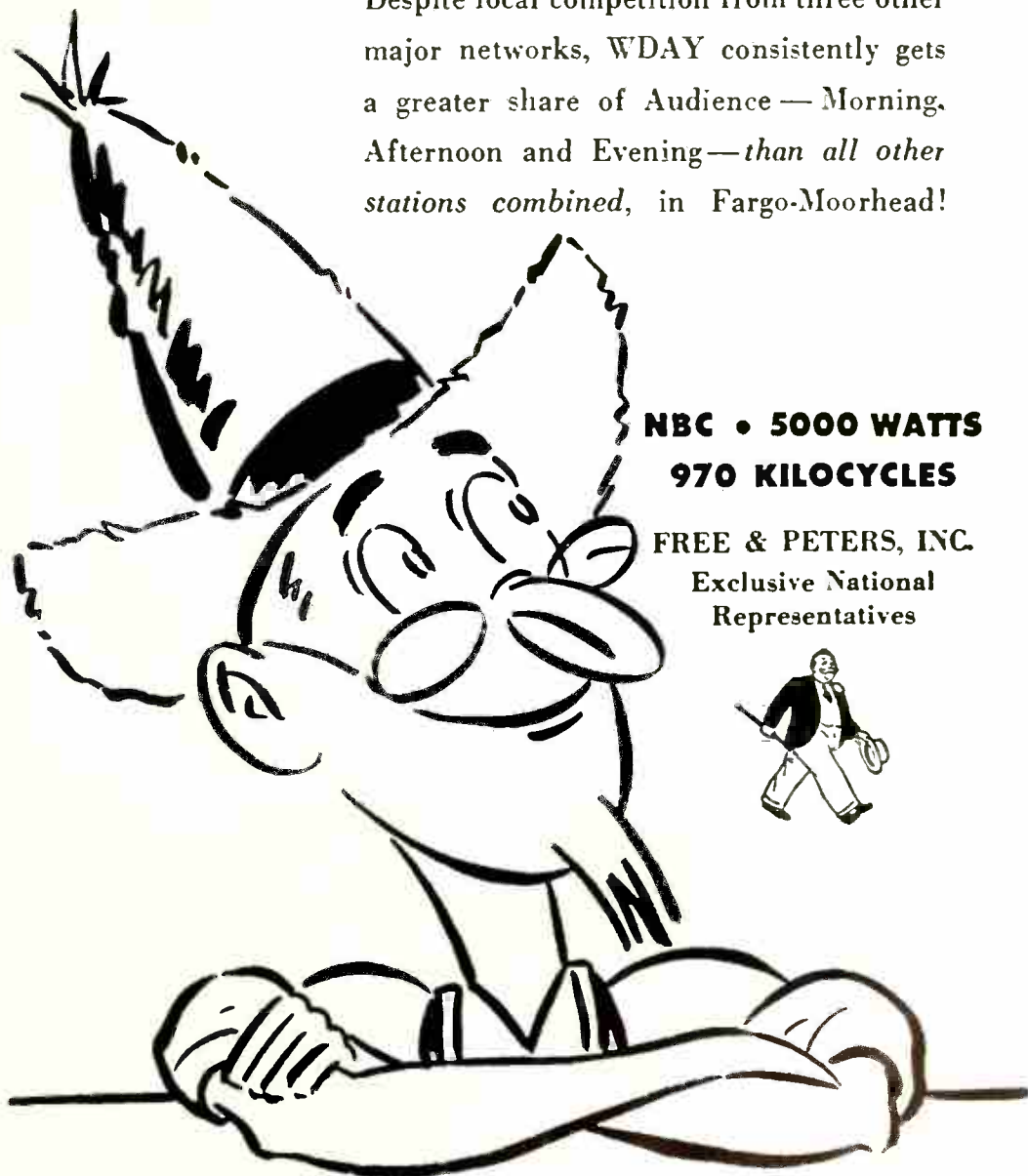
(FARGO, N. D.)

## IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience—Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!

**NBC • 5000 WATTS  
970 KILOCYCLES**

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



## MEDIA STUDY

(Continued from page 37)



Mr. Maurer

A lot of time has been spent on the evaluation of media. Now that you have it evaluated, how do we use it?

Let's just stick with one phase of this. Should we buy all of our advertising on a national basis; should we buy it all on a local basis, or should we buy some of each?

For many years the biggest part of the Wildroot budget has been spent nationally. We, like everybody else, I believe, have had some difficulty in lo-

4.

*Wildroot found  
one ad budget  
wasn't enough*

calizing our national advertising. We also had the problem of trying to determine how much we should spend, or could spend, in each of our local markets, and we felt sure that in some markets we were overspending while in other markets we were underspending.

In an effort to analyze this situation we broke the country down into 100 markets. We did this by county definition (you will see in a minute why), and there was no overlapping. This job took hundreds of man-hours because we had to be sure that we could trace our sales with a reasonable degree of accuracy in each of these 100 markets every month.

When the 100 market breakdown information was finally completed, we were able to do just this—gather sales figures on a monthly basis for each of the markets. At this point, we broke down our advertising expenditures into each of these 100 markets. This was possible, because, as mentioned above, we set it up by county definition.

As you know, all newspaper and magazine circulation is available by counties, and the radio coverage was carefully figured out by the use of radio coverage maps and B.M.B. figures. The other media—such as car cards, billboards, college newspapers, and so on—fell into the local market picture.

After this was completed, it became clear that the only way that each of the 100 markets could receive its fair share of the Wildroot advertising dollar was to have two advertising budgets: one for national advertising and one for local advertising. Further analysis of the problem encouraged us to try and employ the strictly local concept. We started this in September 1953 and our budget for 1954 is 89% local and 11% national.

Here is what has been accomplished:

1. For the first time we have been able to give each of our 100 markets the proper allocation of advertising dollars.

2. The advertising presentation used by each of our salesmen is strictly local, and this is something they like very much.

3. The dealers like it and tell us that their salesmen have been able to make better use of our material than ever before.

4. The Wildroot management likes it because we have shown substantial sales increases each month since this plan went into effect.

Right now, we are working on a fur-

ther refinement which looks very encouraging. By employing a group of factors, we are able to set up potentials for each of the 100 markets, and we are now firmly convinced that we will be able to come closer to the answer that everybody in advertising has been seeking, for years. That is, just where does the law of diminishing returns set in?

The above has not been written to deride national advertising. I am merely trying to point out that when we look at the problem on a market by market basis, it becomes apparent that a combination of national and local advertising is the only thing that makes sense.

**J. WARD MAURER**  
*Director of Advertising  
Wildroot Co.  
Buffalo*



Mr. Harrington

5.

*Out-of-home  
radio audience  
often overlooked*

In the past 18 months there has been a strong swing to more use of radio and television advertising by our dealers in their local advertising. Recently the dealers' use of radio has continued upward, while local television has declined.

My observation is that a balanced combination of television and radio at the local level is extremely effective; tv to demonstrate a feature of the product or dealer's service, radio to reinforce the urge for immediate action. It is my opinion that radio produces more store traffic dollar for dollar than television.

I don't think media men give enough consideration to the out-of-home radio audience, probably because there are no audience rating figures available.

There are some 28 million automobiles with radios, and if you try to go anywhere on Sunday you will swear every one of them is on the road. We recently bought a Sunday afternoon sports round-up program on the Mutual network especially to catch this huge rolling audience, plus the portable sets at the beaches and other Sunday recreation spots.

We recommend radio to our dealers between the hours of 7 to 9 a.m. and

**MINOT TV\***



"Ear" you forget!

**52 COMPLETED ½ HR.  
SITUATION COMEDIES**



**FIRST RUN AVAILABLE IN  
YOUR LOCAL AREA NOW!**

\*Sold in Association with MPA & United Films Service

5 to 7 p.m. weekdays to reach the automobile commuting audience, as well as the at-home morning audience while people are dressing and eating breakfast and the evening audience before the big tv shows come on.

**RALPH H. HARRINGTON**  
Advertising Director  
General Tire & Rubber Co.  
Akron



Dr. Dichter

**6.**

*10 questions  
to consider after  
buying time*

The headaches begin after you've bought time on radio and tv. However, it needn't be that way. If the entire team involved in the time-buying operation—from ad manager through agency executives and media people—were to get the answer to 10 basic questions, the entire purchase-and-use process would be simplified and made more efficient.

1. *What are we really trying to say?* Do we expect the consumer to "go out and buy" right now? Do we expect the shopping process—such as the purchase of an appliance or automobile—to take some time? Do we expect the consumer to think about us when, as and if he is going to buy? Do we want to develop a hunger in the consumer for our product?

(Check the answer for the initial guide as to whether you want or need a saturation campaign, programing and so on.)

2. *How do we really feel about the product we are selling?* Do we want to talk about the pleasure the consumer will have in using the product? The thrill of purchasing the product? Do we feel our product is necessary for the well-being of the consumer? What do we think the purchase and use of the product will do for the consumer?

(We start to shape the frame of reference for the commercial. We can make effective decisions if we know what the product really does for the consumer—psychologically as well as materially.)

3. *What kind or what kinds of people are we selling?* Are our customers buying the product because it gives them a feeling of security? Power?

# FIRST

## IN RADIO!



# FIRST

## IN TV!



**in Wichita Falls  
★ Texas!**

**CBS AND DuMONT  
TELEVISION NETWORKS**

*Wichita Falls Television, Inc.*

Social status? What are the different needs of various kinds of people who are our potential customers?

(Instead of just accepting the fact that our product sells to women, men over 40, and so on, understanding of the psychological types of our customers enable us to select just the right mood for the commercial as well as the kind of time segments we want to buy. It helps us make creative decisions instead of run-of-the-mill decisions that may give us only run-of-the-mill results.)

1. *What does the consumer think*

*about when he decides to buy our product? Does he recall "Mom's ice cream"? Does he associate the product with the pleasures of the future? Is he looking for something sleek and modern? Is he worried when he purchases a product like ours? Is he confronted by conflicting claims that he cannot evaluate and therefore faced with the "misery of choice"?*

(By understanding the kind of promise we have to make to the consumer in relationship to our product, we also know the kind of promise the consumer will believe. This involves not only the

commercial itself but decisions as to whether to buy an individual program, use participating shows or to buy spots—and where all these should be located.)

5. *What might interfere with the buying of our product between the time we deliver our sales message and the time purchase takes place? Is the consumer likely to hear or see a lot of other commercials of competing products? Are the other appeals as good as or better than ours? Is our concentration giving us the "last election eve" broadcast so that we are most effective before the moment of purchase? Is there a psychological link between the commercial (and program) and the sales apparatus at point of purchase?*

(Here we test the commercial for three basic criteria: [a] degree of consumer involvement in the commercial; [b] degree of positive emotional reaction developed; [c] degree of mental rehearsal of purchase and use developed.)

6. *What have we got that the competition hasn't, taking into consideration that their product may be as good as ours? What are the special attributes of our product and brand personality? Does our brand name have special significance? Do we develop a greater feeling of trust and sincerity than other products?*

(In addition to affecting copy and plans board, the answer to this question provides insight into the type of adjacencies that are desirable or undesirable. All this comes under the heading of "protecting the investment." You have to be sure that you are really selling from strength, either strength you already possess or can acquire through program and station association or through the type of commercial used.)

7. *How can we make certain that the consumer will not confuse our brand with a competing brand that spends as much as or more than we do? What have we done to prove that we understand the consumer better than do others? Have we really separated our product, psychologically speaking, from others in the field? Do we really know where we stand in the consumer's rating of products? Do we know whether we want to break the "conditioned reflex" that associates the type of product mainly with the first ranking brand, or do we want to fight off the efforts of others to displace us*

for quick, easy reference  
to your copies of  
**SPONSOR**  
get the durable new  
Sponsor binder

looks like a million . . .

costs only

**\$4.**

**SPONSOR**

40 E. 49th St.  
New York 17

- \$4 one binder  
 \$7 two binders

*Please send me Binder holding 13 issues and bill me later.*

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

if we are the first ranking product?

(Research has shown that you may be selling the other fellow's brand if you are not aware of how the consumer feels about other brands in your field. Similar commercials, similar programing and so on naturally tend to confuse the consumer in favor of the leader. The key to individuality is not just being "different" but being correctly different. For instance, a second ranking product might actually ask the consumer to join in the fun of discovering "our" brand.)

8. *Do we make our product sound like all the consumer wants it to be?* Does it meet his "level of expectation"? Do we come "dressed up" in the manner expected of us?

(There is a "level of expectation" of media, time, program and product. By understanding the mood and the consumer's appreciation of your intention as shown to him by what you buy, we enhance the sales message. Many a good commercial has lost effectiveness because it was placed in the wrong spot.)

9. *Are we missing anybody because of the time chosen or the kind of com-*

*mercial used?* Are we mistakenly limiting our market? Are we aware of all the different kinds of people who buy our product?

(The revolution in marketing needs to be recognized in the use of air media. Food packers now know that men participate in family shopping—often spending more than women because they buy delicacies and foods the woman would not dare to buy for fear or being accused of wasting money. In a study for an oil company we found women represented an important market for gas and oil. In selecting shows and time slots, be sure you are not "including out" portions of the market that may be of value.)

10. *Does the program selected or the time chosen for spots build the mood for the commercial?* If your product is in the self-indulgence category (soft drinks, cigarettes, for example), is your audience in the mood to "let itself go"? If you are a personal security product (soaps, cosmetics), is your audience in the mood to be concerned about itself?

(Too often spots and programs are bought on the basis of ratings rather

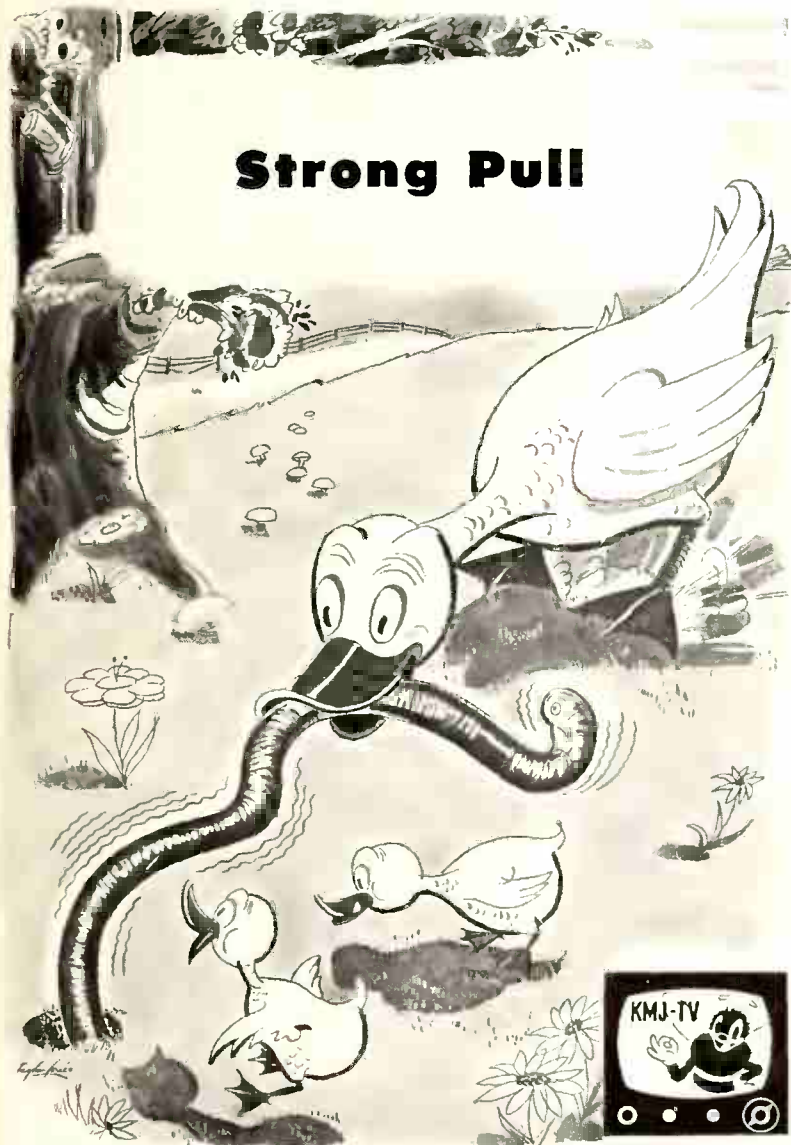
than on the basis of the mood required to sell a product. We have seen lower-rated shows do a better job for a sponsor than a previous show that had a higher rating because the new audience was more receptive to the commercial. While ratings offer a sometimes useful guide, it should not be the ultimate one. For instance, a program that offers a "community feeling" might be better for drug products where there is a high degree of personal contact between the druggist and customer than a higher-rated, impersonal network program broadcast into the area from another city.)

Getting the answers to the above 10 questions may tell you whether you want to use the "hard" sell or "soft" sell, the big claim or the little claim, the sincere announcer or the animated approach. It will also serve as a realistic guide to the budget makers and timebuyers and provide standards-in-depth on which to base time buying decisions.

**DR. ERNEST DICHTER**

President

Institute for Research in Mass Motivations  
Croton, N. Y.



## Strong Pull

... keeps viewers tuned to

# KMJ-TV

FRESNO • CHANNEL 24

the FIRST TV station in  
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. *KMJ-TV is your best buy in the Valley.*

*Paul H. Raymer, National Representative*

# SUMMER TIME

IS

# SELLING TIME

IN COASTAL CALIFORNIA

- ★ More People
- ★ More Money
- ★ More Sales

KEY-T covers California's largest single station market with programming from all 4 major networks

CBS ★ NBC  
ABC ★ DU MONT

LOW COST PER  
THOUSAND

LARGE UNDUPLICATED  
AUDIENCE

BEST OVER-ALL  
PROGRAMMING  
IN AMERICA

THE KEY  
TO COASTAL  
CALIFORNIA

**KEY-T**  
channel 3

Video power 50,100 watts  
Audio power 25,100 watts  
Antenna 4,211 Ft. above sea level

Represented Nationally by  
GEORGE P. HOLLINGBERRY  
COMPANY

# KEY-T

## ADVERTISING 'HUCKSTERS'

(Continued from page 29)

or trickery or anything objectionable to the public for any other reason. Questions of fact are left to government bodies and the Better Business Bureau.

You are never identified to the agency whose campaign you complain about. And what the agency does about your complaint is its own business. No pressure follows from the 4A's. Many agencies, however, write to the 4A's to say the complaint led them to change the offending campaign. In other cases, August Nelson told SPONSOR: "The campaign may be withdrawn soon after but it's hard to say whether it had run its natural course or whether the complaint was a factor." Nelson is 4A's senior staff executive charged with responsibility for Interchange matters.

Six months ago the 4A's added this feature: Agencies which get complaints are offered the opportunity to get the individual opinions of a committee of topnotch agency people on the complaint.

Thus far agencies have elected to receive comments from the committee in seven cases of complaint. Five of the complaints were disagreed with by most of the 15 members of the committee. The two products where complaints were agreed with are a well-known toothpaste and a whiskey, SPONSOR learned. Complaints about these two were agreed with by the committee on an overwhelming basis.

Agencies which receive opinions from the committee are in effect getting free consulting service on whether or not their efforts are likely to offend the public. Opinions from committee members have been thorough and thoughtful," August Nelson says.

The 4A's stimulates cooperation with the Interchange by periodically mailing invitations to agencies to participate. Agencies which report they wish to cooperate receive monthly reminders to write in plus forms on which to list complaints. Individual offices of agencies participate separately. Within each cooperating office one executive is designated to make monthly reports to the 4A's.

Reports come in at the rate of 20-30 a month. Of these 15-20 are actually suitable for forwarding. You can get a better idea of the degree of activity among agencies from these

figures:

Agencies which belong to the 4A's have a total of 490 offices; 281 of these member offices or about 57% participate in the Interchange currently. There are 136 offices of non-member agencies participating.

If you are interested in helping the Interchange, you can do two very tangible things: (1) Find out if your office is receiving the complaint forms from Interchange. (2) See to it that everyone in the agency knows about Interchange and who has the complaint forms. To "merchandise" Interchange the 4A's has bulletin board posters like the Anderson & Cairns-produced piece shown at the head of this article. You can get these on request.

One agency several years ago came close to being asked to leave the 4A's following a series of Interchange complaints about ads for one of its clients. SPONSOR learned in conversation with admen.

The agency was sent so many complaints about the ads that it finally refused to receive them. Discussions were held in 4A's board meetings over whether the agency should be ushered out. It was decided instead to first discuss the matter with its executives.

After conferences with 4A's President Fred Gamble, the agency agreed to do its best to modify the offending ads. The agency made the point that it was not to blame for the type of campaign (it was dictated by the client) and that even if it resigned the account no change would follow in the offending campaign. Since the conference several years ago, there have been only a few complaints.

Bernard C. Duffy, president of BBDO, told SPONSOR in a forum conducted last issue that the agency in question had claimed "another 4A agency was ready to take the account" if it resigned it. "This excuse was accepted, and there was some merit to the excuse," said Duffy, "but you can see how difficult it becomes to consider throwing out other offending members. Any agency can offer the same excuse in the future" (SPONSOR, 17 May 1954, page 86).

David Ogilvy, too, feels this excuse is a poor one. "This excuse is like that of the man who says if I don't steal someone else will," he told SPONSOR. Ogilvy feels it's time stricter "sanctions" were imposed on offend-



ers, including "excommunication" from the 4A's.

The chairman of the 4A's this year, William R. Baker Jr., chairman of the board of Benton & Bowles, said this on the subject of removing 4A's members (in the previously referred to SPONSOR forum): "Speaking as an individual only, I think that we ought to consider being a little tougher on offending members of the 4A's rather than risking the loss of our fine associates who feel disturbed and chagrined at what a number of fellow members continue to do, in spite of earnest efforts on the part of our Association to correct the situation."

Fairfax Cone, president of Foote, Cone & Belding, told the 4A's meeting in April: "We have hucksters in our own Association and we should throw them out."

**The Better Business Bureau:** The only non-governmental organization which devotes virtually full time to policing national and regional advertising is the National Better Business Bureau. With a \$200,000-plus budget raised from membership fees paid by media, national and regional advertisers and other business elements, the Bureau is a formidable opponent of false advertising. (On the local level individual Better Business Bureaus function separately against retail and other local advertisers who get out of line.)

The Bureau concentrates on false claims in advertising and selling. If the public or a competitor complains, or if a staff member spots something suspect, the advertiser is asked to show proof of his claims. Most frequently advertisers quickly change their copy. Last year 211 advertisers voluntarily cooperated; only 15 refused. That's an average of 93 out of 100 cooperating. Facts developed in seven of the 15 cases were turned over to the FTC. Says the Bureau:

"Some indication of the importance of this work can be found in the fact that the companies involved expend more than \$300 million for advertising annually. They include 21 of the country's 100 leading advertisers."

Many advertisers and agencies work with the NBBB on a "preventive" basis. They come to NBBB to seek advice about propriety of copy claims in advance of broadcast or publication. During 1953 more than 400 requests were received from advertising

agencies for advance reading of copy.

Kenneth Willson, president of the NBBB, told SPONSOR: "Many advertisers or agencies come to see us when there is some doubt in their minds about a piece of copy. They want to know in advance if it conforms to our standards. Our standards encompass government rules as well since we make them in keeping with government precedents. We're familiar with government regulations and can help the advertiser live up to them."

Willson feels more advertisers and agencies could profitably work with the NBBB on this preventive basis. This is actually the approach the NBBB prefers. All of the non-government organizations which police advertising, in fact, prefer to work quietly and in a cooperative spirit with advertisers and agencies.

Because of its desire to foster close cooperative relations with advertisers, the NBBB never reveals the names of companies from which it has obtained voluntary cooperation in changing a campaign. But here are some examples of specific campaigns the NBBB has acted on with identification of the

advertisers omitted.

**Detergent:** After citing the advantages of his product, the advertiser added, "That's not just advertising talk." NBBB pointed out the damaging effects of such copy on all advertising, including his own. Copy withdrawn.

**Automobile:** A company used radio, tv, magazines and newspapers to advertise achievements of cars in an endurance race. "Since these claims were true only as to one division of the race, we requested that this fact be disclosed in future advertising, and the company cooperated," says NBBB. Two other auto companies made claims which were mutually contradictory but eventually withdrew the claims.

**Motor oil:** A leading manufacturer agreed to cancel a newspaper, magazine and radio campaign which "represented a guarantee as covering more territory than was actually the case."

**Ballpoint pen:** A manufacturer discontinued a series of newspaper ads which represented the particular pen as the only one "approved" by certain authorities "when NBBB investigation in several cities where this copy appeared indicated that the claim was

## Local interest?

### 10,000 Greater Worcester people visited or participated in local shows in last seven months!

Represented nationally by Paul H. Raymer Co., Inc.

# WWOR★TV

WORCESTER • MASS.

There's more to be seen on channel

# 14

contrary to the facts."

**Watches:** A company withdrew advertising its watches under a lifetime guarantee when the NBBB pointed out no company today "is in a position to commit its management of the distant future to irrevocable adjustment promises on which that management may later have to waltz."

**Cigarettes:** One company agreed to drop use of a "fear" theme which implied that smokers could use its brand without any possibility of harmful effects.

Another cigarette discontinued a campaign which implied the brand would have beneficial effects on digestion and not irritate the throat.

The NBBB has done more than work with individual cigarettes in its effort to raise standards of advertising. It also recommended a code for all cigarettes to follow in mid-December 1953. The NBBB published these standards "because of growing evidence that the general public bitterly resents the use of deceptive 'health' claims in cigarette advertising."

The NBBB believes there has been substantial improvement in the believability of cigarette advertising during

the past few years. Kenneth Willson pointed out: "The big three today are not using medical or scientific claims whereas several years ago all had campaigns based on some form of medical claim."

The cigarette code was developed by NBBB in cooperation with the committee on national-local advertising of the Association of Better Business Bureaus (which represents all the bureaus, local and national). Other jointly developed codes NBBB has published in cooperation with all local bureaus include recommended standards for automatic vending machine advertising and trade-in advertising of tv sets and major appliances.

When advertisers fail to cooperate with NBBB in either producing proof of claims or withdrawing them, the organization issues a bulletin to media and others. Bulletins are issued as a last resort only and after every other means of obtaining voluntary cooperation is explored. The bulletin which got the most attention in the recent past was the NBBB's blunt condemnation last February of a Chesterfield campaign. The campaign "implied that smoking Chesterfields, without qualification as to the health of the smokers, is not harmful," NBBB said.

Another recent bulletin of the NBBB covered the Garden Guild of America. This is a company which uses transcribed radio pitches a full program in length to get mail orders for what it calls the Rose of Shangri-La.

The rose in question is a shrub rose bush known botanically as *Rosa Multiflora*. It is a small rose with many blooms per bush. The Dept. of Agriculture has recommended it for use on farm land; it is *not* recommended for city and suburban home lots.

Nonetheless the Garden Guild built a mail order pitch around the imaginary discovery of the rose in the Himalaya mountains of China and its value as a garden rose. The copy is a collector's item for students of the rococo. Here's an excerpt to roll over your tongue:

"The Rose of Shangri-La . . . the very same rose discovered in a hidden village lost in the vast peaks of the Himalaya Mountains of China . . . a strange unusual rose unlike any rose ever developed in America . . . legend has it that it all started some time back when an American mining expedition suddenly found themselves trapped

and blinded by a raging blizzard in the treacherous peaks near the Himalaya Mountains of China. Their pack horses vanished in the 10-foot drifts of snow. A superstitious guide mumbled something about forbidden territories and ran off. And when all seemed lost, this small desperate group of brave adventurers suddenly rounded an icy bend in the mountains . . . as they rounded this bend . . . there before their unbelieving eyes they saw cradled in the mountains, protected from wind and snow what looked like a modern Shangri-La, thousands and thousands of rose bushes surrounding an entire village. . . ."

Other transcriptions from the same company give equally fantastic but completely different accounts of the "discovery." But the NBBB states "the Multiflora Rose has been known and used in this country for 90 years."

SPONSOR asked NBBB officials to comment on radio and television complaints in general. These were some of the reactions from Allan Backman, executive vice president, and Van Miller, the NBBB specialist in mail order advertising.

From Backman: "Tv is a relatively new medium. The people responsible for determining the acceptability of the advertising are not yet fully experienced. Their background is not yet adequate for judgment. Of course this is not as true for the networks—their carefully set up radio departments supplied personnel for tv. In general as the industry matures excesses will probably decrease.

"There seem to be more radio complaints now than there were before tv. This may be due to the fact that radio can't afford to be too choosy in selecting advertisers. Mail order, bait and switch and phony trade-in offers are more frequent in complaints about radio than in pre-tv days."

From Miller: "Mail order promoters are manufacturers of advertising. Usually they do not manufacture the item they are selling. It's harder to get them to live up to a code therefore than it is with the advertiser who belongs to one industry. We try to get the mail order promoter to live up to the code for the product he is selling. One problem we've had frequently is with the type of mail order item which is sold on radio through five- 10- or 15-minute transcribed 'talks.' Now



NOW, a studio in Kansas' largest metropolitan center . . . another convenience offered to advertisers by localizing shows and production for participation and dealer co-op., in the Lassen Hotel, downtown Wichita. Covers over 50% of central Kansas families. See your KTVH sales representative today.

CHANNEL 12



VHF 240,000 WATTS

CBS BASIC - DU MONT - ABC REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS



# RADIO RESULTS

1954 EDITION

Published by  
**SPONSOR SERVICES Inc.**

## 123 Case Histories

*More than ratings, more than popularity polls, more than coverage analyses—actual advertising results put the finger on the true value of an advertising medium.*

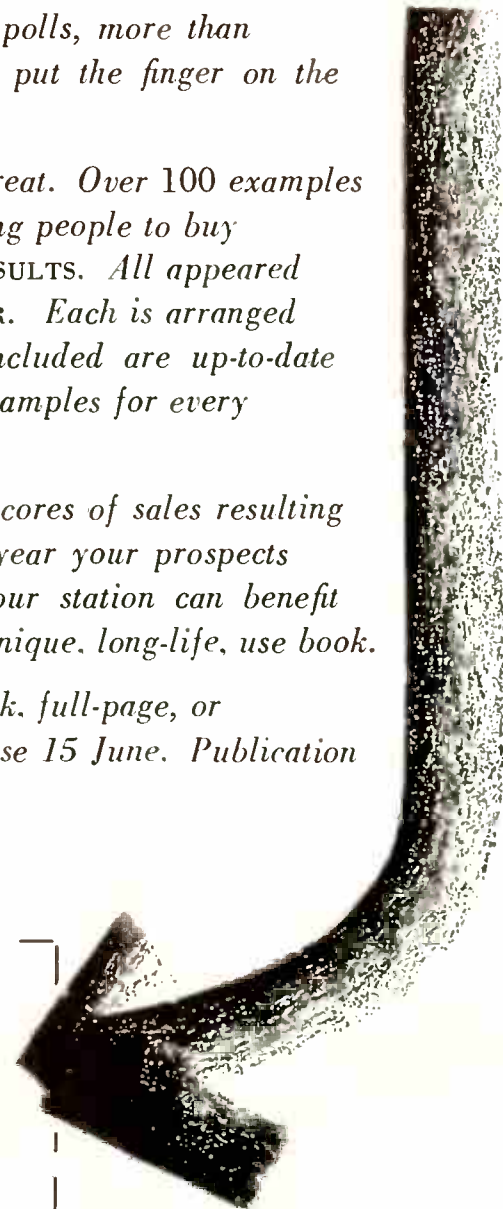
*Radio is great because radio proves out great. Over 100 examples (123 to be exact) of radio's greatness in moving people to buy are contained in the 1954 Edition of RADIO RESULTS. All appeared during 1953 in the bi-weekly issues of SPONSOR. Each is arranged by category, boiled down to the essence. Included are up-to-date national, regional, and local case histories—examples for every prospect you might hope to get in 1954.*

*Station salesmen and reps have reported scores of sales resulting directly from previous RADIO RESULTS. This year your prospects need RADIO RESULTS more than ever, and your station can benefit by tying-in with a positive ad message in this unique, long-life, use book.*

*The coupon below will reserve double-truck, full-page, or half-page for you. Final advertising forms close 15 June. Publication is scheduled for 1 July release.*

### PARTIAL CATEGORIES

- Automotive
- Banks
- Beauty Shop
- Books
- Clothing
- Dairy Products
- Department Stores
- Drugstore Products
- Farm Machinery
- Food
- Furniture
- Gas & Oil
- Home Appliances
- Insecticides
- Insurance
- Manufacturing
- Medical
- Real Estate
- Sewing Machines
- Soap
- Watches & Jewelry



**4 RADIO RESULTS** 40 E. 49TH STREET, NEW YORK 17, N. Y.

Reserve following space in the 1954 RADIO RESULTS.

Double truck	\$780	<input type="checkbox"/> half page (7" wide x 5" deep)	\$220
Full page	\$390	<input type="checkbox"/> third page (7" wide x 3" deep)	\$150

Apply my earned SPONSOR frequency discount.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Understand that I will receive 50 free copies of RADIO RESULTS if I use full page; 20 if I use half-page; 10 if I use 1/3

**Final Advertising forms close 15 June**

many of the mail order people bring us their copy in advance to go over."

Backman and Miller told how lack of concern with advance planning for advertising standards had hurt the growth of an entire industry. Soil conditioner advertising went hog wild recently, they said, due to claims of all the companies trying to crash into the field following success of a few pioneers. The NBBB tried to set up a standard-setting conference but failed. Finally the FTC stepped in and saw that standards were set. By this time the public had lost faith in soil conditioners, and the legitimate companies had lost headway with their products. The NBBB feels it all could have been avoided had standards for advertising been set early.

**Industry advertising codes:** Frequently when advertising ethics in an industry touch bottom, leaders of the industry will get together to restore decent conduct. They'll set up a code through their industry association which provides for minimum standards. These will cover attacks against competitors and how far product claims can legitimately go. Copies of

the code will then be forwarded to media to guide them on acceptability of advertising from members of the industry.

One of the latest to adopt a code is American Association of Nurserymen. The plant business has been troubled with misleading advertising, particularly by mail order companies like the Garden Guild. Recently the head of the nurserymen's association, Richard White, came to Fred Gamble of the IA's with the problem. Gamble made suggestions and they adopted a code which the IA's later forwarded to media for them.

The Better Business Bureau is a frequent "referee" in helping industries draw up codes. One code currently being worked on is for retail furniture sellers all over the U.S. This follows many complaints about the quality of heavily advertised low-cost furniture.

One of the industries which the National Better Business Bureau felt could benefit from a code was cigarettes. Cigarette makers, however, said they were afraid to band together for fear of anti-trust action; the industry had been subjected to government action which had left a lasting fear of cooperative activity. Accordingly the NBBB drew up a code and offered it to individual members of the cigarette industry (as mentioned above).

A code alone, of course, isn't enough. It has to have teeth. NBBB will act as any industry's impartial referee in enforcing a code. If you want further details, write to Kenneth Willson at NBBB, 405 Lexington Ave., New York, N. Y.

**The radio and television codes:**

The radio code of the NARTB was brought up to date early this year. It provides, like the more-often-mentioned tv code, for standards of advertising acceptance; desirable length of commercials; good taste.

All radio station members of the NARTB receive copies of the code, and it was adopted on the basis of agreement among members of a committee of broadcasters.

The tv code goes a step further in that tv stations must subscribe to the code's provisions before they can become eligible to display a seal of membership in the code. The seal may be withdrawn on indication members are not fulfilling their obligations.

Here are some tv code highlights:

"A commercial tv broadcaster should refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements."

Commercials featuring "statements by doctors, dentists, nurses or other professional people" should either involve bonafide authorities or be tagged as dramatized.

In Class A half-hour shows, commercial time should occupy three minutes only. Participations should be spaced five minutes apart at the least. Station breaks should be 30 seconds.

The tv code was in the public eye a few months ago when it insisted that dramatized commercials in which actors play doctors or dentists be labeled dramatizations.

The code has helped see television through an era in which it was severely criticized for low necklines even up to the halls of Congress. NARTB believes that while the code does not work perfectly it has a high percentage of adherence from subscribers.

The problem of compliance with good standards grows most acute where competition is greatest. Stations which badly need the business are most tempted to carry questionable commercials or to double and triple spot. The rationale is: "If we don't others will."

A network president told SPONSOR: "We reject copy only to see it used on stations." His remark is a reminder that the problem in radio and tv is local as well as national. With more tv stations coming on the air, with increased pressure on radio stations, more active campaigning for adherence to the broadcast codes is increasingly important. Said an agencyman: "And what about color? Think of the nauseating possibilities."

Despite the concern of advertising people, it's probable that the public is less conscious of advertising abuses than you might believe. The latest survey which tends to support this conclusion is by the Schwerin Research Corp. (see figures page 29). It shows, for example, that a majority of viewers rate cigarette tv commercials as "good" or "fair." Many admen would have anticipated a more antagonistic reaction.

*What's  
with  
Phoenix?*

★

**100,000**

**TV Sets Soon!**

★

**Somebody's looking!**

★

**LOOK AT**

**KTYL-TV**

Channel 12

NBC Affiliate

★

*Call Avery-Knodel*

To those fighting advertising's public relations battle, surveys which show the public is essentially friendly are sometimes cold comfort. Periodic eruptions of attempts to get anti-advertising legislation are warnings of what could happen.

Bills to limit tobacco and liquor advertising, for example, are up for hearings in Congress currently. Unconstitutional? Probably. Unpopular? Certainly. But assurance nonetheless that advertising's self-policing efforts are in the class of practical necessity. ★ ★ ★

## ROUND-UP

(Continued from page 57)

a KBS primary coverage map with KBS supplementary stations and a SPONSOR reprint ("How to reach small-town America," 22 March 1954). Accompanying the material is a letter from Edwin R. Peterson, KBS vice president, outlining advantages of using the network.

\* \* \*

A newly revised 27-page study of the Baltimore, Washington and Eastern Shore of Maryland Negro market is being mailed sponsors and agencies by WANN, Annapolis. The study gives income breakdowns, population, occupation breakdowns and other figures in "the \$250 million Negro market."

\* \* \*

Storer Broadcasting Co. has finished moving its national headquarters to its own three-story building in Miami. The new headquarters is designed solely for the administration of Storer Broadcasting—said to be the largest single broadcast entity apart from the networks. The building is located at 1177 Kane Concourse, Miami Beach.

\* \* \*

Friend-Reiss-McGlone Advertising, New York, announces that its radio and television department has increased its billings 500% in the past 12 months.

\* \* \*

New president of the Radio & Television Executives Association of New England for 1954-55 is Benjamin Bartzoff, executive vice president and general manager of WVOM, Boston. He has been in radio 32 years. Six years ago Bartzoff was one of the group who originally founded the association.

## SPONSOR ASKS

(Continued from page 55)

By IRA G. DE LUMEN, manager of cost control, CBS Television Productions, New York



Ira G. DeLumen

So much attention has been given to television extravaganzas, and their high talent and production costs, that it might not be amiss to remind ourselves of the other 95% of television, the regularly scheduled programs that you see week after week, carefully produced and budgeted—the custom-made jobs produced with assembly line techniques.

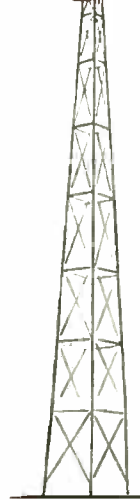
Production and rehearsal facilities, the so called "below-the-line" elements, which are considered by many to be television's major problem, are just as susceptible to quality control and cost control as any manufactured product.

To give the advertiser the most and the best production for his dollar, we have established at CBS a flexible assembly line procedure of entering requirements, designing, estimating, revising where necessary, building and procuring and delivery, which gives the advertiser control of quality and cost.

As with any assembly line, the timing of each operation is important. Maximum efficiency and economy can be achieved only when there is sufficient time to process the job in orderly fashion. Under these circumstances, we produce shows within the advertiser's budget, and give them an estimate of costs that for all practical purposes are actual costs. Naturally when requirements are received so late that it becomes a race with the clock to deliver on time, the effectiveness of our assembly line procedure is reduced. While we attempt to produce as economically as possible under all circumstances, the plain fact is that it costs more to do the job on overtime than on straight time. But given half a chance, and by that I mean requirements entered in reasonable time, and enough flexibility in requirements to use the most economical production elements including new effects which are being constantly developed, our production controllers can bring your show in at a low cost.



53



In A TOP MARKET



IT'S

**WKJF-TV**  
**CHANNEL 53**  
**PITTSBURGH**

Looking for an economical way to sell the rich 2¼ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

## OUTSTANDING PROGRAMS

Your Show of Shows  
Hallmark Hall of Fame  
Mr. Peepers—Kraft Theater  
Dinah Shore—Milton Berle  
Kate Smith—Boxing  
Bob Hope—TV Playhouse  
—and many others



NAT. REP.—WEED TELEVISION

RADIO STATION

# WSAZ

HUNTINGTON, WEST VIRGINIA  
SERVING 3 STATES

## SUCCESS

LATE NITE

Excellent Sales

Job for me...

(Sponsor Quote)

600

### T-SHIRTS

### SOLD

IN A TWO-DAY

PERIOD AND

### ADVERTISED

only

ON THE LATE SHOW



# WSAZ

## DELIVERS

## THE AUDIENCE!



National Representatives  
**THE KATZ AGENCY**

5,000 WATTS DAY  
1,000 WATTS NIGHT  
930 KC

# WSAZ



TELEVISION AFFILIATE  
**WSAZ-TV**

Represented by **THE KATZ AGENCY**

# Newsmakers in advertising



**R. N. W. ("Neison") Harris**, the man who changed the hairdo habits of millions of women with his Toni Home Permanent, will invade the \$70 million lipstick market in mid-August. Harris, president of Toni, stated: "We are entering this market with a product—Viv—that meets the highest standards and we are supporting it with the same aggressive sales, advertising and merchandising that have made Toni the undisputed leader." Backing Toni's Viv will be a \$5 million ad campaign, of which 75% will go into nearly 20 network tv and radio shows, as well as extensive spot drives.



**Dick Moore**, v.p. and general manager of Los Angeles' KTTV, has been piloting the infant Television Advertising Bureau through its organizing days. Moore, a former ABC TV executive, was named as temporary chairman of the TVAB, was to preside at the group's first big meeting in Chicago at the Palmer House a week ago. By presstime more than 30% of tv stations in all parts of the U.S. had actively supported the TVAB, a promotional bureau roughly similar to ANPA's Bureau of Advertising in the newspaper field. "Our job now will be to gain full recognition for spot tv," says Moore.



**Reggie Schuebel**, one of radio-tv's best known lady executives, now heads her own agency consultant firm: Reggie Schuebel, Inc. Former partner Jack Wyatt (the firm was called Wyatt & Schuebel) has severed his connection with the consultant firm as well as with the National Negro Network, of which he was a v.p. Reggie, formerly radio-tv director of the Biow and later the Duane Jones agency, continues as an executive v.p. of the Negro-beamed N.N. Under the Reggie Schuebel, Inc. banner she'll continue to serve as the New York radio-tv office of a number of regional ad agencies.



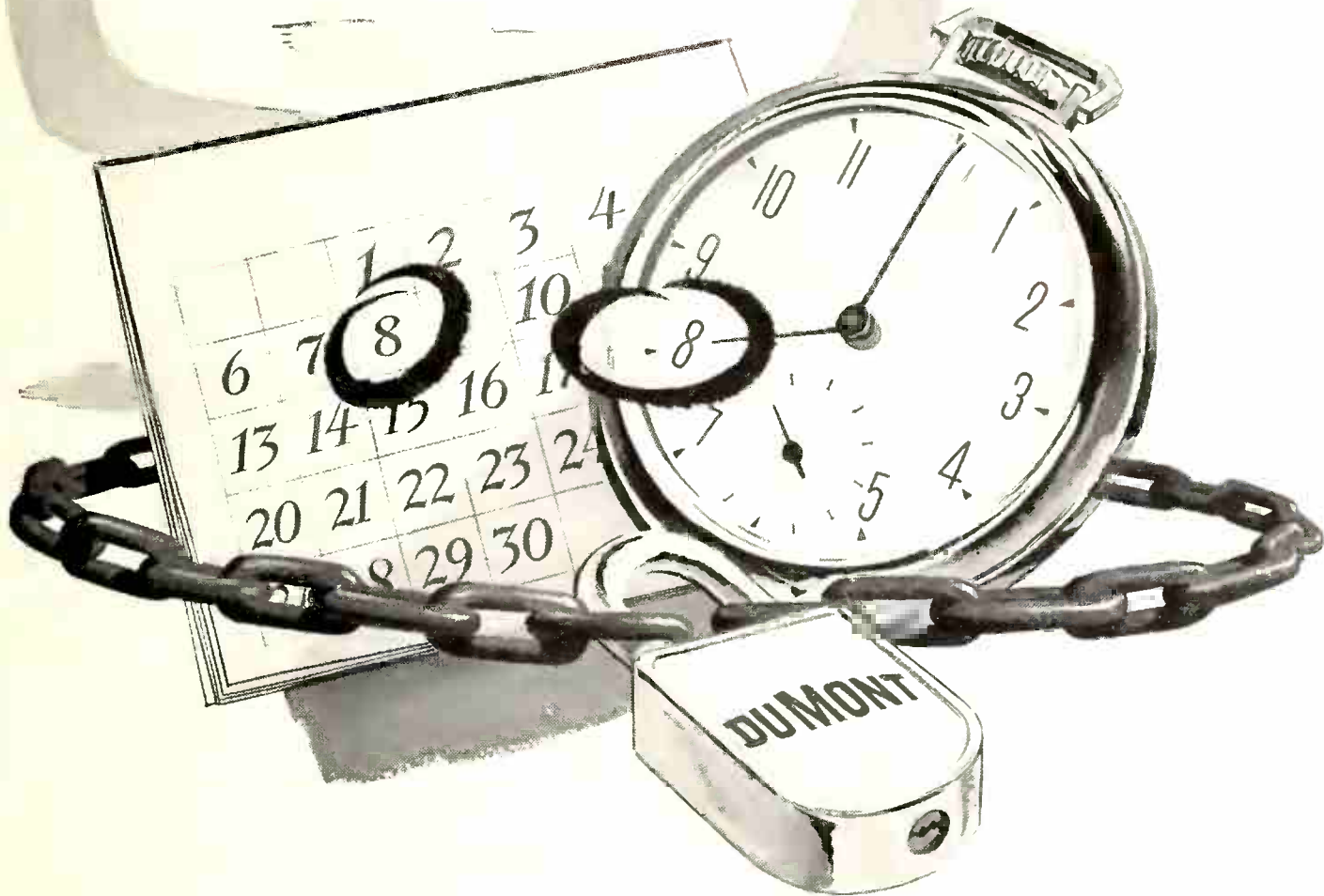
**Joseph P. Wilkinson**, president of Texas' Wilkinson, Schiwetz & Tips, Inc. of Houston will merge his agency with McCann-Erickson. The transition phase, during which the Texas operations of the two firms will be coordinated, started in mid-May. Among the W S & T accounts being transferred to the McCann-Erickson combination: Humble Oil & Refining; Anderson Clayton & Co. (vegetable oils); Texas Rice Promotion; Foley's Department Store. Wilkinson and Kern Tips, veteran sportscaster, become McCann-Erickson v.p.'s. All of the agency's big accounts are radio-tv users.

SPONSOR

# Decide on the Network that Protects Your Time

## DECIDE ON DU MONT

There's no costlier television experience than to lose your investment in a program or time ... or both ... at your contract's expiration. This doesn't happen to Du Mont sponsors ... it won't happen to you. The Du Mont Television Network has always protected sponsors. When you decide on Du Mont you have a time franchise.



- **LOWER TIME COSTS**

You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 12% to 41.5% more!

- **LOWER PRODUCTION COSTS**

Your savings at Du Mont on production facilities result in more money available for time buys.

- **NO "MUST-BUY" PROGRAMS**

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

IT'S TIME TO DECIDE ON THE

# DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600

435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

A Division of The Allen B. Du Mont Laboratories, Inc.



### Hucksters and weasels

Anyone who has attended the recent meetings of the 4A's and the ANA or talked with their members will know that never has the advertising profession been as concerned with the problem of "hucksterism" and "weaselism" as it is today.

And ironically enough, all of SPONSOR's findings show, never has the profession been on as high a standard, reached as high a level of public acceptance or operated with fewer "hucksters" and "weasels" than today.

How to explain this seeming paradox?

The impact of television seems to be one answer. A slight exaggeration or departure from the literal truth may go unnoticed in print, but spoken, pictured and demonstrated on tv, it is instantly noticed.

Another explanation might be the growth of ethics in business generally. This is reflected in the desire of the advertisers and their agencies to raise

their standards too. Leaders of this movement—the Ben Donaldsons, the Fairfax Cones, the Earle Ludgins, the Ben Duffys, the David Ogilvys, the Paul Wests, the Fred Gambles and many many others—are working hard to do just this, backed by the NARTB and its radio and tv codes.

A third reason might be more personal. One agency president told SPONSOR: "I never thought too seriously about it until I asked my son one day why he wasn't interested in getting into advertising and he told me: 'What, be a huckster!'"

*Webster's New Collegiate Dictionary* defines "huckster" as "one whose business is advertising for commercial clients, especially preparation of advertising programs for radio broadcasting; usually implying meretricious showmanship."

And "meretricious" means "of, pertaining to, or characteristic of being a prostitute." Fairfax Cone pointed out at the recent 4A's meeting, protesting the definition.

What can be done?

SPONSOR has come up with some industry answers in the article "Hucksters: what you can do about them," starting page 27. Don't miss it.

\* \* \*

### The anti-uhf curtain

An account executive told SPONSOR recently: "Our people don't buy uhf anymore, if they can help it. Too much trouble. If there's a choice, they're instructed to buy 'v'."

In words of one syllable, the agency exec was saying his shop has stopped thinking and is now operating by rote.

True, five uhfers have closed in the past two months. True, 60 of the 72

CP's returned since April 1952 have been for "u's." True they're having hard sledding.

But the biggest handicap has been the attitude of the agency and the advertiser.

We thought about WHUM-TV (Ch. 61) in Reading, Pa., where four editorials telecast the other week by John Deegan brought in 20,000 letters and cards.

We thought of WDAK-TV (Ch. 28), Columbus, Ga., which boasts it carries a majority of local advertisers. And we remembered a long letter from WCAN-TV (Ch. 25), Milwaukee, quoting ARB to show how many of its programs lead in town.

What does all this show? Good programming attracts audiences, whether it's uhf or vhf. National advertisers and their agencies who ignore the "u's" may be losing a good bet.

Watch for SPONSOR's provocative report on uhf 28 June.

\* \* \*

### Salute to Ogilvy

Not long ago David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, was looking for a tune to use in a radio jingle for a grocery product.

The tune which best fitted the words was *Greensleeves*—which is hundreds of years old and one of the loveliest and most haunting melodies ever written.

If he had taken *Greensleeves* and put it to work for his grocery product, he would have been guilty of destroying one of the greatest musical treasures of the western world. But he resisted the temptation.

We salute David Ogilvy.

## Applause

### SPONSOR's All-Media Advisory Board

For 22 months 12 leaders in the advertising profession have been helping SPONSOR maintain a high level of interest and accuracy in its 26-article All-Media Evaluation Study.

The 12—George J. Abrams, Vincent R. Bliss, Arlyn E. Cole, Dr. Ernest Dichter, Stephens Dietz, Ben R. Donaldson, Marion Harper Jr., Ralph H. Harrington, Morris L. Hite, J. Ward Maurer, Raymond R. Morgan and Henry Schachte—spend some \$200 million a year on advertising.

They include a chairman of the ANA (Ben Donaldson), a chairman of the Advertising Research Foundation (Marion Harper Jr.), a v.p. of the Traffic Audit Bureau and member of the ANA Outdoor Advertising Steering Com. (Ralph Harrington), an ex-ANA chairman (Ward Maurer) and an ex-ARF chairman (Henry Schachte).

For nearly two years they've been reading each article in the media series every other week, commenting on them, often supplying supplementary data.

Why did they submit to this "labor of love" when each is so busy?

The response of one member perhaps summarized the thinking for all when he said at the beginning upon being asked to join the Advisory Board: "Yes, I think I will. Media evaluation is a subject that deserves much more study than it's getting. I think you'll help advertising. And I'm sure I'll learn a lot myself!"

SPONSOR, the broadcasting industry and the advertising profession in general owe these 12 advertising experts a profound vote of thanks.

For six of the board's conclusions on the series, see article page 36.



# "FAMOUS FIGURES"

*in  
the  
Heart  
of  
America*



There have been many "Famous Figures" come from the Heart of America. They have played important roles in government, in literature, in show business, in science and in progress.

To an advertiser with a product or service to sell in the great Kansas City Trade Area, few are more important than the figures who symbolize The KMBC-KFRM Team—Casey and Kansan.

For years, they have been turning in the top performance in Heart of America radio—program-wise, promotion-wise, facilities-wise and most important, SALES-WISE! Yes, indeed, Casey and Kansan, famous figures are producing "Favorite

Figures" (sales figures) for many happy advertisers.

Another famous figure which has sky-rocketed to the top is that big figure 9—with the CBS television eye. It's KMBC-TV backed with the same know-how that has spelled dominance for KMBC and KFRM.

Any way you figure, you can hit a *new* figure with an advertising campaign on The KMBC-KFRM Team, KMBC-TV or both. Write, wire or phone Midland Broadcasting Company, Kansas City, Mo., or your nearest Free & Peters colonel today.

Use the "Famous Figures" who can make your product into a "Famous Figure"!

## KMBC-TV

BASIC AFFILIATE CBS TELEVISION NETWORK...SHARING TIME WITH WHB-TV



KANSAS CITY, MO.



## The KMBC-KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

radio  
station  
representatives

**W**

**E**

**E**

**D**

and

company

NEW YORK CHICAGO DETROIT BOSTON

SAN FRANCISCO ATLANTA HOLLYWOOD