in the Land of... Milk and Honey

1. The Test Market Station recently studied by the University of Wisconsin.
2. The current Test Market Station for B&M Beans and Brown Bread.
3. The future Test Station for a big Farm Study.

Yep! Bigger'n Baltimore!

HAYDEN EVANS, Gen Mgr
Rep WEED TELEVISION
WITH reaches 74% of all Baltimore homes every week!

That's penetration for you! As the Cumulative Pulse Audience Survey shows, just about three-quarters of all the homes in Baltimore are reached weekly by W-I-T-H.

At W-I-T-H's low, low rates, W-I-T-H delivers listeners at the lowest cost-per-thousand of any advertising medium in Baltimore. Just get your Forjoe man to tell you the whole W-I-T-H story!

IN BALTIMORE THE BIG BUY IS WITH

Tom Tinsley, President  R. C. Embry, Vice-President

Represented by Forjoe & Co.
More "Monitor" may be offered

Despite talk of weekday daytime "Monitor" on NBC Radio, likelihood is that more hours during weekend will be offered to national clients first. Web will probably add 11 hours for network sale to current 14 hours in network option time now being sold. New periods would be 11:00 p.m. Saturday to 8:00 a.m. Sunday; 10:00 p.m. to Midnight Sunday. Additional time for national sponsors is being planned because of sales success of "Monitor," with 72% of time sold on average (national sales went as high as 97% on 4 July weekend). If okayed, weekday "Monitor" would probably be 2-hour strip.

GT's deal is film bombshell

Effect of General Tire's purchase of RKO Radio Pictures Corp. on Hollywood has been king-sized jolt. Overnight, GT's subsidiary General Teleradio has landed control in $25 million deal of huge (over 400 films) RKO backlog of features ranging from "The Informer" to "Notorious," making it kingpin of tv feature film rental business and giving it potential of a "film network." Outsiders now predict that a few of choicest items may wind up as 90-minute network "spectaculars," others will be formed into new packages of a la "Million Dollar Movie" with top rental prices. RKO will continue to distribute theatrical films.

SAG wants 100% show reuse pay

Cost of program film reruns may skyrocket in fall if SAG gets its way. Union demands 100% of minimum scale payments to actors for second and third film runs in negotiations with Alliance of TV Film Producers. Contract expired 20 July. At SPONSOR's pretime request for federal mediation was in offering.

"Disneyland" rides again

Fact 90-minute preview of Disneyland Park on ABC TV 17 July ran roughshod over opposition bodes well for web's "Mickey Mouse Club," to debut in fall. Trendex rating for 15 cities gave "Disneyland" preview 19.8 rating, with 58.4% share of audience during hour and a half. CBS ran poor second with 9.1 rating, 27.3% share, while NBC got only 1.2 rating with 3.6% share (NBC shows were "Do it Yourself," and special hour program on Geneva Big Four summit meeting). ABC is now pitching to sponsors argument that appeal of Disney characters to children will attract adults to tv screen during 5:00-6:00 p.m. period of "Mickey Mouse Club."

Polls show anti-fee tv trend

Continuing agitation on fee tv front reflected by recent newspaper polls, both of which showed strong opposition to coin-box video. Statewide survey by Minneapolis Star & Tribune showed 72% of all adult tv householders against fee tv with 22% in favor. Poll by El Paso Herald Post came up with thumping 15-to-1 vote against subscription tv. Meanwhile, date for public hearings on fee tv question draws near with deadline for rebuttal comments to FCC set at 11 September.
REPORT TO SPONSORS for 25 July 1955

TvB promotion spending up
Promotion activities by TvB in its first year are running at high gear, as members keep coming in. TvB is now spending at rate well over $400,000 annual budget set when group got underway 1 January. New members announced last week included 5 stations, one rep. Total membership is now 140 stations, 8 reps, one network (CBS). New station members are KTRK-TV, Houston; WCPO-TV, Cincinnati; WEWS, Cleveland; WMAL-TV, Washington, D.C.; WUSN-TV, Charleston, S.C. New rep member is Branham Co. Reps already members are Blair-TV; Free & Peters; Harrington, Righter & Parsons; Hoag-Blair; Katz Agency; Meeker-TV; Edward Petry.

Local am show audience come
Degree to which single radio show can accumulate audience is shown by Nielsen Station Index for New York City. April report showed one morning music strip reached 170,000 homes per broadcast, 902,000 different homes in 4 weeks. Figuring average of 1.5 listeners per home, 4-week total comes to 1,353,000 persons catching one show on one station.

Spot dollar figures sought
Renewed efforts to gather detailed data on spot radio expenditures will be made in fall. RAB will query cross-section of stations to get dollar figures by brands. These would be released quarterly. James M. Boerst, publisher of "Spot Radio Report," will make intensive canvass of ad agencies for spot radio facts. "Spot Radio Report" now runs data given by agencies, but number of brands reported is small. Still burning question of how spot data—both radio and tv—should be gathered is subject of questionnaire in current issue of SPONSOR. Questionnaire is directed at sponsors, agencies, reps. (For details on questionnaire and background of 20-year-effort to unearth spot air spending, see page 25.)

Ronson returns to net tv
Ronson's late-summer plunge into network tv through Norman, Craig & Kummel (formerly Wm. Weintruba agency) is part of agency's rapid tv build-up. Firm's 52-week sponsorship of 2 nights of CBS TV Doug Edwards, starting 24 August, marks Ronson's reentry into network after 5-year hiatus. Ronson's $3.5 million tv expenditure will bring agency's tv billings to $11 million, according to radio-tv v.p. Walter Craig, "although we started from scratch in January."

Why PM dropped "I Love Lucy"
Trade press reports Philip Morris dropped tv in favor of print are incorrect, SPONSOR learned in doing story on PM's Marlboro. Actually, switch is from network to spot. Though final budgets aren't set, ad director Roger Greene expects more than half this year's ad dollars will be spent in spot tv, radio. Move is spurred by feeling time for change of ad pace had come. Additional factor: firm believes brief, simple copy story does not require lengthy program commercials. This is reason behind company's cancellation of "I Love Lucy," "Public Defender" not dissatisfaction with shows themselves. (See page 28.)

CBS Radio push on tailored webs
Latest CBS Radio presentation puts new emphasis on way advertisers can tailor web to specific geographic areas. Cited among clients using limited networks are Amoco, with Atlantic Coast skein; Corn Products, with Southern lineup; Hanam Brewing, with Midwestern web. Dubbed "New Patterns," CBS presentation highlights growing flexibility of net radio.

(Sponsor Reports continues page 91)
it's a woman's world

And Anne Hayes, KCMO's Director of Women's Activities, covers every bit of it admirably—from how you drape a picture window to when you use a pinch of marjoram. Every weekday, she's on the air with a fifteen-minute radio program and a half-hour television show. Keeping Mid-America's discriminating homemakers interested (which Anne does with ease) takes background and experience, training and talent. Of these, she has a sufficiency.

Her informative and helpful advice to women has won her an impressive list of citations—like the Foster Parents Plan Award, Advisory Board appointment for the American Women Broadcasters for the United Nations, First Honorary Member of The American Women's Business Association and special recognition from the Women's Chamber of Commerce, as well as a Community Service Award from the United Funds Campaign Agencies.

Covering a woman's world is all in the day's work for Anne. Hearing and seeing her is all in the day's schedule for women audiences in Mid-America.
ARTICLES

Let's bring spot spending out in the open
Everyone agrees spot dollar expenditures of companies should be reported just as they are for all other major media. Yet progress has been slow in 20 years of trying to reveal spot spending. Two new attempts are due soon

Fastest growing filter-tip
Marlboro sales have been soaring steadily—and its commercials on "I Love Lucy" as well as spot tv were important in successful launching of new filter-tip. In new strategy, for both Philip Morris and Marlboro, spot tv will be of major importance despite rumored switch to print

Can commercials entertain—and sell?
Nashville agency, Noble-Dury, believes they can. Agency raised regional products to high competitive position against stiff opposition by national brands. Songs were used in animated tv commercials that actually drew fan mail

B&M finds tv stronger sales spur than price cut
Last year at this time Burnham & Morrill used a price reduction to stimulate sales. It worked but sales this year in the Green Bay, Wis. test market far outstripped last year's, with tv the spur to sales rather than price cuts

Radio helps make Boston top Nash territory
Though nationally Nash ranks 13th in car sales, in the Boston area it is in ninth place. One reason: the Leo Egan "All About Sports" show nightly on WBZ, sponsored by 45 of the area's Nash Dealers

Timebuyers of the U.S.
Part two of the list of timebuyers which began in the Fall Facts Basics Issue (11 July), includes remainder of New York as well as Chicago, East, Midwest

COMING

How do you lick the daylight savings problem?
This is what agencies and networks are doing to solve the problem created by daylight savings time. It's a headache any year but worse now that New York City carries daylight savings time into October

What B&M learned from its 26-week tv test
With next article Burnham & Morrill television test results will be complete. This is what the company feels it has learned from test market experience

What you should know about network flexibility
The continuing pattern of changes towards flexibility has created network radio buying plans which come as a complete surprise to some admen. Here's a picture of just what the buyer can do today on the radio networks

NOTE: For revisions of fall tv programing chart which last appeared in 11 July Fall Facts Basic Issue, see next issue 8 August

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, R. Strumpen-Darrig
SPONSOR BACKSTAGE
FILM NOTES
TV COMPARAGRAPHS
P. S.
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILES, Norman Strouse
ROUND-UP
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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Copyright 1956. SPONSOR PUBLICATIONS INC.
Going on the air
SEPTEMBER

Serving the ARK-LA-TEX

where

Forming the

3-R MARKET

RICH . . . Spendable Income—over 1 Billion dollars*

READY . . . TV Sets—100,000 plus†

RESPONSIVE . . . 1954 Retail Sales
*EROS †NBC 857,709,000*

MAXIMUM POWER
 VIDEO . . . 100,000 WATTS
 AUDIO . . . 69,800 WATTS
 TOWER . . . 1151 FT. ABOVE GROUND

KTBS TV CHANNEL 3

SHREVEPORT, LA.

25 JULY 1955
ONE GOOD MEASURE of a medium’s strength: does it really believe in advertising—FOR ITSELF?

KBIG, The Catalina Station, considers it no accident that 1953 is its biggest year in billings—AND in its own advertising.

MEDIA galore tell Southern California’s ever-increasing millions of the romance, music and news they hear at 710 on their radio dial . . .


WINDSHIELD STICKERS, 50,000 of them tied in with lucky-number prizes.

SKY SIGNS flown over crowds at beaches, stadiums, parades.

PROGRAM REMOTES from two mobile units in eight Southern California counties.

DIRECT MAIL answers to fan and contest letters enclosing station promotion.

SIZZLE THE NATION’S HOTTEST MARKET WITH THAT HOT STATION FROM COOL CATALINA: KBIG.

Weymouth M. Symmes, Paris & Pearl, New York, expects to buy more daytime network announcements this fall than ever before. He feels that frequency discount offers make daytime to among the most reasonable buys. “Furthermore, we have food clients, and daytime, of course, is the natural time for reaching women. I expect that our pattern will generally be one of buying 20-second announcements adjacent to network shows. In the past we have tested the pull of such programs as Today (NBC TV) by participating in it. Of course, viewing habits differ in different cities, and we will fit our schedule into the pattern of housewives of a particular locality. So far, early morning tv and 2:00-4:00 p.m. feature film adjacencies look good.”

Mrs. Jean Henderer, Scott Henderson Advertising, Tucson, Ariz., has words to say about “crazy-mixed-up rate cards,” and the “inconsistent and poor information media provide.” Says she: “It’s up to the trade press and the reps to educate tv and radio stations to advertise properly and get information out while it’s hot. One step would be a standard rate card. Another and more important one from the station point of view would be more effective advertising.” Adds she, the stations are appealing to the busiest and toughest audience—agencymen. Jean’s own buying philosophy: “Today, radio stations can sell better if they offer ‘produced’ announcements. In tv, we prefer to look for good local shows and buy into them.”

George Huelder, Maxon, New York, feels that the threats of strikes in the hard goods industry and the resulting stepped-up production may be a boost to both spot radio and tv. “Many of these strikes won’t come off, like the steel strike, for example. And manufacturers will find themselves with huge inventories, continued high profits, and higher advertising budgets, to be used in short and concentrated periods particularly.” His account, General Electric, is likely to go into spot radio with announcement schedules in late October or November. Says he: “We’ll buy radio in low-saturated to markets. Our choice will be early-morning, some evening in low-saturated tv markets, and a stress upon local personalities and live copy.”

JohN POOLE BROADCASTING CO. 6540 Sunset Blvd., Hollywood 28, California Telephone: Hollywood 3-3205

RS Moore, Robert Meeker & Assoc. Inc.

SPONSOR
SOCKO!

may not
be in the
dictionary
but it
describes

"This Morning"

...the great new personality show on KPIX which
...has increased San Francisco viewing by 15% and KPIX ratings for its daily 8:30-9:30 period by 44%
in its first month...
...outstrips all competition as a sales weapon through personality selling...
...combines the mirth and magicianship of Sandy Spillman, the housewifely chatter of Faye Stewart,
the singing of pretty Patti Pritchard, with guests and games, interviews and innovations, in San Francisco's
liveliest, sellingest local TV origination.

ask your Katz man for the whole story or telephone Lou Siman
at KPIX — PROspect 6-5100

NO NORTHERN CALIFORNIA SALES CAMPAIGN IS COMPLETE WITHOUT

KPIX 5

CHANNEL

SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ - WBZ-AM - WBZ-TV, Boston
KNX - KNX-FM, Los Angeles
KSB - KSB-TV, Fort Wayne
KCH - KCH-AM - KCH-FM, Kansas City
KMB - KMB-AM - KMB-FM, Kansas City
WABC - WABC-TV, New York
WJZ - WJZ-AM - WJZ-FM, Baltimore
KCBS - KCBS-AM - KCBS-FM, San Francisco
KPIX - KPIX-AM - KPIX-TV, San Francisco
represented by Katz Agency
Mister Plus shows his figure.
Today there's a bigger difference than ever on Mutual —
both in how much you get and how little you pay.

Nowhere else will you get such powerful local impact —
through a network fabric with all the strength of
“hometown” radio... or such coverage-from-within
of markets both with and without television... or
such a big-audience “extra” in out-of-home listening.

And nowhere will you find more for your money than
in Mutual's new rate card. You can now (for example) buy
15 minutes on 557 stations for $2,970. Or a quarter-hour
air-time cost for each station of only $5.34 Or only
$1.78 per commercial minute. Day or night. It's good value
for Watertown or Waterbury... a bargain for Memphis or
St. Jo... almost unbelievable for New York or Los Angeles.

And it doesn't take a slide-rule to see how little 20 or 30
seconds would cost!

These low, low rates make Mutual the network of best buys
in all radio today — for a sectional or national program,
for maximum saturation, for large and small advertisers.

And for you, too. Ask for a “reading” on Mutual's new rate
card. See how it gives your budget far more local sell —
on the “plus” network...

MUTUAL Broadcasting System
A Captive Market

A $297,000,000 Boner!

Recently an ad appeared in this magazine above our signature stating that we served "nearly a $3,000,000 market."

Of course, the figure should have read $300,000,000.

And that's an impressive figure... particularly when it represents the buying power of a captive audience living in an area surrounded by 7,000 to 9,000 foot mountains, natural physical barriers to outside radio and TV penetration. And too, per capita income of this area of Washington State is 16% above national average, and sales performance 160% above national average.

Yes, our quoted market figure was a boner... but time buyers don't pull boners when they buy KPO!

---

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjee and Co., Incorporated

(One of the BIG E Twelve represented stations or Washington State)

---

AGENCY AD LIBS

by Bob Foreman

Compared to TV, print copywriting is a sinecure

Dear Eddie:

It was good to get your letter though a bit disquieting to read that you have quit what I had always thought was a real fine agency job. Berths in a topnotch print-copy department are hard to come by these days, I hear. I gather you departed in high dudgeon and, if I understand them, your two big reasons were:

a) because the agency was getting more and more research-minded forcing you old print thinker-uppers to look at some charts on occasion and

b) because the agency has changed in the last few years and the account men have "gained the upper hand."

You're gonna hate me, son, but my sympathies are on the other side.

In my humble opinion, the print copywriter has too long been the most pampered phenom in the agency fold (something I never realized till I escaped those warm waters and got dunked in television).

It was only after I got away from print that I realized what a sinecure a copy job could be. In fact, I had to walk inside of a story-board factory to discover that the easiest way of life in the business is playing the role of "old-time copy genius."

Then came the day of awakening. I was forced to learn the difference between a soft-edge wipe and a lap dissolve and along with this new vista I found out that the gents and ladies who thought up headlines and theme lines and sat with the art guys while they pushed their T-squares around on the big tissue pads had just about the cushiest job in the business.

I, too, used to get incensed, as a print chap, when nattily dressed account men suggested that I alter a subhead or when some boob in the client's office questioned my choice of words. I often took that grand pose behind a closed door, feet on desk, and incomunicado while my wounded soul was allowed to heal so that I could expose it to the Philistines once more.

Eddie, my friend, you ought to get into TV—if only for a month or so. It'll give you a chance to utilize that superb

(Please turn to page 66)
Is This "COVERAGE"?

You're half naked in Nebraska coverage. If you don't reach Lincoln-Land—42 counties with 200,000 families—125,000 unduplicated by any other station. The Videodex table shows that KOLN-TV gets almost as many Lincoln-Land viewers as the three other stations combined—both afternoon and night!

The KOLN-TV tower is 75 miles from Omaha! This Lincoln-Land location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.

Let Avery-Knodel give you all the facts on KOLN-TV, the official CBS-ABC outlet for Southern Nebraska and Northern Kansas.

Channel 10 • 316,000 Watts • Lincoln, Nebraska

KOLN-TV

Covers Lincoln-Land—Nebraska's Other Big Market

Avery-Knodel, Inc., Exclusive National Representatives

25 July 1955
PGC

Your very informative articles on how Proctor & Gamble operates were either wonderful or mighty dangerous. They leave me with a feeling that I know all about selling soaps. I found the series a wonderful course in a phase of advertising in which I have had no experience.

If your articles have misled me, I wish some of the soap boys would write in and wise me up.

JOSEPH STONE
V.P., Copy Dept.
J. Walter Thompson
New York

FALL FACTS

The mere size of your 11 July issue sort of overwhelmed me when it arrived yesterday, but I decided to read it over a nice long weekend. However, I took it home with me and decided to just glance through it after dinner.

Well, you know the rest of the story. My "glance" lasted several hours and I marked section after section for still further study.

Your corps of editors deserve the congratulations of the entire television industry for your excellent presentation of such a mountain of important facts concerning the many facets which have developed, and which apparently are continuing to develop on an even greater scale, in the industry.

Congratulations and best wishes for your further achievements in the work you have undertaken.

R. R. KAUFMAN
President
Guild Films
New York

TIMEBUYERS' TIPS

I thought that the recent feature on advice to young timebuyers was excellently done.

There was immediate reaction to it

Buy any 2 of these stations and get a 5% discount

and best of all

Buy any 3 or 4 of these stations and get a 10% discount
When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both over-whelmed and pleased us...

$1,100,000 in SALES for an investment of $500!

BUYERS' GUIDE

SPONSOR is to be congratulated for the exceptional 1955 Buyers' Guide. I especially like the added features in the TV section and the breakdown of specialized radio and TV. I am certainly going to make good use of my copy throughout the year.

PETER M. BARDYCH
Timberview Footie, Cone & Fielding
New York

MUDDLED MIDDLES

Please restore our sanity post haste. In chart three on page 23 of your June issue, aren't the "upper middle" and "lower middle" headings transposed?

It's a great story and we want to quote it all over the place, but we can't figure out that chart.

ROBERT ROGERS
President
WGMS
Wash., D.C.

CLAMORENE

We recall having seen an article sometime during the past year in sponsor on the subject of Clamorene, a product used in home cleaning of rugs.

We would very much appreciate a tear sheet of the story and issue in which the article appeared so that we can look it up ourselves.

DANIEL H. LEWIS
Account Executive
Charles R. Stuart Advertising
San Francisco

At last!
THE GREAT
GILDERSLEEVE
on
TV
25,000 fan letters

hailed its TV sneak preview . . .

now The Great Gildersleeve Comedy Series

is ready to sell for YOU!

"The Great Gildersleeve," top-rated comedy favorite on radio for 13 years, is ready to open broad new sales opportunities for television advertisers. He's the same lovable, laughable Gildy—chortle and all—but with the tremendous added impact of television's visual values.

"The Great Gildersleeve" just can't miss as a syndicated TV film series. It's pre-tested!

With no advance warning, "The Great Gildersleeve" was sneak-previewed in a half-hour period on the NBC Television Network. Viewers were asked to send in their reactions. No incentives were offered. From this single exposure more than 25,000 enthusiastic letters, many signed by every member of the family, clamored for Gildy as a regular TV attraction. They looked forward to weekly visits with Gildy, nephew Leroy, niece Marjorie, housekeeper Birdie, druggist Peavey, barber Floyd, Mayor Terwilliger, and all the other popular favorites of "The Great Gildersleeve."

"The Great Gildersleeve" is a TV comedy series with extra-special values for advertisers:

• a big-time, established, well-loved personality
• a wholesome approach that appeals to the whole family and will serve to cement community relations for the sponsor
• powerful backing by NBC Film Division's all-out merchandising
• a pre-tested capacity for attracting and holding audience

Act fast to make sure Gildersleeve cuts his comic capers in your behalf...first! Write, wire or phone now!

NBC FILM DIVISION

30 Rockefeller Plaza, New York 20, N. Y.
Merchandise Mart, Chicago, Ill.
Sunset & Vine, Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual St.,
Toronto; 1551 Bishop St., Montreal.
There's unanimity in Kansas City:
No matter how you count the audience
the no. 1 station is

10,000 WATTS, 710 KC

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX—give WHB the top daytime spot with all-day average ratings as high as 45.7% (Hooper). So no matter what ratings you buy by, your best Kansas City buy is WHB. Talk to the man from Blair or WHB General Manager George W. Armstrong.
1. New on Radio Networks

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<th>SPONSOR</th>
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<td>CBS 11</td>
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<td>Beltone Hearing Aid Co. Chi</td>
<td>Olan &amp; Bronner, Chi</td>
<td>ABC full net</td>
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<td>Hazel Bishop, NY</td>
<td>Raymond Specter, NY</td>
<td>CBS 206</td>
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<td>Burton-Dixie Corp, Chi</td>
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<td>Dow Chem Co, Midland, Mich</td>
<td>Maimon &amp; John Adamis, NY</td>
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<td>Famous Artists Schools, N.Y.</td>
<td>FCGB, NY</td>
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<td>General Motors Corp, Fisher Body, Div, Detroit</td>
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<td>Wm Wright Jr, Chi</td>
<td>R &amp; R, Chi</td>
<td>CBS 158</td>
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PROGRAM, time, start, duration

| Your Hit Parade; Sat 10-30-11 pm; 25 June; 11 wks |
| Don McNeill's Breakfast Club; T 9-9:15 am; 13 Sept; 52 wks |
| Fred Robbins Show; M-F 3-30-4 pm, 5 min net; 1 Aug; 52 wks |
| Wendy Warren & the News; M-F 12-12:05 pm; 4 July; 52 wks |
| Paul Harvey News; Sun 8-11:15 pm; 3 July; 52 wks |
| Arthur Godfrey Talent Scout; alt M 8:30-9 pm; 27 July; 13 wks |
| Arthur Godfrey Time; Th, every 4th F; 11-11:15 am; 16 July; 26 wks |
| Gale McDrake Talk Series; Sat 10-45:55; 9 July; 4 wks |
| Fisher Body Craftsmen's Guild Scholarship Awards Dinner; T 9-9:30 pm; 2 Aug only |
| Wendy Warren & the News; M-F 12:05-12:10 pm; 6 July; 8 wks |
| Charles Collingwood, M-F 5:5-15 pm; PSTD; 4 July; 52 wks |
| Arthur Godfrey Time; alt T W 10-10:15 am; 22 July; 5 wks |
| Young Mr Malone; (hall) Th, T 1:30-1:45 pm; 19 July; 50 wks |

2. Renewed on Radio Networks

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<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
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<td>Katz Katz, Balt</td>
<td>CBS 83</td>
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<tr>
<td>Coca Cola Co, NY</td>
<td>D'Arcy, NY</td>
<td>MBS 173</td>
</tr>
<tr>
<td>Hawaiian Pineapple, SF</td>
<td>N. W. Ayer, NY</td>
<td>ABC 174</td>
</tr>
<tr>
<td>Firestone Tire &amp; Rubber Co, Akron</td>
<td>Sweeney &amp; James, Cleve</td>
<td>ABC 34B</td>
</tr>
</tbody>
</table>

PROGRAM, time, start, duration

| Edward R. Murrow with the News; MWF 7-45-8 pm; 27 June; 5 wks |
| Cake Time; T Th 7-45-8 pm; 5 July; 52 wks |
| Houseparty; M 2:15-3:30 pm; 29 July; 52 wks |
| Voice of Firestone; M B30-9 pm; 13 June; 52 wks |

3. Broadcast Industry Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sidney P. Allen</td>
<td>MBS, NY, E sgl sls</td>
</tr>
<tr>
<td>Harald B. Asdaff</td>
<td>KHIA, Shensandah, regl sgl sls, sgl sls</td>
</tr>
<tr>
<td>John Babcock</td>
<td>New Iorna Farm Equipment Co, Cin, sgl sls prom mgr</td>
</tr>
<tr>
<td>Percy Barcom</td>
<td>WGR-TV, NY, acct exec</td>
</tr>
<tr>
<td>Nick Bassio</td>
<td>WSAZ, Huntington, W Va, r-tv news dir</td>
</tr>
<tr>
<td>Armin N. Bender</td>
<td>WHAM, Rochester, asst to tv sls mgr</td>
</tr>
<tr>
<td>Arnold Benson</td>
<td>CBS 8, NY, sls prom &amp; adv dept</td>
</tr>
<tr>
<td>Alfred C. Bogker</td>
<td>WABC, New York, sls mgr</td>
</tr>
<tr>
<td>Stephen F. Bough</td>
<td>WHN, Phila, M, acct exec</td>
</tr>
<tr>
<td>Francis L. Boyle Jr</td>
<td>WRJ, Deer, acct sls</td>
</tr>
<tr>
<td>Alan Bress</td>
<td>KCEN-TV, Temple, Tex</td>
</tr>
<tr>
<td>James P. Brown</td>
<td>KBTV, Denver, nalt sls mgr</td>
</tr>
<tr>
<td>Jack C. Brusel</td>
<td>WRJ, Deer, sls mgr</td>
</tr>
<tr>
<td>Ed Burch</td>
<td>KOA-TV, Denver, local acc sls mgr</td>
</tr>
<tr>
<td>John B. Bunting</td>
<td>ABC Film, Cin, mid-west sls mgr</td>
</tr>
<tr>
<td>Robert L. Callahan</td>
<td>NBAAdvy, Glenn Falls, NY, gen sls sls mgr</td>
</tr>
<tr>
<td>Virgil Cory</td>
<td>TWAY, publ mgr</td>
</tr>
<tr>
<td>Richard M. Day</td>
<td>KEY, Minnls, sls man</td>
</tr>
<tr>
<td>William F. Dix</td>
<td>WOR, NY, sls mgr</td>
</tr>
<tr>
<td>John Dodge</td>
<td>NBC TV, NY, E admin sls mgr</td>
</tr>
<tr>
<td>John Donahue</td>
<td>Information Unlimited, nalt sls &amp; res org, Detr</td>
</tr>
<tr>
<td>Nat V. Donato</td>
<td>ABC Film, NY, Canad rep</td>
</tr>
<tr>
<td>Robert M. Dooley</td>
<td>CBS 8, NY, sls dev rep</td>
</tr>
<tr>
<td>John Eckstein</td>
<td>WABC TV, NY, super adv &amp; prom</td>
</tr>
<tr>
<td>Paul B. Evans</td>
<td>NBC Spot Sls, Cin, sls exec</td>
</tr>
<tr>
<td>Jack Fields</td>
<td>ABC, NY, exploitation wtrc</td>
</tr>
<tr>
<td>Wally Fosil</td>
<td>KMHOL-TV, Keaneey, Nebr, acct exec</td>
</tr>
<tr>
<td>Peter Franklin</td>
<td>Wm &amp; Mary Alumni Assoc, dir of publ rels</td>
</tr>
<tr>
<td>Hardie Frierberg</td>
<td>TPA, NY, E sls mgr</td>
</tr>
<tr>
<td>Avery Gibson</td>
<td>H-R Roads, NY, asst prom dir</td>
</tr>
<tr>
<td>George Greenwood</td>
<td>KEOLO-TV, Sioux Falls, S.D., acct exec</td>
</tr>
<tr>
<td>Art Gross</td>
<td>Guild, NY, hd, client service</td>
</tr>
<tr>
<td>Willard Hashbrook</td>
<td>KFSD, San Diego, gen mgr</td>
</tr>
<tr>
<td>Chuck Henderson</td>
<td>NBC Film, NY, dir of publ</td>
</tr>
<tr>
<td>Don Hunter</td>
<td>S. W. Anderson, Cin, sls engineer</td>
</tr>
<tr>
<td>George E. Hunt</td>
<td>KMOX, St. Louis, E sls rep</td>
</tr>
<tr>
<td>Frederick Jacoby</td>
<td>NBC Film, NY, press mgr</td>
</tr>
<tr>
<td>Dick Jackson</td>
<td>WOR TV, NY, mgr of publ</td>
</tr>
<tr>
<td>C. Pete Jaeger</td>
<td>Transamerican Scating Corp, exec vp</td>
</tr>
</tbody>
</table>

NEW AFFILIATION

| Same, vp in chg sls for E div |
| Same, sls mgr |
| Croley Bectic, Cin, dir of Town & Country Div |
| Same, assl sgs mgr |
| Same, dir of news & publ rels |
| Same, tv sls mgr |
| Same, adv & prom sls mgr |
| WAAT, Newk, acct exec |
| WTVJ, TV, Detr, publ mgr |
| Same, local sls mgr |
| Stans Nalt, NY, acct exec |
| KOSI, Denver, comm sl |
| Same, adv & pro sgl sls mgr |
| KBTY, Denver, acct exec |
| Same, local tv sls mgr |
| Same, assl sgl sls mgr |
| Same, sls mgr |
| Same, E sls sls mgr |
| MBS, Detr, sls |
| Same, also E sls mgr |
| Same, acct exec |
| ABC, NY, ass to dir of adv, prom & publ |
| Storer, Cin, mid west sls mgr |
| Same, acct, exploitation unit |
| Same, acct sls mgr |
| WECE-TVL, Norfolk, prom & mgd dir |
| Same, vp in chg E div |
| Same, dir of res |
| WNAX, Yankton, SD, prom dir |
| Same, assl gen sls mgr |
| KFXX, San Bernadino, pres & gen mgr |
| NBC, NY, mgr of field exploitation |
| WBFM-TV, Indpls, acct exec |
| CBS A Spot Sls, Cin, contact man |
| Same, mgr of publ |
| Same, dir of publ rels |
| Guild, NY, nalt sls |

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

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles W. Johnson</td>
<td>KBOW, Oakland, CA</td>
<td>KSFO, SF, stf</td>
</tr>
<tr>
<td>Lewis F. Johnson</td>
<td>Steiner, Ch</td>
<td>Same, mdwtr tv sls mg</td>
</tr>
<tr>
<td>Jack Keiner</td>
<td>Allen &amp; Reynolds Adv, Omaha, assit dir r-tv</td>
<td>Edward Petry, NY, asst mgr prom &amp; sls dev, r</td>
</tr>
<tr>
<td>William E. Kelley</td>
<td>Steiner, NY, sls exec</td>
<td>Same, E r tv sls mg</td>
</tr>
<tr>
<td>Don Kerr</td>
<td>WCTH (TV) Hartford, sls mg</td>
<td>WCPG, Boston, gen sls exec</td>
</tr>
<tr>
<td>George Klayer</td>
<td>CBS TV, NY, sls exec</td>
<td>Same, E r sls mg</td>
</tr>
<tr>
<td>William Koblenzer</td>
<td>Ziv, NY sls mg</td>
<td>Same, sls mg</td>
</tr>
<tr>
<td>Ernest Korn</td>
<td>MBS, Ch, dir central div</td>
<td>Same, sls mg</td>
</tr>
<tr>
<td>Bert Lambert</td>
<td>KNBC, Kansas City, sls mg</td>
<td>Same, sls mg mg</td>
</tr>
<tr>
<td>John B. Lussigan</td>
<td>KRKN, SF, prgm dept</td>
<td>Same, mg &amp; res mg</td>
</tr>
<tr>
<td>Carroll Marts</td>
<td>KSL, asst to prom mg</td>
<td>Same, secy-treas</td>
</tr>
<tr>
<td>Sam K. Maxwell Jr.</td>
<td>Upper Mission B Assoc, 3 Stn Group, sls mg</td>
<td>KSTP, Mpls, r s sls</td>
</tr>
<tr>
<td>John T. McHugh</td>
<td>WOR-TV, NY, sls mg</td>
<td>Edward Petry, NY, sls dev dept mg</td>
</tr>
<tr>
<td>Bill Morgan Jr.</td>
<td>WVGL, Easton, PA, gen mg</td>
<td>Steiner, E r sls mg</td>
</tr>
<tr>
<td>George H. Morris</td>
<td>WKRC-TV, Cin, asst sls mg</td>
<td>Same, local sls mg</td>
</tr>
<tr>
<td>L. Boyd, Mollins</td>
<td>Maxwell House Div, Gen Foods, Kansas City, sls</td>
<td>KCMD, Kansas City, sls rep</td>
</tr>
<tr>
<td>Robert G. Murdock</td>
<td>WHKM (TV), Reading, Pa, natl sls mg</td>
<td>WLAC-TV, Nashville, natl sls mg</td>
</tr>
<tr>
<td>Kenneth E. Peterson</td>
<td>Future mg, editor</td>
<td>KRTV, Donner, acct exec</td>
</tr>
<tr>
<td>Charles R. Philips</td>
<td>KLTP (TV), gen sls mg</td>
<td>Same, vp in chgs mg</td>
</tr>
<tr>
<td>John R. Porterfield</td>
<td>WKRC-TV, Cin, gen sls mg</td>
<td>Triangle Publ, Philadelphia, dir of publ rels &amp; program</td>
</tr>
<tr>
<td>Roger Read</td>
<td>WWOR, Cin, gen sls mg</td>
<td>TV (TVI), WBTV (TVI), Binghams cable</td>
</tr>
<tr>
<td>Gary Remaze</td>
<td>XKRC (TV), Cin, asst sls mg</td>
<td>509A, WHCB, Harrisburg</td>
</tr>
<tr>
<td>Robert M. Reuschle</td>
<td>WLAG (TV), Cin, gen sls mg</td>
<td>Same, also to gen mg</td>
</tr>
<tr>
<td>Raymond E. Roberts</td>
<td>WMMN (TVI), Reading, Pa, natl sls mg</td>
<td>Same, bus mg</td>
</tr>
<tr>
<td>Marvin L. Reseene</td>
<td>TVI, Cin, gen sls mg</td>
<td>Same, asst mg of pub</td>
</tr>
<tr>
<td>John D. Scheur Jr.</td>
<td>WKRC-TV, Cin, gen sls mg</td>
<td>WMIL, Cin, gen sls mg</td>
</tr>
<tr>
<td>Robert Schlinkert</td>
<td>KTVI, Cin, gen sls mg</td>
<td>Same, Film Div, supvr of exploitation</td>
</tr>
<tr>
<td>James S. Severyn</td>
<td>WXFL, Miami, sls mg</td>
<td>Polera Films, Cin, gen sls mg</td>
</tr>
<tr>
<td>Al Setzer</td>
<td>NBC, NY, press dept</td>
<td>Same, also vs, Hearst Corp</td>
</tr>
<tr>
<td>Neil Sealres</td>
<td>WTVW, Miami, WISN, sls mg</td>
<td>James S. Averitt, Charlestc (PA)</td>
</tr>
<tr>
<td>Jack Sebastian</td>
<td>WLOS-TV, Asheville, real sls mg</td>
<td>H &amp; R Reis, NY, dir of prom</td>
</tr>
<tr>
<td>Frank J. Shea</td>
<td>DuMont TV, NY, publ</td>
<td>WAGA-TV, Atlanta, WBRC-TV, Birmingham,</td>
</tr>
<tr>
<td>Chick Showmeren</td>
<td>CBS Spot Sl, Cin, gen sls mg</td>
<td>NY nati sls mg</td>
</tr>
<tr>
<td>Gene Sine</td>
<td>Radio Cin, exec vp</td>
<td>WGR-TV, Buffalo, sls mg</td>
</tr>
<tr>
<td>Donald C. Soffness</td>
<td>Headley-Reed, SF, mg</td>
<td>Same, also WKRC-TV, Cin, gen mg</td>
</tr>
<tr>
<td>Peter Storer</td>
<td>KTVI, LA, sls mg</td>
<td>Free &amp; Peters, SF</td>
</tr>
<tr>
<td>C. Paschall Swift</td>
<td>KTVU, Cin, ch/attorney</td>
<td>Same, gen mg</td>
</tr>
<tr>
<td>David G. Taft</td>
<td>KTVU, Cin, Cin, cin, mg</td>
<td>Same, vp in chgs mg</td>
</tr>
<tr>
<td>Frank A. Tesin</td>
<td>WM. H. Weintrab, NY, r-tv prods</td>
<td>Same, natl mg mg</td>
</tr>
<tr>
<td>Russ Tweddell</td>
<td>Storer, Ch, midw sls mg</td>
<td>KSFQ, SF, gen mg &amp; exec vp</td>
</tr>
<tr>
<td>John R. Uriba</td>
<td>KMFT-TV, Okla City</td>
<td>MBS, NY, progs sls mg</td>
</tr>
<tr>
<td>Vincent T. Wasielski</td>
<td>Radio Cin, exec vp</td>
<td>Same, NY, natl sls mg</td>
</tr>
<tr>
<td>Roman W. Wassenberg</td>
<td>Headley-Reed, Cin, mg</td>
<td>KCMI, Palm Springs, Calif., gen exec</td>
</tr>
<tr>
<td>William H. Weintrab</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joseph Katz Co, NY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marvin Rosene (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hardie Frieberg (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert C. Wood (3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. New Firms, New Offices, Changes of Address

Hiram Ash Adv, NY: Irwin B. Engelmore Adv, NY, have merged to form Ash & Engelmore Adv with expanded quarters at 244 Madison, NY.

James S. Ayers Co, Atlanta agency, opened branch at 127 W Seventh Street, Charlotte, NC, Franklin 5-6146.

Merritt H. Barnum, new adv & sls prom agency, 6 N Michigan Ave, Chicago.

Elan-Porter Productions, new firm, produces commercial, industrial or feature films; 10 West 45th Street, NY.

Carlos A. Franco, former gen sls mg of Crosby Bctg, has resigned to form a new firm, mkrs & res consultant firm, 363 Madison Avenue, NY, Plaza 8-0792.

Nicks & Greist, NY, has moved to the Amoco Building, 555 Fifth Avenue, Murray Hill 7-5000.

Joseph Katz Co, NY, has moved to the Amoco Building, 555 Fifth Avenue, Murray Hill 7-0250.

Robert Lawrence Prods, NY, producers of tv film commercials, its training and institutional motion pictures, has established a Canadian subsidiary in Toronto; John Ross, gen mg of the office.

Reingold Co, Adv, Boston has moved to 69 Newbury Street, REmote 6-3000.

High Riker Adv, Albera, CN, and Prince-Ad Adv have merged into an agency called Agile, 5th Floor, National Insurance Bldg, 515 Tannin Street.

WOKR-Milwaukee, has moved to 522 W Wisconsin Avenue, Broadway 1-8480.

5. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armour &amp; Co, Chi</td>
<td>Canned meat div</td>
<td>Tatham-Laird, Chi</td>
</tr>
<tr>
<td>Bon Ami, NY</td>
<td>Cleaner</td>
<td>Norman, Craig &amp; Kummel, NY (fr. motly WM. Weintrab)</td>
</tr>
<tr>
<td>Campana Slts, Batavia, Ill.</td>
<td>Italian balm</td>
<td>Fletcher D. Richards, NY</td>
</tr>
<tr>
<td>Colgate-Palmolive, Jersey City</td>
<td>Solitair, Magic Touch, Steer Magic</td>
<td>Cunningham &amp; Walsh, NY</td>
</tr>
<tr>
<td>General Motors, Frigidaire Div, Detro</td>
<td>Air conditioning, commercial refrigeration</td>
<td>Crawford &amp; Novak, Boston, MA</td>
</tr>
<tr>
<td>G. F. Goodrich, Phila</td>
<td>Retail stores</td>
<td>W. Roberts, Philadelphia</td>
</tr>
<tr>
<td>Grove Labs, St. Louis</td>
<td>Brown Quinine</td>
<td>Bowles, St. Louis</td>
</tr>
<tr>
<td>Grove Labs, Sl. Louis</td>
<td>New propriety drug products</td>
<td>Dowd, Redfield &amp; Johnstone, NY</td>
</tr>
<tr>
<td>C. C. Johnson &amp; Son, Racine, Wis.</td>
<td>Beauty Set</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>C. C. Johnson &amp; Son, Racine, Wis.</td>
<td>Electric Polisher-Scruber, (new product): paste wax, jubilee</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>S. C. Johnson &amp; Son, Racine, Wis.</td>
<td>General Mach离, lala</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>Lee Co, Kansas City</td>
<td>Work &amp; Play clothes</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>Magnavox Co, Ft. Wayne, Ind</td>
<td>Radio-phonographs, tv electronic devices</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>Manhattan Coffee, St Louis</td>
<td>Dining Car Coffee</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>Nestle, White Plains, NY</td>
<td>Nestle's Instant Coffee</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>New Haven &amp; Hartford RR, New Haven</td>
<td>Railroad</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>Studebaker-Packard, South Bend</td>
<td>Studebaker cars &amp; trucks</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
<tr>
<td>Taylor-Red Corp, Glenbrook, Conn</td>
<td>Q-T Frosting mixes, cocoa marah</td>
<td>Needham, Los &amp; Brorby, Chi</td>
</tr>
</tbody>
</table>
Syracuse is now ranked America’s Best Test Market by Sales Management Magazine. The ranking is authentic, because it is based on an audited study of 505 test campaigns by leading national advertisers over a nine-year period.

By authentic standards, WSYR Radio and WSYR Television are clearly the superior broadcasting services in the Syracuse market.

Best physical facilities . . . best local programming services . . . best customer services . . . these important advantages give the WSYR Stations their distinct leadership in Syracuse and throughout the $2 billion Central New York market.
Robert Strumpen-Darrie, president of Berlitz Schools of Languages, feels somewhat sheepish when forced to admit he speaks only four languages. “But Charlie Berlitz (v.p. and son of the founder) speaks 25 or 26,” he quickly added for SPONSOR’s benefit.

“I suggested radio advertising to some of our 27 schools in the country,” Strumpen-Darrie continued matter-of-factly. “And I must say that it’s been quite successful in most cases.”

These cases include New York, Philadelphia, Chicago, Miami, Los Angeles, San Francisco, Boston and White Plains. Berlitz’ agency, Calkins & Holden, generally buys minutes on the high-priced music independent in each market. Commercials use a sophisticated approach.

“The travel curve and Berlitz business curve are usually similar,” said Strumpen-Darrie. “And travelers are generally people who like music.”

Music lovers in the chosen markets are being told between five and 10 times weekly that “ya vass lewblew,” “io ti amo,” and “ich liebe dich,” are likely to get them involved in a rather torrid romance with a Russian, Italian or German. The results of these commercials have been good, and today some 50% of Berlitz’s total advertising budget is in radio. Some markets, like Philadelphia, Boston and Chicago are 100% radio.

“An ever-increasing part of our business comes from institutions and corporations. For example, Standard Vacuum is one of our good customers,” Strumpen-Darrie explained. “However, industries tend to move to the suburbs nowadays. Besides, we would also like to attract the suburban housewives. The whole pattern of school location may change.”

Just a few months ago, Strumpen-Darrie, a Westchester resident, opened up a new school in White Plains; it could be he was prompted in part by the fear his three children might otherwise follow in his footsteps and grow up knowing only four languages.

“I asked my wife to bring them to New York to learn French,” said he. “They do get lessons for free. But my wife said she certainly wouldn’t travel this far. Now can you imagine how the other suburban women feel about coming into the city. I mean the ones who’d have to pay?”

***
BIGGER
and better!

The 1955 Sales Management Figures Show That The WTVJ South Florida Market Area Has Increased 10.9% In Population Over 1954.

Retail Sales Are Keeping Pace . . . UP 8.9% To An All Time High Of $1,477,290,000.

WTVJ NOW DELIVERS YOUR SALES MESSAGE TO 1,185,200 PERSONS — 363,600 FAMILIES.

WTVJ is the ONLY TV Station giving you complete coverage of the Fabulous South Florida Market.

CONTACT YOUR FREE & PETERS COLONEL NOW

WTVJ
Channel 4
MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 Watts Power—1,000 ft. Tower

Always the Best but always improving.
The Sarnoff-Folsom-Weaver-guts combination

A couple of weeks ago I was about to take my seat on the 9:06 L.I.R.R. train out of Manhasset, when across the aisle I spotted Pat Weaver. With the kind of publicity Pat has been getting of recent months it's hardly necessary to identify him here as Sylvester P. W., president of NBC. Pat's schedule is obviously such these days that I wouldn't impose by trying to see him too frequently so I leaped at the opportunity to join him for the 45 minutes it takes to ride from Manhasset to Penn Station.

Pat was reading the Times, the Trib, the News and the Mirror, not all at once, of course, but the very next thing to all at once. He'd boarded the train at Port Washington so he'd already finished two of the papers. It was the morning the Times' Jack Gould had the piece about one of the fee tv proponents touting the idea of a channel carrying two programs at the same time, and utilizing one of these for free and the other for fee video.

Pat and I both read the story and began to discuss it. "Sure," Pat said, "that's multiplex, and inevitably it will be developed. It's a pure matter of electronics, and theoretically quite simple, for a single channel to carry two programs at one and the same time. I'd say the engineers and scientists should have it ready in roughly five years."

As always, I was fascinated with Pat's incredible knowledge and his easy facility for thinking big. I get as much of a kick as the next guy out of reading about Mr. W's bongo board, and the swimming pool and the field glasses, handy for observing passing birdlife. But what I am particularly enchanted with is the solid base underneath this top layer of showmanly trimmings. I do not believe that it has yet been said that what Pat brings to NBC (and consequently to television as a whole) is, on the showmanship and salesmanship levels, exactly the same commodities General Sarnoff has for years brought to the RCA on scientific and engineering levels, and what RCA president Frank Folsom has brought to the corporation on manufacturing and merchandising levels.

These commodities are, first, virtually unlimited vision; and secondly, the guts and physical and mental energy to fight for a new idea, no matter how much opposition such an idea may encounter initially. I had the good fortune to be working for Frank Folsom at the time RCA Victor intro-

(Please turn to page 71)
with WAVE

you don't buy the tree

YOU BUY THE SYRUP!

WAVE gives you the sweetest part of Kentucky — and at a price that's sweet, too!

MORE THAN LOUISVILLE — LESS THAN THE STATE!
WAVE's 50% daytime coverage area almost exactly parallels the 27-county Louisville Trading Area. (42.5% of the State's total Effective Buying Income is concentrated in this one important market!)

SPARKLING PROGRAMMING — NETWORK AND LOCAL!
WAVE is the ONLY NBC station in or near Louisville.
We invest heavily in local programming, too. Our radio staff alone numbers 62 people, with more than 70% of them devoting themselves to on-the-air activities, exclusively.

Don't buy the Maple tree — buy the syrup. NBC Spot Sales has the figures.

WAVE
LOUISVILLE
5000 WATTS
NBC AFFILIATE

SPOT SALES
National Representatives
WHERE ELSE IN THE CAROLINAS

KING SIZE FACILITIES

In the Carolinas, advertisers find many types of TV facilities... but only on one station, WBTV, can the advertiser get complete, Kingsize Facilities.

Here, in WBTV's new $1,250,000 home with 51,000 square feet of floor space, are TV studios measuring 40' x 40' and 40' x 60', each wired for three black-and-white and two color cameras, each accommodating Kingsize studio audiences... the last word in engineering equipment... art and carpenter shops for designing and building any type of scenery... three ultra-modern darkrooms... dual facilities for transmitting color and black-and-white slides and films... Kingsize executive, program, production, engineering, news, sales, business, promotion and merchandising departments.

Conditioned by 33 years of broadcast leadership, WBTV planned big... built big. Now more than ever, WBTV is your first, biggest step to TV coverage of the two Carolinas.
Let’s bring SPOT SPENDING out in the open

Everyone wants spot figures like those of other major media but progress has been slow. Upcoming: two new efforts

Among sponsor’s editorial objectives is to stimulate publication of both spot television and radio dollar figures. Reports like the one which follows appear regularly in sponsor to aid in the fight for the facts the advertiser needs to make fullest use of the spot media.

This fall will see a renewed drive in the 20-year effort to uncover the biggest secret in advertising: spot radio spending. It will be a two-pronged push, directed at two different sources. The Radio Advertising Bureau will undertake a mail and phone barrage aimed at unearthig information from a cross-section of the nation’s radio stations. In an unrelated effort, Executives Radio-Tv Service, publishers of Spot Radio Report, will make an intensive canvass of the important air agencies.

There’s a do-or-die air about these twin efforts for the history of radio is strewn with examples of people who tried to tunnel into the underworld of spot spending and found themselves halted by excessive lethargy on the part of stations, obsessive secrecy on the part of advertisers—and that even more deadly barrier to action: I’ll-do-it-if-my-competitor-does-it. Seldom have so many people agreed that a certain course of action was desirable without
doing anything about it.

Ironical, too, is the fact that so much effort is made to get spot figures both radio and tv—the hard way. While agreeing that publication of complete spot data would make things a lot easier, the ad agencies nevertheless continue their time-consuming check-and-double check efforts to dig up what the competition is doing almost as if they enjoyed it. This contradiction can be explained by the all-too-human belief at each agency that it can play a better game of hide-and-seek than the other fellow.

Nevertheless, the weary complaint of

one time-consuming executive (a P&G man, no less) echoes what a lot of his colleagues feel about this dilemma: “Life would be easier for me if all the figures were published. We spend an awful lot of time on competitive checking. There’s a bad side to all this emphasis on what somebody else is doing. It makes you pay too much attention to the other guy and not enough to your own problems.”

SPONSOR itself plunged into the murky fog of radio-tv spot spending in gathering spot spending figures of major advertisers for its Fall Facts Basics issue (11 July). While SPONSOR encountered much of the secrecy-laden atmosphere in which the agencies operate, the data obtained indicated that where enough effort is made spot figures can be brought to light and thus cast doubt upon whether any advertiser can hide his spot spending if his competitor really wants to find out how much it is.

SPONSOR’s spot figures proved, if proof be needed, that spot is a major ad medium and that the conventional ranking of advertisers according to network, newspaper and magazine spending only can be misleading. Many of SPONSOR’s figures on spot radio and tv are the first to be published. SPONSOR gathered figures on the “top 100” advertisers ranked according to network and magazine spending (from PIB) and newspaper spending (from the ANPA Bureau of Advertising). Spot radio figures were gotten for 42 clients, while spot tv figures were gotten for 40. Of course, not all of the “top 100” use spot radio and tv in their selling. Radio-Graph Report was the basis of some spot tv figures. SPONSOR concentrated its efforts on the big ad spenders, was able to get nearly all the figures for the top 20.

An example of how misleading the PIB-ANPA expenditure ranking can be is Brown & Williamson, one of the Big Six tobacco manufacturers. B&W’s gross time and space billings in newspapers, magazines, network radio and network tv came to a little over $4 million last year, putting it No. 61 according to PIB-ANPA ranking. However, B&W spent $8 million in spot radio and tv in 1954 for all its tobacco products (notably Viceroy, Kool and Raleigh cigarettes), or twice as much as it spent in all other media. This figure is equal to SPONSOR’s estimate of what all the divisions of General Motors spent on spot radio and tv last year, including co-op expenditures. Yet GM spent 18 times as much money in the other consumer ad media as B&W.

Among SPONSOR’s published figures were at least 15 advertisers who spent $2 million or more in spot radio and tv last year. They are, in order of spending: P&G, $12.25 million; Ford, $9 million; General Motors, $8 million; B&W, $8 million; Chrysler, $7.5 million; Sterling Drug, $5.5 million; Colgate, $4.75 million; Miles Laboratories, $4 million Coca-Cola, $4 million; R. J. Reynolds, $3.5 million; American Home Products, $3 million; (Please turn to page 36)

SPONSOR
BALLOT

For ad managers, media directors and national representatives

The questionnaire-ballot below is designed to help provide the basic facts needed in order to launch a regular report on dollar expenditures by companies in spot television and radio. It is addressed to three segments of air advertising: to advertising managers; to media directors and timebuyers in agencies; and to national representatives. From the answer sponsor hopes to provide guidance for all concerned as to the best method of solving the problem. Please clip this ballot and mail to sponsor at 10 E. 19th St., New York 17, N. Y.

1

HOW WOULD YOU SUGGEST THAT TELEVISION AND RADIO SPOT EXPENDITURES BY COMPANIES BE MADE AVAILABLE? (CHECK ONE OF METHODS BELOW OR WRITE IN SUGGESTION)

☐ Through advertising agencies who would release spot figures of clients periodically to an industry or private organization.
☐ Directly through advertisers on the same basis.
☐ Through national representatives on the same basis.
☐ Through stations on the same basis.

2

WHO SHOULD UNDERTAKE THE JOB OF COMPILING SPOT EXPENDITURE FIGURES?

☐ A trade organization or organizations such as TEB and RAB.
☐ A private organization or organizations such as N. C. Rorbaugh Report or Executives Radio-TV Service.
☐ An independent organization to be set up by the industry.

3

IN WHAT FORM DO YOU THINK IT MOST PRACTICAL FOR SPOT DOLLAR FIGURES TO BE ISSUED NOW?

☐ Quarterly by companies. ☐ Annually by companies. ☐ Annually by brands. ☐ Quarterly by brands.

4

IN YOUR OPINION ARE THERE VALID REASONS FOR COMPANIES TO KEEP SPOT EXPENDITURES SECRET—IF THEY ARE ISSUED TO COVER QUARTERLY OR ANNUAL PERIODS ALREADY PASTED?

Your name __________________ Title __________________ Company __________________

NOTE: All information given in this questionnaire will be considered confidential by sponsor and your name and company name will not be quoted unless with express permission. If you may be quoted on your opinions check here __________________.
"Lucy" was called a failure for Phillip Morris but same show helped make PM's Marlboro...

Fastest-growing filter-tip
NEW MARLBORO IS NO. 3 filter tip now where it's sold, PM exec believe. Commercial--in CBS TV "Lucy" and spot tv were important in quick rise. Shown (l. to r.) around sales chart: Roger Greene, PM ad director; Ross Millhiser, Marlboro brand manager; H. W. Chesley Jr., VP, sales; Owen Smith, account supervisor at Leo Barnett, Marlboro agency

Excitement reigns at 100 Park Avenue these days, and the graph in the picture at left tells why. The sales curve that continues to rise sharply on the wall after it leaves the chart tells the Philip Morris Inc. executives and agency man gathered before it that the firm's new filter-tip baby, Marlboro, is a whopping success.

"The new Marlboro has enjoyed a rate of acceptance faster than that of any other major cigarette since the introduction of Philip Morris in the mid-Thirties," declares George Weissman, VP and assistant to the president. On the basis of field reports from salesmen, distributors and jobbers, he says, the company estimates that Marlboro has already grabbed third place behind Viceroy and Winston among filter tip cigarettes in its distribution area, which includes about 60% of the country's population.

In the fiercely competitive cigarette business this is no mean achievement. It will be even more remarkable if the present company expectations for the brand are realized. By the end of this year, say company spokesmen, Marlboro will probably be among the top 10 of all cigarettes, third in filter volume nationally, and number two in the firm's ranking of its eight brands, right behind Philip Morris.

Why has Marlboro apparently succeeded where similar ventures have either failed or barely held their own? Essentially, the success is due to the winning combination of adroit advertising, whose main emphasis has been on network and spot tv; an intriguing new package; and product appeal. Most important of all, Marlboro has cashed in on the filter-tip trend.

The rise of Marlboro coincides with the sales drop of the Philip Morris brand. In 1954, according to Harry Wootten, tobacco industry consultant who regularly estimates the industry's sales, Philip Morris output dropped 17.9% from the year before, although it still remained number five among the big five. This was brought to the attention of the advertising industry when the firm announced it was cancelling its sponsorship of tv's top-rated show "I Love Lucy" after five years.

The cancellation news sparked varied interpretations, some of which saw Lucy failing as a sales vehicle. These comments overlooked the important fact that Lucy was also carrying Marlboro commercials. The show was thus in the curious position of being a sales vehicle for a rising and a declining brand at the same time.

The Philip Morris-Marlboro-Lucy triangle demonstrates anew the oft-forgotten truism that advertising does not work in a vacuum. Profound changes are under way in the cigarette business, and no tv program, however potent, can be expected by itself to hold those changes back.

All the leading standard lengths showed output drops between 1953 and 1954. Camels dropped from 106.8 billion to 89.3 billion, Lucky Strike from 71.0 billion to 65.2 billion, Chesterfield from 54.5 billion to 42.0 billion, Philip Morris from 30.2 billion to 21.8 billion. (Wootten estimates.)

Of the leaders, only Pall Mall showed a gain, from 50.5 to 54.5 billion; the important thing here is that the brand is king-size and given a filter-type ad treatment.

For the big swing is on to filtered smoking. Wootten shows filter cigarettes at over 37 billion for 1954, 10.1% of total cigarette volume. The industry estimates that filters should grow to about 20% of the total by the end of 1955. In 1953, filters made up only 3.3% of the total.

The Philip Morris sales drop, in short, is not unique, in fact Chesterfield declined an even greater amount, some 29.5%, and the Camel 15.9% decrease was not far behind the 17.9% fall of Philip Morris.

This is occurring in the face of an industry-wide decline in cigarette consumption which amounted to 4.7% in 1954 over the preceding year, according to Wootten. The unit loss came to 13.2 billion, out of a 1953 total of 386.8 billion cigarettes manufactured.

In a 12 May report to the Associated Tobacco Manufacturers, in Hot Springs, Va., Wootten attributed part of the decline in unit consumption to "adverse publicity" centering around the cancer question. Other factors cited: (1) increase in teenage and over-45 population, who number the fewest smokers; (2) growing popularity of king-size cigarettes, whose length provides longer smoking time per cigarette and thus automatically reduces unit consumption.

"The impact on the industry to date has been to change the complexion of the cigarette business rather than the volume of smoking the actual total to--"

(Please turn to page 74)

Cowboy commercial helped make new filter-tip Marlboro mass product. Old Marlboro had been fancily packaged product with appeal centered on women in metropolitan markets.

25 JULY 1955
Can commercials entertain and sell

Nashville agency proved they can on tv with variety of regional brands

This is a story about tv commercials that didn't try to sell very hard (and, as a result, ended up by selling very well).

This is a story which shows that "entertainment" in tv commercials is a potent selling force (but does not attempt to prove it is potent for everybody).

This is a story which illustrates that advertising sometimes works best when it is indefinable (notwithstanding the obvious advantages of pre-testing, market surveys and other varieties of factual research).

This is a story about an agency that decided to throw away the book and do something different for one regional product (but found out it could apply the same approach to other types of regional products).

The agency is Noble-Dury & Associates of Nashville. The products are Frosty Morn, Valleydale and Reelfoot meats (all under the same ownership); Belle Camp chocolates and Martha White flour. The ad technique: animation with songs (not jingles) on video.

Here are the highlights of what Noble-Dury's foray into the field of "entertainment" commercials accomplished:

- The first commercial for Frosty Morn, aired over WSM-TV, Nashville, resulted in a sales increase of 100% over a period of six months following the commercial's first appearance early in 1953. Two years and two commercials later the sales increase was up to 200%.
- The first use of animated commercials for Belle Camp chocolates this past Valentine's Day upped sales 23 and 30% in two tv markets where the commercials were aired. The firm's sales in areas where tv was not used "barely got over the hump," in the company's own words.
- Almost (but not quite) as exciting to the agency as the zoom in sales was popularity of the commercials among viewers. WSM-TV reported, following the debut of the Frosty Morn commercial, that its switchboard was flooded with calls from people asking when the commercial would be shown again. With no push from the agency, dance bands began playing the Frosty Morn tune in the Nashville area. The interest in the Valleydale song reached such a pitch that the agency recorded it for sale at a self-liquidating price (10c). Up to now 12,000 persons have paid to buy a tv commercial song.

To Noble-Dury this combination of sales-plus-artistic success is the vindication of an idea that makes some admen shudder. In the words of Bill Graham, Noble-Dury vice president and account executive for its meat products (and the man who wrote and composed most of the commercials mentioned) the idea was, in effect, to walk in to a client and say:

"Look, Mister—we want to spend lots of your money. But we don't want to put the emphasis on selling your product. Mostly we want to entertain the public...and somewhere along the way we'll mention that your product is mighty good."

This doesn't mean that Noble-Dury tried something that had never been tried before. It does mean that Noble-Dury tried something it had never tried before and showed a strain of courage which points up again the importance of creative advertising.

In getting away from specific sales points and latching on to the more vague and emotional aspects of selling, Noble-Dury was not proving that one method is better than the other (nor does the agency say that it did). What it did prove to its own satisfaction is that there are two opposite poles of effective advertising and that the less conventional approach can offer results just as solid as hard-sell.

This bi-polar concept of advertising was expressed recently by Horace Scherin, head of Scherin Research Corp., during a speech at the University of Michigan.

Scherin said his firm's recent research gave proof of something "creative people have long hoped was true: Remembrance of copy points is not the whole answer to commercial effectiveness...There is another area besides convincing demonstration, an area which might be called mood or fantasy...A commercial of this nature establishes its own world, within which viewers accept actions and breathe in impressions that they would reject if the mood of the commercial were logical rather than emotive. We have tested commercials of this type that have proved extraordinarily effective in swaying viewers toward the brand advertised; and we are receiving more and more commercials of this type to study from advertisers who see which way the wind is blowing.

"I like to call what I have been outlining here "TV's Law of Extremes." By this I mean that, in examining the (Please turn to page 76)
Fan mail from viewers (see letters below) to advertisers, TV stations, followed airing of Noble-Duty commercials, such as one above. One of the commercials proved so popular it was recorded, sold at self-liquidating price (10 cent). First Frosty Morn meat commercial resulted in flood of calls to WSM-AM, Nashville. Bands in Nashville area played tune without prompting from ad agencies.

Wilson, N.C.
Oct. 6, 1954

Frosty Morn Meats

Gentlemen:

My little boy (6 months) is so intrigued with your singing commercial on TV that I wondered if it were possible to get it on a roll of 16mm film for my projector, also a record of the song that accompanies it. He runs to the TV set whenever he hears "Sing it over and you'll sing it over again." Please inform if possible.

Thank you.

[Signature]

Dear Sirs,

I am writing to tell you how delightful my entire family found your television commercials. The first night we heard it we could not believe anything so cute could be a commercial.

Being on a limited budget I have never bought a frozen meat product. Now they are even the same, but I'm sure they must be very good. I usually buy the...
In 25th week of 26-week tv test:

B&M results show tv is stronger sales spur than price cut

Sales total for first half of July is greatest yet, topping 3,000 dozen cans

Despite the fact that this year Burnham & Morrill allowed no promotion allowance on its oven-baked beans in Green Bay, Wis., as compared with last year's 50c per case deduction from mid-June through mid-July, sales in early summer continue spurting ahead. These are the campaign highlights in television weeks 24 and 25 (first half of July).

I. CURRENT SALES: Last year on every purchase of a case of 27-oz. B&M beans, grocers got a 50c deduction to encourage them to push and promote the product in warm-weather months—best sales period for beans. This is a substantial saving for grocers since the case price is about $3.40. But this year B&M elected to make no such reduction, preferring to see how well the product did with its television campaign as the only impetus to increased sales.

The results during the first half of July are spectacular in terms of the number of dozens of cans of B&M products sold—3,009 this year com-
pared with 1,518 dozen last year in the same period. While the percent increase—91%—is not high compared with other periods this year in which percentage gains have exceeded 300%, the total of 3,000 cans probably represents the largest half-month sales in the area in B&M history.

The fact that last year’s first-half July sales were definitely inflated by the 50¢ per case deduction in price is indicated by what happened to B&M sales during the second half of July last year. They practically hit zero, showing that grocers had purposely stockpiled to cover future needs rather than because of current sales expectancy. Thus it’s apparent that without the allowance, sales for the first-half of July 1954 would have been substantially lower than the 1,518 dozen. That this is the case is further documented by the fact that it’s the 21-oz. size of bean (on which the allowance was granted) which accounts for most of the 1,518 dozen cans sold (see chart). In other periods last year it was the 18-oz. bean which was the big seller.

2. TOTAL SALES: For the entire 23-week period of television advertising, B&M sales are ahead 93%, based on tabulations to date. It is believed, however, that when rapid tabulations made to meet SPONSOR’s deadlines are rechecked at the conclusion of the test more complete figures will show an even greater increase.1

The sales after 25 weeks of television in 1955 total 19,883 dozen cans. For the comparable period in 1954, the total is 10,318 dozen. This includes three products, the 18-oz. bean; the 27-oz. bean; and B&M brown bread.

These products received no national advertising support in the Green Bay area last year. The present test is therefore ideally suited to measuring television impact. It’s virtually a laboratory situation with the only new marketing factor introduced into the area being the 26-week television effort. And to add to the clean-cut nature of the test, no merchandising or point-of-sale activity of any organized nature has been introduced.

The station used is WBAY-TV, Green Bay, a Channel 2 CBS TV affiliate. The announcements for B&M have been placed in a variety of daytime slots, including a children’s show and more recently a telephone show in morning hours called Party Line (see picture).

3. FUTURE PLANS: The television test was scheduled to end on 22 July. SPONSOR’S next issue (3 August) will carry results for the final week of the test plus a recap of the entire progress of the campaign. B&M has not made a final decision on its future television plans in the Green Bay area and elsewhere. But it is seriously considering entry into television during the coming year in a number of markets.

Sales of B&M products in the Green Bay area will be watched closely immediately following the last week of television to see whether there is a carry-over effect from the campaign. A research firm, in fact, has come forward with a suggestion for a follow-up study to determine whether customers will continue to repeat sales of the product, among other factors. And in a future issue some time this fall SPONSOR will report on what happened to sales after television campaigning came to a halt.

Wholesalers in the Green Bay area were queried as to what they thought would happen to the B&M sales curve after the 22 July close of the TV campaign. Most of those contacted felt there would be continued strong sales during warm weather months with a drop-off in fall compared with normally higher summer sales. All wholesalers contacted felt that the big rise in B&M sales during the past six months will have a healthy effect on the product next fall even without advertising. But most felt the company would be making a mistake if it did not continue some advertising after the buildup of the past six months.

A new agency will take over the account effective 1 September. At SPONSOR’s pre-strike time, Charles S. Morrill, B&M president, announced appointment of the John C. Dowd agencies, Boston and New York, replacing BBDO, Boston. John Dowd told SPONSOR: “We are studying results of the B&M test as recorded in SPONSOR carefully.” No basic change in thinking underlies the agency shift. SPONSOR believes, and new plans will not be set for several weeks.

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** B&M SALES FIRST HALF OF JULY 1954 vs. 1955 **

<table>
<thead>
<tr>
<th>AREA A (50-mile radius of Green Bay)</th>
<th>18 oz.</th>
<th>27 oz.</th>
<th>brown bread</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AREA A</strong> (50-mile radius of Green Bay)</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
</tr>
<tr>
<td><strong>AREA A</strong> (50-mile radius of Green Bay)</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
</tr>
<tr>
<td>1. MANITOWOC, WIS.</td>
<td>20</td>
<td>70</td>
<td>20</td>
</tr>
<tr>
<td>2. OSHKOSH, WIS.</td>
<td>0</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>3. APPLETON, WIS.</td>
<td>100</td>
<td>500</td>
<td>100</td>
</tr>
<tr>
<td>4. GILLET, WIS.</td>
<td>0</td>
<td>70</td>
<td>0</td>
</tr>
<tr>
<td>5. GREEN BAY, WIS.</td>
<td>120</td>
<td>400</td>
<td>120</td>
</tr>
<tr>
<td>6. MEXOMINE, MICH.</td>
<td>50</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td><strong>TOTALS A</strong></td>
<td>290</td>
<td>1,230</td>
<td>500</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>AREA B (50-100 mile radius of Green Bay)</th>
<th>18 oz.</th>
<th>27 oz.</th>
<th>brown bread</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AREA B</strong> (50-100 mile radius of Green Bay)</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
</tr>
<tr>
<td><strong>AREA B</strong> (50-100 mile radius of Green Bay)</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
<td>1954 vs. 1955</td>
</tr>
<tr>
<td>7. FOYD, LEHIGH, WIS.</td>
<td>0</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td>8. STEVENS POINT, WIS.</td>
<td>0</td>
<td>80</td>
<td>0</td>
</tr>
<tr>
<td>9. EAAUSAU, WIS.</td>
<td>20</td>
<td>100</td>
<td>20</td>
</tr>
<tr>
<td>10. NORTAY, MICH.</td>
<td>100</td>
<td>500</td>
<td>100</td>
</tr>
<tr>
<td>11. SHEBOYGAN, WIS.</td>
<td>50</td>
<td>120</td>
<td>50</td>
</tr>
<tr>
<td>12. WISCONSIN RAPIDS, WIS.</td>
<td>20</td>
<td>30</td>
<td>20</td>
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<tr>
<td><strong>TOTALS B</strong></td>
<td>190</td>
<td>380</td>
<td>530</td>
</tr>
<tr>
<td><strong>TOTALS A &amp; B</strong></td>
<td>480</td>
<td>1,610</td>
<td>1,038</td>
</tr>
</tbody>
</table>

Grand total first half July 1954: 1,518 DOZEN CANS
Grand total first half July 1955: 3,009 DOZEN CANS

1Television campaign began 27 January 1955

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25 JULY 1955
Radio helps make Boston top Nash territory

45 New England Nash dealers up sales with $43,000 am sportscast

The New England zone was a good one for Nash sales, but it was never outstanding—until several years ago. That is, in 1953 the Greater Boston dealers suddenly forged ahead into Number One place among all Nash zones in the country and they’ve stayed there ever since. Their share of total U. S. Nash sales rose from the average 5% in 1952, to 6% in 1953, 8% in 1954—a 60% leap that still has Nash sales strategists scratching their heads.

Part of the secret behind this New England sales record is the group spirit of the Greater Boston Nash Dealers Association, a spirit characterized by a cooperative radio advertising effort which the group undertook in 1953 (through Henry M. Frost Co., Boston). Their combined budget ($43,000 a year) pays for their year-round nightly sponsorship of All About Sports, WBZ, at a minimal cost to each individual dealer.

Aim of the program is twofold:
1. To build traffic and sales.
2. To make the Nash dealers better known and build confidence.

They feel that they have achieved both aims with Leo Egan’s All About Sports, for only $43,000. Nationally Nash has dropped from No. 10 to No. 13 among all makes of cars in total sales, but the New England dealers stayed in ninth place for 1954-5, out-selling the other independents.

Furthermore, the entire New England sales territory showed increased sales as a result of the sports show. Dealers outside of Boston area began to contribute toward the $43,000 annual budget, and today some other New England Nash dealers share in All About Sports.

Before the Nash dealers began sponsoring this program, they gave Egan a new Nash Ambassador and stipulated that he deliver commercials himself.

“I don’t think anyone realized then just how wise a move that was,” says Bert Tracy, New England zone manager for Nash. “Leo Egan has proved a remarkable salesman for Nash, and the cooperation we have received from the station has been wonderful.

“In 1953, we pushed to the top of the Nash sales ladder for the first time—and stayed there. Our share of the Nash registrations, which had been a

(Please turn to page 82)
TIMEBUYERS OF THE U.S.
listed by cities, agencies and their accounts

During the past several years the number of men and women engaged in timebuying has vastly increased. At some ad agencies timebuying personnel has doubled and tripled overnight. Furthermore, timebuying personnel is known for frequent shifts. The confusion in where what account, in who has moved, in who is new is one of the problems of a problem-haunted industry. Some station representatives have tried hard to maintain thorough up-to-date lists of timebuyers. Recently one such list, prepared by John E. Pearson Co., was generously made available to sponsors' readers. The list was published in three parts. The first part, containing listings for most New York agencies, appeared in the 11 July Fall Facts Basics issue. This issue the remainder of the New York list appears as well as other East Coast cities: Chicago; other Midwestern cities. Listings for Southern cities and the West Coast will appear next issue (8 August).

AGENCY, ACCOUNTS, ADDRESS & PHONE | TIMEBUYERS

NEW YORK, N. Y.

(CONTINUED FROM 11 JULY ISSUE)

SCHWAR & BEATTY
30 East 57th St., PL 1-1557

Reader's Digest
GEORGE PERKINS
VOX
CHRISTIAN

RAYMOND SPECTOR CO.
445 Park Ave., (22), NY 6-1807

H. R. RADIO TV - RICHARD BIAINE
Hazel Bishop
RICHARD BIAINE

STORM & KLEIN
95 West 45th St., (36), NY 6-2700

Arthur Klein
Bill
Marlieacker

STREET & FINNEY
95 West 45th St., (36), NY 6-2700

V. P. & RADIO TIMEBUYER - HELEN THOMAS
SECRETARY TO HELEN THOMAS - J. A. YRES

Cardiff
Dana's Piles
Florent Deodorant
Ken-Aid

SSCB
477 Madison Ave., NY 8-1600

Carter Products, Inc.
Arvid - U. S. (Regular & Chlorophyll)
Arvid - Canada (Regular & Spray)
Rise - U. S.
Rise - Canada
Ringo - U. S.

Best Foods
Prepa
H-0 Quick Oats
H-0 Cream Farina
Lever Bros.

LIFEBOURNE

AGENCY, ACCOUNTS, ADDRESS & PHONE | TIMEBUYERS

NEW YORK, N. Y.

(CONTINUED FROM 11 JULY ISSUE)

SCHWAR & BEATTY
30 East 57th St., PL 1-1557

Reader's Digest
GEORGE PERKINS
VOX
CHRISTIAN

RAYMOND SPECTOR CO.
445 Park Ave., (22), NY 6-1807

H. R. RADIO TV - RICHARD BIAINE
Hazel Bishop
RICHARD BIAINE

STORM & KLEIN
95 West 45th St., (36), NY 6-2700

Arthur Klein
Bill
Marlieacker

STREET & FINNEY
95 West 45th St., (36), NY 6-2700

V. P. & RADIO TIMEBUYER - HELEN THOMAS
SECRETARY TO HELEN THOMAS - J. A. YRES

Cardiff
Dana's Piles
Florent Deodorant
Ken-Aid

SSCB
477 Madison Ave., NY 8-1600

Carter Products, Inc.
Arvid - U. S. (Regular & Chlorophyll)
Arvid - Canada (Regular & Spray)
Rise - U. S.
Rise - Canada
Ringo - U. S.

Best Foods
Prepa
H-0 Quick Oats
H-0 Cream Farina
Lever Bros.

LIFEBOURNE

J. WALTER THOMPSON CO.
420 Lexington Ave. (17), NY 3-2000

HEAD TIMEBUYER - JAMES O. LACEY

Atlantic Variety

MARIO KIRCHER
ALICE WOLF

Brillo

NANCY SMITH

Champion

MARIO KIRCHER

Ford Dealer Adv.

LUCIAN CHINENE

Ford Motor Central

LUCIAN CHINENE

Shell OIl

EDWARD BAKER
ALLEN SACKS

J. B. Williams
ALLEN SACKS

HEAD TIMEBUYER: JAMES O. LACEY

AGENCY, ACCOUNTS, ADDRESS & PHONE | TIMEBUYERS

HEAD TIMEBUYER: JAMES O. LACEY

ALLEN SACKS

MARIO KIRCHER

ALICE WOLF

LUCIAN CHINENE

NANCY SMITH

MARIO KIRCHER

LEO ARTHUR

ALEX SMITH

FRANK MARSHALL

TOM GLENN

DEWY YATES

ALICE WOLF

TOM GLENN

DEWY YATES

NANCY SMITH

TOM GLENN

JOE RUBIN

LUCIAN CHINENE

JOE RUBIN

ALLEN SACKS

25 JULY 1955
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<th>AGENCY, ACCOUNTS, ADDRESS &amp; PHONE</th>
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<tr>
<td>WILLIAM H. WEINTRAUB &amp; CO.</td>
<td>George Hoffman</td>
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<tr>
<td>(Brennan, Norman, Craig &amp; Kunzel, Inc. as of 7 July 1929, after Spinnaker's departure for the Fall Facts issue.)</td>
<td>Genevieve Hurley*</td>
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<tr>
<td>458 Madison Ave. (22s), P1 1-9000</td>
<td>KIRK GREENER</td>
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<tr>
<td>Blum Beer</td>
<td>Joseph O'Brien*</td>
</tr>
<tr>
<td>KIZER FRAZER</td>
<td>Frederick Weiss</td>
</tr>
<tr>
<td>Revlon</td>
<td>Bertrand Bost*</td>
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<tr>
<td>WESLEY ASSOCIATES</td>
<td>Lipton Tea &amp; Soups</td>
</tr>
<tr>
<td>247 Park Ave., El. 5-2660</td>
<td>Thomas Comerford</td>
</tr>
<tr>
<td>Sluhrin, Inc. (Old Spice)</td>
<td>John Henderson</td>
</tr>
<tr>
<td>JOSEPH E. KNAP, JR.</td>
<td>Martin Lukashak*</td>
</tr>
<tr>
<td>YOUNG &amp; RUBICAM, INC.</td>
<td>John FLOREY</td>
</tr>
<tr>
<td>265 Madison Ave. (17), ME. 9-5000</td>
<td>Retha Ruth White*</td>
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<tr>
<td>V.P. AND DIRECTOR OF MEDIA -</td>
<td>Metropolit Life Ins.</td>
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<tr>
<td>PETER G. LEVATHIES</td>
<td>Simmons National Sugar Refining</td>
</tr>
<tr>
<td>EXECUTIVE ASSISTANT -</td>
<td>(Jack Frost &amp; Arakulke Sugars)</td>
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<tr>
<td>WILLIAM E. MATTHEWS</td>
<td>ARTHUR JONES</td>
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<tr>
<td>ASSOCIATE DIRECTOR -FRANK COULTER</td>
<td>Kenneth Phillips</td>
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<td>ASSOCIATE DIRECTOR -THOMAS M. HACKETT</td>
<td>LLOYD HARRIS</td>
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<td>ASSOCIATE DIRECTOR -CHARLES T. SCELTON</td>
<td>FLORENCE DART</td>
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<td>ASSOCIATE DIRECTOR -HENRY L. SPARKS</td>
<td>WILLIAM WALKER</td>
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<tr>
<td>ASSOCIATE DIRECTOR -SAMUEL THURM</td>
<td>Catherine Brownston*</td>
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<tr>
<td>(All Borden; Institutional; Cheese Div.)</td>
<td>WARREN Bahr</td>
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<tr>
<td>RUSSELL YOUNG</td>
<td>George Marlew*</td>
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<tr>
<td>Florence (Adelaide); Hatton*</td>
<td>Remington Shaver</td>
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<tr>
<td>Borden (Starlac, Evaporated Milk)</td>
<td>EDWIN BYRNE</td>
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<tr>
<td>Instant (Hot Chocolate; Eagle Brand)</td>
<td>Robert Kowalski*</td>
</tr>
<tr>
<td>Norfolk (Sal Hepatica; Bufferin)</td>
<td>VANCE LYNCH Arthur Maguire*</td>
</tr>
<tr>
<td>Vitalik Hair Cream</td>
<td>VANCE HICKS Marie Fitzpatrick*</td>
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<td>Dracket (Drano; Windex)</td>
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<tr>
<td>Ford Motors (Continental Div.)</td>
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<tr>
<td>General Cigar (White Owl Cigars; Wm. Penn; Robert Burns Cigars &amp; Cigarettes; Van Dyke)</td>
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<td>General Foods</td>
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<tr>
<td>All Products; Corporate D-Zeta</td>
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<tr>
<td>Jell-O</td>
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<tr>
<td>Baker Coconut</td>
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<tr>
<td>Birds Eye Div. (Jack &amp; Jill Cat Food)</td>
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<tr>
<td>Calumet Baking Powder</td>
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<tr>
<td>Cerco &amp; Sure Jell</td>
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<td>Kennel Nuts</td>
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<td>Log Cabin</td>
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<td>Maple Del</td>
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<td>Sanka</td>
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<td>Swan Down Cake Flour</td>
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<td>Baker Chocolate</td>
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<td>Swan Down Mixes</td>
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<td>Postum</td>
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<td>La France &amp; Saina</td>
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<td>Minute Products</td>
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<td>Good Year Tire &amp; Rubber</td>
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<td>(Good Year Tires; Lifeguard Tubes; Institutional)</td>
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<tr>
<td>Gulf Oil</td>
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<tr>
<td>*Assistant</td>
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<th>BOSTON, MASS.</th>
<th>ALLIED ADV. AGENCY</th>
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<tr>
<td>100 Boston St., Hubbard 2-4100</td>
<td>Beacon Co. (Floor Wax)</td>
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<tr>
<td>192 W. Hamilton St., Saratoga 7-2114</td>
<td>HOWARD SHIMAHAN</td>
</tr>
<tr>
<td>262 Washington St., Richmond 2-1220</td>
<td>Old Monastery Wine</td>
</tr>
<tr>
<td>250 Park Square Blvd, Liberty 2-7765</td>
<td>HABRARD CABIOT &amp; CO.</td>
</tr>
<tr>
<td>108 Park Square Blvd., Hancock 6-7720</td>
<td>CAMBRERS &amp; WISSELL</td>
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<td>1200 S. Penn Sq., Rittenhouse 6-7610</td>
<td>HELEN O'RIGAN</td>
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<td>414 Park Square Blvd., Hancock 6-7710</td>
<td>Genevieve Hurley*</td>
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<td>MEDIA Dir. - HERMAN A. BRAUMULLER JR.</td>
<td>KIRK GREENER</td>
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<tr>
<td>International Shoe (Sundial)</td>
<td>Joseph O'Brien*</td>
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<tr>
<td>JOHN DOWD CO.</td>
<td>FREDERICK WEISS</td>
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<tr>
<td>212 Park Square Blvd., Hubbard 2-4050</td>
<td>Bertrand Bost*</td>
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<tr>
<td>MEDIA DIRECTOR - WM. H. MONAGHAN</td>
<td>Lipton Tea &amp; Soups</td>
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<tr>
<td>HOMER P. MINTER, INC.</td>
<td>THOMAS COMERFORD</td>
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<tr>
<td>9 Newbury St., Cambridge 7-2575</td>
<td>JOHN HENDERSON</td>
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<tr>
<td>Moxie Co. (Friend Bros. (Pea)</td>
<td>Martin Lukashak*</td>
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<tr>
<td>Tobby Cat Food</td>
<td>JOHN FLOREY</td>
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<td>HERMON W. STEVENS AGENCY</td>
<td>Retha Ruth White*</td>
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<td>9 Newbury St., Copley 7-2575</td>
<td>Metropolitan Life Ins.</td>
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<td>MEDIA DIRECTOR - S. J. CRUPI</td>
<td>Simmons National Sugar Refining</td>
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<td>Father John's Medicine</td>
<td>(Jack Frost &amp; Arakulke Sugars)</td>
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<td>Salada Tea</td>
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AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

CLINTON E. FRANK, INC.
Merchandiser Matt (51), Whitehall 1-5900

Reynolds Metals
Quaker Oats
Dean Milk
Ioni Co. (Pamper Shampoo)
Foid's Macaroni

JACK MATTHEWS
HELEN DAVIS

FOWLER & SMITH & ROSS
105 W. Adams St. (3), Andover 2-5011
Ferguson Tractors
Keystone Fence

CHARLES BILLINGSLEY

GLEN-JORDAN-STOETZEL
307 N. Michigan Ave. (11), State 2-0827

Christian Reformed Church

GOODKIND, JOCE & MORGAN
919 N. Michigan Ave. (11), Superior 7-6747

Planters Peanuts and Peanut Butter
Illinois Canning

FLORENCE A. NEIGHBOR

GRANT, SCHWENCK & BAKER
520 N. Michigan Ave. (11), Whitehall 3-1023

James E.
Schwenck
Frank Baker
Betty
Armstrong
Marshall
Edinger
Tom Elvidge

Bankers Life & Casualty

GRANT ADVERTISING
919 N. Michigan Ave. (11), Superior 7-6500

Dr. Pepper
Monroe Chemical (Putnam Dies)

FRED NORMAN

GEORGE H. HARTMAN CO.
307 N. Michigan Ave. (11), State 2-0055

Mystik Tape
Berghoff Beer
Joanna Western (TV)
Manchester Biscuit
Sawyer Biscuit

VIRGINIA CALDWELL

HENRI, HURST & MCDONALD
121 W. Wacker Drive (11), Franklin 2-9180

Thur Rody-To-Bake (Puffin)

LAURA HALL

H. W. KASTOR & SONS ADV.
75 E. Wacker Drive (11), Central 6-5331

P & G (American Family Flakes)
Union Starch & Refining
Perrnott Syrup

Rath Packing
Rit and Shinola
Manor House Coffee
Aspette Deserstuant
Wiscoy
Linco Bleach
Bendix

MARK T. MARTIN CO.
59 E. Van Buren, Harrison 7-9999

Churches of Christ

CLADYNS JOHNSON

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

MAXON
661 S. Rush St. (11), Whitehall 4-1676

Hotpoint

LES. SOOLEY
PAUL DICK LARDO

MCCANN-ERICSON
318 S. Michigan Ave. (4), Webster 9-3701

Midmost
Derby Foods
Swift's Ham & Bacon
Swift's Suckies
Swift's Ice Cream

JOHN COLE
PAT CHAMBERS
ESTHER ANDERSON
HOWARD HELLER

ARTHUR MEYERHOFF & CO.
110 N. Michigan Ave. (11), Delaware 7-7860

Owen Nurcery
Wrigley Cheewing Gnl
Ill. Meat (Broadcast Corned Beef)
Hash & Red-Meat
Brach Candy
Myoss
D-Con
Heet (Demert & Dougherty)

Ratter Promotions

MARFARLAND, AVEYARD & CO.
333 N. Michigan Ave. (11), Randolph 6-9360

Alemite Corp.
Drawn's Ltd.
Zerhding Hearing Aid

BEVERLY HICKS
RUDY TRUDE
JAMES SHELBY

NEEDHAM, LOUIS & BRORBY, INC.
135 S. LaSalle St. (3), State 2-5115

Campbell Soup
Phenis Foods
Household Farture Corp.
Jordon Wax
Parkay Margarine
Nesco, Inc.
Kennel Products
Morton Salt

DON DECARLO
PAT BROUWER
ARNOLD JOHNSON

OLIAN & BRONNER CO.
35 E. Wacker Drive (11), State 2-3381

American School
Allas Beer
Edelweiss Beer
Kelley Beer

KAY KENNELLY

PRESBA, FELLERS & PRESBA
360 N. Michigan Ave. (11), Central 6-7683

Mail Accounts
Indum (Rhodes)

NELSON
MAYBORN

WILL PRESBA
CHARLES DARNEY
FRANK STEEL
GRANT SMITH
GLENDA ALLEN

REINKE, MEYER & FINN, INC.
320 N. Michigan Ave. (11), Whitehall 4-7440

C & R K R

WALLACE MEYER

L. W. RAMSEY CO.
230 N. Michigan Ave. (11), Franklin 2-8155

Sawyer Biscuit (Iowa)

Mickelberry Sausage

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

Squire Dinger
(Ma Brown Products)
Marshall Caming
Brown Beauty Foods

DOROTHY PARSONS
L. H. COPeland

ROCHE, WILLIAMS & CLEARY
135 S. LaSalle St. (3), Randolph 6-9760

Hardware Mutual
Milwaukee RR
John Puhl Products
NATIONAL

CHARLES C. BRODERSEN

ROGERS & SMITH
20 N. Wacker Drive (6), Dearborn 2-0420

Little Crow Milling

RAY B. REYNOLDS

RUTHRAUFF & RYAN
360 N. Michigan Ave. (11), Financial 6-1833

Wrigley Cheewing Gum
A. E. Staley
Strong Heart Dog Food
American Brewer

AFF B. M.

HOLLY SHYVEL
IREN. BEISS
EDWARD KASAER

ROSS ROY, INC.
307 N. Michigan Ave. (11), Randolph 6-7000

Lake Central Airlines

ROBERTA HANEY

RUTLEDGE & HIJLENFELD, INC.
121 W. Wacker Drive, Dearborn 2-6326

Puritan Foods (Realmon)

ANNE COYNE
National Tea

HARRY SCHNEIDERMAN, INC.
141 W. Jackson Blvd., Webster 9-3924

State Finance
Lane Bryant

DORIS GOWE

SCHWIMMER & SCOTT
814 N. Michigan Ave. (11), Whitehall 4-6886

Kit Beverages
Schutter Candy
Walgreen
Kelley Beer

R. R. RIEMON

SCHNEIDER, JR.

RUSIE, M. SEEDS CO.
51 E. Superior St., Mahwah 4-6323

Brown & Williamson
(Wings and Raleigh)
Elgin American
W. A. Soto Pen

PERE MEYERS
VIRGINIA RUSSET

JOHN W. SHAW, INC.
51 E. Superior St., Mahwah 4-6323

Lehre Mulehouse Roofing
Armour
Quaker Oats Co. (Corn Meal
and Pack-G-ten)

ANN SHEAFFER
BOBBIE LANDERS

CHARLES SILVER & CO.
737 N. Michigan Ave. (11), Superior 7-6623

Rival Dog Food

CHARLES SILVER
R. E. SOLOMON
MAXINE ZIV

SPONSOR
The Only
MAXIMUM POWER
Station Between

DALLAS AND MEMPHIS - - - 423 miles
TULSA AND NEW ORLEANS - - 553 miles

100,000 WATTS

CBS—ABC
INTERCONNECTED

Represented by
VENARD, RINTOUL and McCONNELL, Inc.
Walter M. Windsor, General Manager
AROUND FARGO,
WDAY-TV
PITCHES A
SHUTOUT!

LATEST Fargo-Moorhead Hoopers credit WDAY-TV with an almost clean sweep of audience-preference honors. The chart shows that between 5 and 6 times as many Metropolitan Fargo families tune to WDAY-TV as to the next station.

Look at the sets-in-use—a whopping big 65% at night!

Although Metropolitan Fargo represents an important segment of WDAY-TV's coverage, it's not the whole story. WDAY-TV is also the preferred station in most of the heavily-saturated Red River Valley. Ask Free & Peters for the proof.

<table>
<thead>
<tr>
<th>HOOPER TELEVISION AUDIENCE INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fargo, N. D. - Moorhead, Minn. — Nov., 1954</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AFTERNOON (Mon. thru Fri.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 noon — 5 p.m.</td>
</tr>
<tr>
<td>5 p.m. — 6:30 p.m.</td>
</tr>
<tr>
<td>EVENING (Sun. thru Sat.)</td>
</tr>
<tr>
<td>6 p.m. — 12 midnight</td>
</tr>
</tbody>
</table>

*Adjusted to compensate for fact stations were not telecasting all hours
still taller in the saddle

Starting August 29, WCCO-TV adds two more family favorite cowboys to its hard hitting lineup.

Gene Autry and Roy Rogers

in hour-long shows across the board at 4:30 p.m. weekdays.

Here’s a great opportunity for you to lasso the big action audience in the Twin Cities.

Available now on a four sponsor participation basis. Ask Free & Peters for details of the powerful WCCO-TV Western Story.*

---

WCCO-TV
The other member of the family
Minneapolis-St. Paul

CBS

---

* The January 1955 Telepulse shows that in a typical winter month, every one of WCCO-TV’s four big western adventure shows tops all competing programs, and beats the average of all shows in our four-station market by from 41% to 212%.
## Now Producing

**Cisco gets the ratings**

**Syndicated Western-Adventure Show**

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>HOUSTON</th>
<th>DETROIT</th>
<th>CINCINNATI</th>
<th>BALTIMORE</th>
<th>CHICAGO</th>
<th>San Francisco</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PULSE</td>
<td>ARB</td>
<td>ARB</td>
<td>ARB</td>
<td>ARB</td>
<td>ARB</td>
</tr>
<tr>
<td>&quot;CISCO KID&quot;</td>
<td>30.2</td>
<td>28.1</td>
<td>31.8</td>
<td>27.8</td>
<td>25.3</td>
<td>21.0</td>
</tr>
<tr>
<td>SHOW &quot;A&quot;</td>
<td>20.0</td>
<td>16.3</td>
<td>10.1</td>
<td>18.9</td>
<td>9.4</td>
<td>15.5</td>
</tr>
<tr>
<td>SHOW &quot;B&quot;</td>
<td>11.2</td>
<td>7.1</td>
<td>15.8</td>
<td>25.2</td>
<td>11.8</td>
<td>*</td>
</tr>
<tr>
<td>SHOW &quot;C&quot;</td>
<td>18.4</td>
<td>6.2</td>
<td>*</td>
<td>12.2</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>SHOW &quot;D&quot;</td>
<td>15.4</td>
<td>14.7</td>
<td>15.1</td>
<td>*</td>
<td>5.5</td>
<td>21.0</td>
</tr>
</tbody>
</table>

Names of Western-Adventure Shows in comparison chart available on request

- 6th year for Interstate Bakeries in 10 markets
- 6th year for Nolde in Richmond and Norfolk
- 6th year for Wrigley Stores in Detroit

* Not Running

FOR FULL FACTS WRITE, PHONE OR WIRE
6th GREAT YEAR!

"THE CISCO KID"

O. Henry's Famous Robin Hood of the Range

Duncan Renaldo as "CISCO"
Leo Carrillo as "PANCHO"
"Let's Face the Facts" this month features Leo Olson Advertising Manager of the DeKalb Agricultural Association Inc., a long-time KFAB advertiser.

"It's advertisers like DeKalb," says Big Mike, "that reflect the effectiveness of KFAB-presented sales messages." For it's the year after year, repeat advertiser that reaps success. Likewise, every renewal means another success story . . . and KFAB has many long-term advertisers who have been regulars since the early days of the station. All types of advertisers have used KFAB . . . . and more are using it all the time . . . . to sell their products and services in the Big Mike area. Hybrid corn, machinery, livestock feed, clothing, insurance . . . . practically everything used by midwesterners has been advertised and sold by KFAB. The success of others can be yours. KFAB doesn't guarantee success, but does help make it possible. Face the Facts . . . . get the facts from Free & Peters . . . . or check with Harry Burke, General Manager.

Farm Crops Income in KFAB Area well over $75 million dollars

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to station.
YOU WIN THE WHOLE
30-COUNTY
PORTLAND, OREGON MARKET
with
KOIN-TV
Oregon's only maximum power station

You're betting on the champ when you buy KOIN-TV. No other station or combination of stations in the Pacific Northwest duplicates KOIN-TV's tremendous sales coverage... sales impact!

Check This Solid Sales Punch:

BIGGEST COVERAGE
KOIN-TV alone delivers the full 30-county Portland, Oregon market... over 340,000 TV sets... 1,677,900 people with a per capita sales twice the national average.

HIGHEST RATINGS
KOIN-TV alone leads morning, afternoon, evening in the current ARB... 49% more audience during the week... 12 of the top 15 weekly shows... 8 of the top 10 multiweekly.

For Biggest Sales Results...
Pick the Champ!
PICK KOIN-TV

THE BIG MR. SIX IN THE WEST

Represented Nationally by CBS Television Spot Sales
**Film Notes and Trends**

**From Not to Spot:** Advertisers are putting increasing budgets into film series that were previously shown on network. One of the largest buys of this nature is recent purchase of *The Hunter*, which Tafon Distributors of Cal. (through Frank Miller Advertising) bought from Official Films.

Official acquired the film series a few weeks earlier from R. J. Reynolds, for whom *The Hunter* was produced by Wm. Esty Co. Through fall and early winter 1954-55, the series was on NBC TV Sundays 10:30-11:00 p.m. advertising Winstons.

Tafon plans to use *The Hunter* in some 250 markets to advertise its reducing drugs. The estimated time and talent costs will be around $1 million.

Official’s newest property up for syndicated reruns is *Willy*, a situation comedy starring June Havoc, which was telecast over CBS TV Saturdays 10:30-11:00 p.m. throughout the fall 1954-spring 1955 season.

**Western Films Go South:** Film syndicators are finding Latin American markets good outlets for Western feature films. In a recent package, MCA-TV sold the Caribbean Network 45 films including 36 starring Roy Rogers, nine starring Autry. These films are scheduled to go on the air in October over Channel 6 in Havana, Cuba, and over WAPA-TV in Puerto Rico for a two and a half year period.

(Please turn to page 52)

---

**Film Shows Recently Made Available for Syndication**

*New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955*

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adventure</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adventures of Robin Hood</td>
<td>Official</td>
<td>Squeakies Films</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Adventures of Scarlet Pimpernel</td>
<td>Official</td>
<td>Towers of London</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Captain Gallant</td>
<td>TPA</td>
<td>Fradetal</td>
<td>30 min</td>
<td>39</td>
</tr>
<tr>
<td>Jungle Jim</td>
<td>Screen Gems</td>
<td>30 min</td>
<td>In production</td>
<td></td>
</tr>
<tr>
<td>New Adventures of Sherlock Holmes</td>
<td>NTA</td>
<td>Bernard Taubke</td>
<td>30 min</td>
<td>26</td>
</tr>
<tr>
<td>Passport to Danger</td>
<td>ABC Film Synd.</td>
<td>Hal Roach, Jr.</td>
<td>30 min</td>
<td>39</td>
</tr>
<tr>
<td>Sherwood, Queen of the Jungle</td>
<td>ABC Film Synd.</td>
<td>Sharpe-Nasser</td>
<td>30 min</td>
<td>26</td>
</tr>
<tr>
<td>Soldier of Fortune*</td>
<td>MCA-TV</td>
<td>Revus</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Tropic Hazard</td>
<td>Sterling</td>
<td>Sterling</td>
<td>15 min</td>
<td>In production</td>
</tr>
</tbody>
</table>

*Available in markets not currently bought by Nabisco.*

**Comedy**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Goldenbergs</td>
<td>Guild</td>
<td>Guild</td>
<td>30 min</td>
<td>1 (pilot)</td>
</tr>
<tr>
<td>Great Gildersleve</td>
<td>NBC Film Div.</td>
<td>NBC TV</td>
<td>30 min</td>
<td>3</td>
</tr>
<tr>
<td>Little Rascals (&quot;Our Gang&quot;)</td>
<td>Teleradio</td>
<td>Teleradio</td>
<td>30 min</td>
<td>52</td>
</tr>
<tr>
<td>Twenty Years</td>
<td>Guild</td>
<td>Warner's</td>
<td>15 min</td>
<td>In one hour</td>
</tr>
</tbody>
</table>

**Documentary**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key to the City: Hollywood TV</td>
<td>Hollywood TV</td>
<td>15 min</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Living Pres. Mr. President</td>
<td>Prod.</td>
<td>Prod.</td>
<td>15 min</td>
<td>3</td>
</tr>
<tr>
<td>Special in Action</td>
<td>TPA</td>
<td>Guild of Sciences</td>
<td>30 min</td>
<td>52</td>
</tr>
<tr>
<td>Unconscious Value</td>
<td>General</td>
<td>Teleradio</td>
<td>30 min</td>
<td>26</td>
</tr>
</tbody>
</table>

**Drama, General**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Hudson’s Secret Journal</td>
<td>MCA TV</td>
<td>Morgan &amp; Salow</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Celebrity</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
<td>30 min</td>
<td>None</td>
</tr>
<tr>
<td>Confidential Files</td>
<td>Guild</td>
<td>Guild</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Brother Hawk</td>
<td>NBC Film Div.</td>
<td>Gamblad</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Howard Ball</td>
<td>Ziv</td>
<td>Ziv</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Scientific Fiction Theatre</td>
<td>TPA</td>
<td>Edward H. Small</td>
<td>30 min</td>
<td>1 (pilot)</td>
</tr>
<tr>
<td>Typical Annie Wrongs Number</td>
<td>John Christian</td>
<td>John Christian</td>
<td>30 min</td>
<td>In production</td>
</tr>
</tbody>
</table>

*Very similar to "Screen Gems." Film summer.*

---

**Drama, Mystery**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Orleans</td>
<td>MCA TV</td>
<td>MCA TV</td>
<td>30 min</td>
<td>25</td>
</tr>
<tr>
<td>Police Dept</td>
<td>MPTV</td>
<td>MPTV</td>
<td>30 min</td>
<td>39</td>
</tr>
<tr>
<td>Police Call</td>
<td>NTA</td>
<td>Practer</td>
<td>30 min</td>
<td>26</td>
</tr>
<tr>
<td>Sherlock Holmes</td>
<td>MPTV</td>
<td>Sherlock Reynolds</td>
<td>30 min</td>
<td>39</td>
</tr>
</tbody>
</table>

**Music**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bandstand Revue</td>
<td>KTLA</td>
<td>KTLA</td>
<td>30 min</td>
<td>5</td>
</tr>
<tr>
<td>Bobby Vee Show</td>
<td>Bell</td>
<td>Flamingo</td>
<td>30 min</td>
<td>1 (pilot)</td>
</tr>
<tr>
<td>Stars of the Grand Ole Opry</td>
<td>MCA TV</td>
<td>MCA TV</td>
<td>30 min</td>
<td>1 (pilot)</td>
</tr>
<tr>
<td>Tex Ritter</td>
<td>Doral</td>
<td>Doral-Show Ad</td>
<td>30 min</td>
<td>1 (pilot)</td>
</tr>
<tr>
<td>The Miltta Music</td>
<td>Guild</td>
<td>Guild</td>
<td>30 min</td>
<td>26</td>
</tr>
</tbody>
</table>

**Religion**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand to Heaven</td>
<td>NTA</td>
<td>NTA</td>
<td>30 min</td>
<td>13</td>
</tr>
</tbody>
</table>

**Sports**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jimmy Demaret</td>
<td>Award</td>
<td>Award</td>
<td>15 min</td>
<td>In production</td>
</tr>
<tr>
<td>Mod Whirl</td>
<td>NTA</td>
<td>NTA</td>
<td>30 min</td>
<td>Approx. 15</td>
</tr>
</tbody>
</table>

*Available with start of fall football season. New film each week. No reruns.*

**Variety**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eddie Cantor</td>
<td>Ziv</td>
<td>Ziv</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>Comedy Theatre*</td>
<td>MCA TV</td>
<td>MCA TV</td>
<td>30 min</td>
<td>In production</td>
</tr>
</tbody>
</table>

*Show is sponsored by Ballantine in 26 markets, is aired in total of 200 markets.*

---

**Westerns**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gene Autry-Roy Rogers</td>
<td>MCA-TV</td>
<td>Republic</td>
<td>1 hour</td>
<td>125</td>
</tr>
<tr>
<td>Buffalo Bill, Jr.</td>
<td>CBS TV</td>
<td>Flying &quot;A.&quot;</td>
<td>20 min</td>
<td>In production</td>
</tr>
<tr>
<td>Storey Damarion</td>
<td>Western Marshal</td>
<td>Vibar</td>
<td>30 min</td>
<td>35</td>
</tr>
</tbody>
</table>

**Women’s**

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Vanderbilt</td>
<td>NTA</td>
<td>United Feature Synd.</td>
<td>5 min</td>
<td>1 (pilot)</td>
</tr>
<tr>
<td>Hollywood Preview</td>
<td>Flamingo</td>
<td>Ballin Productions</td>
<td>30 min</td>
<td>In production</td>
</tr>
<tr>
<td>It's Fun to Live</td>
<td>Guild</td>
<td>Guild</td>
<td>15 min</td>
<td>156</td>
</tr>
<tr>
<td>Life Can Be Beautiful</td>
<td>ABC TV Films</td>
<td>Trans-American</td>
<td>15 min</td>
<td>5 (pilot)</td>
</tr>
</tbody>
</table>
REMIND YOU OF A TELEVISION MARKET?

In any major market there is usually one leading television service with a long-established viewing audience, a station with an individual approach to programming and a personality all its own.

Such a television operation is WOI-TV, serving Des Moines plus 50 additional rich Central Iowa counties. WOI-TV successfully combines coverage and viewership as it continues to dominate the Central Iowa area.

WOI-TV
AMES-DES MOINES
IOWA STATE COLLEGE
ABC FOR CENTRAL IOWA
REPRESENTED BY WEED TELEVISION
FILM NOTES
(Continued from page 50)

Situation comedies: While 1955 has been a tough year on network situation comedies, this type of programming has been making sales on a spot basis. Among recent regional sales is NBC Film Division’s Great Guildersleeve which will be sponsored by Lucky Lager Brewing Co. (through McCann-Erickson) in nine Western states, Alaska and Hawaii and by Hekman Biscuit Co. (through George H. Hartman agency, Chicago) in 10 Michigan and Northern Ohio markets.

Film sales in Europe: Growth of tv set ownership in France and in Germany, particularly, is spurring sales of American film series to European tv stations, according to Ed Stern, head of Ziv’s international division. Ziv’s most recent sales to European stations include a French-dubbed version of Mr. District Attorney to the seven-station network of Radio Diffusion Francaise and to Tele-Monaco. Ziv has also sold German-dubbed Favorite Story to Tele-Saar, Germany seems to be the most tv-minded country on the continent, with an expectancy of 15 million tv sets within the year.

New puppet films: Delira Corp., Los Angeles, is producing a three-minute pilot film for showing to regional licensees of the Wild Bill Hickok Merchandising Division. Stars of this film will be puppets resembling Guy Madison as Wild Bill Hickok and Andy Devine as Jingles. The taped voice-over will be that of the two stars.

The purpose of the film is to make it possible for licensees in the clothing, food and toy fields to use these puppets in their local tv announcements campaigns. “By offering the puppets to our licensees,” says Ira Dowd, president of the Delira Corp., “We’re providing them with unusual and effective tv ammunition with which to reach their consumer trade. At the same time, with this method of presentation, it is possible to hold all costs to a minimum.” (Syndicator: Flamingo.)

Puppets and sets will be made available to licensees for about $500.

Utilities buy film series: The trend towards stepped-up cooperative public relations advertising characterized by the Electric Companies Diamond Jubilee over the four tv networks last fall, is now carrying over into spot program sponsorship. Utility companies from varying parts of the U.S. are buying a new MCA-TV film series, Doctor Hudson’s Secret Journal for this fall. The lineup of sponsors starting September includes these companies: Toledo Electric Co. in Toledo Ohio; the Union Electric Co. in St. Louis, Mo.; the Carolina Power and Light Co. in Asheville, Wilmington and Raleigh, N. C., and Florence, S. C.

The series consists of 39 half-hour films starring John Howard in a role based upon Lloyd C. Douglas’ novel, Doctor Hudson’s Secret Journal, which he wrote as a sequel to Magnificent Obsession.

Viewing trends: Buying a film series is far from a hit-or-miss proposition for the advertiser today. Now, better than ever before, he can pinpoint the segment of the viewing audience he wants to reach by making a careful study of audience composition information available. Sponso’s Film Basics for example, gives audience breakdowns for 75 syndicated programs based upon the April “U. S. Pulse TV” report made in 22 major cities.

The report shows that adventure pro-

Television has the defects of its virtues. A nation whose living rooms are piped together, so to speak, via television, is a nation of greater cohesiveness than otherwise. But the unwanted twin of cohesiveness is conformity. Is it up to the television industry alone to determine how we can have the strength of cohesiveness without the sticky glue of conformity?—or has not society some answers to work out here strictly on its own account?**

FRANK STANTON
President
CBS

**Television programs draw a surprisingly high percentage of women, anywhere from 30 to 50% of the viewers to the show. Such programs as Mr. District Attorney, Passport to Danger have a mixed adult audience that leans only somewhat more toward men. Even such a kid-appeal high adventure show as Ramar of the Jungle has 40% or more adults, fairly evenly split between men and women. And Superman’s audience is over 30% adult.

Trends in film viewing preferences and an analysis of film program buying practices are included in sponsor’s Fall Facts Basics issue, 11 July 1955. The complete Film Basics section will be available in reprint form at 25e per copy; quantity prices on request. (Write to Sponsor Services, Inc., 40 E. 99th St., New York 17, N.Y.) **
Even a line
won't "blow"... on film!

Another good reason why more and more advertisers are switching to film! Then action is rehearsed. Should an actor "blow" a line—or have an accident like this—the scene can be re-shot. No red faces! No product kidded! Besides, it's easy, economical, to produce and co-ordinate showings when you USE EASTMAN FILM.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

As W. J. GERMAN, INC.
Agents for the sale and distribution of Eastman Professional Motion Picture Film.
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Be sure to film your show in COLOR. You'll be needing it... soon.
There's always one
that TOPS the rest!

WMGT
CHANNEL 19

atop Mt. Greylock in Massachusetts

★ extremely high transmitting site
  (3700 feet above sea level) means
tops in area coverage.
★ effectively covers 3 MAJOR
  MARKETS in 5 STATES.
★ serves 507,000 TV families
  in more than 100 communities
★ reaches industrial, urban and
  rural areas
★ offers MAXIMUM TV coverage at a
  low cost per TV home

WMGT - Channel 19, the only TV station which blankets the populous and prosperous area of Albany and the Hudson Valley, the Berkshire Hills and Springfield and the Connecticut Valley - - 13 counties in eastern New York, northwestern Connecticut, western Massachusetts, southern Vermont and southwestern New Hampshire. Write today for full details.

GREYLOCK BROADCASTING CO.
8 Bank Row - Pittsfield, Massachusetts
Represented by THE WALKER COMPANY.

AFFILIATED WITH ABC—DuMONT TV NETWORKS

SPONSOR
### TV COMPARAGRAPH OF NETWORK PROGRAMS

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
</table>

- **Nighttime 25 July 1955**

**Sponsor:** WBNF-AM, 1250 KHz, Buffalo, N.Y.

**GOOD JOB WELL DONE!**

TV time is like any other medium, where the production quality is of utmost importance. It's about creating a positive experience for the viewers. At WBNF-AM, we take pride in ensuring that every moment counts.

Our team works tirelessly to deliver programs that not only entertain but also educate and inform our audience. From music to news, we cover all aspects of life, making sure that every show we produce is of the highest quality.

We take our job seriously and strive to exceed expectations. Our commitment to excellence is evident in every program we broadcast. Whether it's a news segment, a music performance, or an educational talk, we make sure it's delivered with passion and precision.

So, the next time you tune in to WBNF-AM, remember that we've put in the extra effort to bring you the best in entertainment and information. Thank you for choosing us as your source of quality programming.
Pulse-trained supervisors and staffs are in demand for special assignments. Typical of more than 170 firms they serve between regular Pulse surveys:

<table>
<thead>
<tr>
<th>Company</th>
<th>Broadcast Area</th>
<th>Network</th>
<th>Program Type</th>
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<tr>
<td>WGN Chicago</td>
<td>Illinois</td>
<td>ABC</td>
<td>News</td>
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<tr>
<td>WOR New York</td>
<td>New York</td>
<td>CBS</td>
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<td>WXYZ Philadelphia</td>
<td>Pennsylvania</td>
<td>ABC</td>
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<td>WABC New York</td>
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<td>WEDU Miami</td>
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<td>WJAR Providence</td>
<td>Rhode Island</td>
<td>NBC</td>
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This month throughout the U.S., 150,000 houses are being interviewed for next month's "U.S. Pulse TV"
Here is a conclusive combination of two significant things: (1) a map showing our important and prosperous Industrial Heart of America — five states with a built-in buying power that totals close to four billion dollars — and (2) the mastheads of over 30 daily newspapers which always carry WSAZ-TV's program logs. They do this because their readers want to know what WSAZ-TV is bringing them every day throughout this whole 125-mile sweep. You can't beat the barometer of public demand!

Nor can you beat the selling influence of WSAZ-TV in about half a million TV homes. Words are fine — but solid proof is best. The nearest Katz office has lots of the latter.
THE TOURIST

Hasn't missed a cherry blossom festival since the NRA world's greatest authority on the late-blooming anything. Collects match covers.

And in the Washington area, which plays host to four and a half-million tourists annually, one station is a better advertising buy than any other. That station is WTOP Radio with (1) the largest average share of audience (2) most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other station. You don't need a guide book to point out that WTOP Radio is Washington's top station.

WTOP RADIO
Represented by CBS Radio Spot Sales

New developments on SPONSOR stories

See: Summer Selling Section: 1955

Issue: 7 March 1955, page 43

Subject: Drug firm keeps "Lucy" on tv all summer

To Leh & Fink, advertising its drug and cosmetic products on the air is an all-year-round proposition. Summer, far from a let-up, signals an added push behind certain items; this year the hot-weather push is coming from one of tv's top network shows, I Love Lucy.

The L&F-sponsored Lucy, called The Sunday Lucy Show, (CBS TV Sunday, 6:00-6:30 p.m.) consists of reruns of films scheduled to run through the summer. The program carries commercials for Dorothy Gray Hot Weather Cologne and Etique Spray-On Deodorant, also Hinds Honey and Almond Cream and Lysol.

The drug and cosmetic firm, via McCann-Erickson, recently ran a merchandising contest for station promotion managers to plug both the show and sponsor. The agency supplied the basic material, window streamers, counter cards and the like, and the station men did their own promotion on a local level.

It was a woman though who won first prize in the contest, Station Promotion Manager (Miss) Grace McElveen of WAFB-TV, Baton Rouge. She won a total of $600 for her promotions of the show and product which included a tie-in with a local theatre to rerun the Lucy and Desi motion picture. "Long Long Trailer." The station supplied 35 mm film strips to the movie house plugging The Sunday Lucy Show and plugged the movie with tv announcements. In addition, WAFB-TV used a total of 363 announcements on the station to plug the Sunday night reruns.

Second prize totaling $300 was won by Station Promotion Manager W. D. Evans, Jr. of KGUL-TV, Galveston. WMT-TV's Robert R. Kenney won the $50 third prize in Cedar Rapids.

Contest judges were: Ferd Ziegler, director sales promotion, McCann-Erickson; James P. Gaggin, advertising manager of the drug edition of "Chain Store Age"; Charles Sinclair, senior editor, SPONSOR.

Further merchandising use is made of the show by having pictures of Desi and Lucy on many of the Leh & Fink product boxes.

William Hausberg, advertising and promotion director for Leh & Fink finds dealer acceptance of the new vehicle high, noting, "We see a definite reaction in the trade—a definite enthusiasm among both wholesalers and retailers who are impressed by the fact that our products are being advertised on this important network show."

By no means new-comers to the air media, L&F started in radio in 1926, and in television in 1947. They had the summer replacement for Your Show of Shows in 1952 (Saturday Night Revue with Doodles Weaver), but switched to spot tv for the last several years.

See: Robert Hall continues strong air promotion

Issue: 23 October 1950, page 18

Subject: Clothing store's heavy use of spot radio and tv

Robert Hall Clothes, through the Frank B. Sawdon Agency, New York, is preparing to begin a spot radio and tv campaign in 125 markets with a time expenditure of well over a million dollars. Breaking late in August, the total of 125 cities is expected to be reached by September, in time to tie in with the opening of the clothing chain's 200th store this fall.

According to Jerry Bess, vice president in charge of television and radio of the Frank B. Sawdon Agency, Robert Hall is the nation's largest user of spot saturation radio and tv. The air budget for 1955 is estimated to be up 15% over 1934.

***
TRAILERS

SPONSOR: Clark's Mobile Homes  AGENCY: Direct
CAPSULE CASE HISTORY: Mr. & Mrs. Clark, owners of a trailer lot, came to Orlando total strangers. They used only minute announcements, day and night, on WDHO for 10 months, advertising new and used trailers. They became one of the best known outlets for trailers, sold 100 at an average cost of $2,500 a unit. Their radio advertising cost them $825.
WDHO, Orlando, Fla.  PROGRAM: Announcements

TOMATO PLANTS

SPONSOR: San Lee Green Growers  AGENCY: Direct
CAPSULE CASE HISTORY: San Lee, a Chinese Green Grocer, had 3,000 tomato plants which were taking up too much floor space in his store. He used two flash (15-second) announcements on CHI B between 9:00 and 10:30 a.m. one morning. All the plants were sold that day. The announcements cost him $2 each; his tomato plants brought in $75.
CHI B, Nanaimo, B.C.  PROGRAM: Announcements

BEAUTY PARLOR

SPONSOR: Beauty Garden  AGENCY: Direct
CAPSULE CASE HISTORY: Three years ago this beauty parlor asked WTAO's advice on merchandising. The suggestions were: stay open nights - give the working girl a special pitch; use day-long remote broadcasts by all station d.j.'s to celebrate the opening of new stores; use saturation announcements. The campaign was so successful a second store was opened and a third one is due to open soon. The average kick-off costs $500; weekly announcements cost $160.
WTAO, Boston  PROGRAM: Announcements

RESTAURANTS

SPONSOR: Ranch House  AGENCY: Zimmer- McGlashy Drive-In Restaurants Louisville
CAPSULE CASE HISTORY: Ranch House No. 1, a drive-in restaurant, sponsored WKLO personality Beecher Frank's 9:15-12:00 midnight program, Showcase. Within 14 months business had increased so substantially the client opened three additional drive-in restaurants. The agency credits the Monday through Saturday radio show with being the "backbone" of the entire expansion program.
WKLO, Louisville  PROGRAM: Showcase

TV SETS

SPONSOR: Camden's Muntz Tv  AGENCY: Direct
CAPSULE CASE HISTORY: Shorty Camden, a Muntz Tv dealer, had used print, direct mail, direct and phone canvassing with little results. Then he tried sponsoring WARE's 15-minute hillbilly show, Town & Country Time, heard daily between 1:45 and 2:00 p.m. The first broadcast, during which the 21" tv set was advertised, pulled 27 leads, all of which were sold. Camden now buys 15- and five-minute shows and spends $360 a week.
WARE, Arlington, Va.  PROGRAM: Town & Country Time

MAGAZINES

SPONSOR: Curtis Circulation Co.  AGENCY: Direct
CAPSULE CASE HISTORY: Curtis bought three five-minute participations a week on WBBM's The Country Hour (5:50-6:00 a.m., Monday through Saturday) for a subscription campaign to Country Gentleman & Better Farming. One campaign, run from 21 July to 11 November brought in 1,167 subscriptions from 32 states. The second campaign, run from 15 November through 17 March, brought in 2,288 subscriptions from 39 states. Each participation cost $30.
WBBM, Chicago  PROGRAM: The Country Hour

GASOLINE

SPONSOR: Fleet-Wing Product  AGENCY: Griswold-Eshleman, Cleveland
CAPSULE CASE HISTORY: For several years Fleet-Wing has sponsored a 15-minute segment of WCAR's early-morning music program. In the spring they ran a special oil rubber floor mats to increase store traffic. The mats were offered for $3.49 and 10 coupons. Coupons were given with each $1 purchase. The mats were featured in three one-minute announcements a week for 13 weeks. Over $100,000 worth of oil products were sold. Prorated cost of the campaign: $900.
WCAR, Cleveland  PROGRAM: Morning Program
SPONSOR Asks...

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

Has radio gone far enough in up-dating its programing and selling methods

FIVE YEARS BEHIND

By Kevin B. Sweeney
President
Radio Advertising Bureau, N. Y.

Sadly, both in programing and in selling methods radio is now where it should have been in 1930—in short, we're five years behind the parade.

However, based on the progress that is now being made, there is a good chance of catching up to other media in these fields by 1938.

In selling, dozens of stations have learned recently what hundreds still must learn: We have been calling on the wrong people, too often making only a primitive presentation of what we have to sell. We have been drawing the wrong kind of research, and too often pricing our product on a basis that blithely ignores the fundamental laws of supply and demand.

In hundreds of stations, sales management—in the sense that sales management is understood in other industries who live or die on how they sell—is non-existent.

All this is being corrected. In fact, in many stations it has been corrected already. The next three years will see a rapid spread of their ideas to those who haven't learned the lesson yet.

Programming is a different can of worms.

We are handicapped by our strength—two-thirds of the adults in tv areas listen in an average day for an almost unbelievable 172 minutes apiece. This is big enough that the right kind of selling should enable us to collect at least 50% more by 1938 from advertisers than we are now collecting.

This is where our strength is dangerous—the danger lies in the feeling that our present programing formulae and sales increases that we will surely make, constitute real progress.

Actually, we are not progressing much in programing—we haven't found out much new about how to increase total sets-in-use sharply through new programing formats.

I feel we will—with great suddenness—come up with new approaches in the next two years that will greatly increase radio's programing scope and the desire to listen among millions who are not now listening. But this will happen only when management puts the kind of money into this type of "exploration" that it deserves.

ALWAYS ROOM FOR MORE

By Wells H. Barnett
Assistant to President
John Blair & Company, N. Y.

The obvious answer to this question is no, since any human activity is subject to improvement. This does not mean that there has not been improvement in certain areas of programing and sales. It does mean that there is always room for more improvement.

The history of radio since television became a competitive force subsequent to 1948 demonstrates that radio is still a dynamic communications medium fulfilling a definite need for the public. This will be true so long as stations continue to deliver the kind of meaningful, localized service which is radio's unique province.

The realities of today's broadcasting have forced improvement in local programing in many instances. As the networks have occupied less and less of their affiliates' time, it has become incumbent on the stations to program and try to hold audiences by their own efforts. As television has gradually assumed the function of "big show" entertainment, it has become apparent to many progressive station operators that local community service of a kind which radio can offer better than any other communication medium can hold substantial audiences. To this extent there has been improvement from the programing standpoint.

We still need to improve our sales activity. Too many advertisers and too many agency people still have misconceptions about the scope and power of radio. Too many supposedly professional advertising people still think of radio as network radio. Too many still think that afternoon audiences are principally composed of so-called "teen-agers." Too many have written off radio, in spite of the fact that there may be four or more active radios in their own households.

The simple fact is that there is more radio listening today than there was in 1944. This fact must be brought home to those who control advertising budgets.

Fortunately for the industry, during the last year a massive attempt to bring these facts to the advertiser has been growing and accumulating weight. Through the Station Representatives' Association, the Radio Advertising Bureau, and the individual efforts of the major station representatives, an effort to sell radio positively at the decision-making level has been growing. This may account for the fact that the spot radio business is moving into substantially increased activity this summer which may well continue through the balance of 1955.
THREE RADIO REMEDIES

By William B. Templeton
Vice President,
Radio and Television
Bryan Houston, N. Y.

It seems fairly obvious from radio’s present over-all status that it has not scratched the surface in updating its programming and selling methods in face of television competition. Television, with its dual senses of sight and sound, is the more potent medium, but there is still a place—and a need—for radio. Its prime advantage is its mobility, and, in this regard, programs such as Monitor are a step in the right direction.

TV cannot be ignored—closing your eyes won’t make it go away. How then to compete? It’s time for a pause—not to mean our ills, but to submit to rigid diagnosis and then heed the prescription. A few remedies are already accessible:

1. Study present radio network broadcast periods with a thought to limiting hours of broadcast to times of day and night when TV offers least competition. Money thus saved can be applied to more effective programming.

2. Greatest percentage of radio listening is on an “in and out” basis—driving in a car, kitchen schedules and general room hopping. Radio programming around these periods should develop formats of brevity which do not require constant listening for continuity.

3. Radio must develop its own “exclusivity.” It might well take a cue from TV and utilize spectaculars. If a program is all-appealing, people will listen regardless of competition, to wit, Disneyland on television and championship prize fights, heard exclusively on radio.

What do you think?

SPONSOR will be glad to receive other opinions on this subject and will print the most interesting views. Address letters to: Editor, SPONSOR, 40 E. 49th St., New York 17, N. Y.

25 JULY 1955
hauteur of yours—the one so many of the oldsters-from-print affect when dealing with this new nonsense.

Paint your sneer on well so that the kids in tv will realize you are an old hand at the ad-game and can see beyond tricks and techniques—that you understand and have at your fingertips that basic truths of advertising.

Remember, too, to cover up your lack of knowledge of the mechanics of tv with loud talk about slogan-happy adolescents and animation-morons. You'll make your mark if you do, Eddie.

But, believe it or not you may also learn how tough copywriting can be. You see, instead of a static little seven by 10 inch square to play with, you'll have 20 seconds in motion or even a full minute! You may have a constructive idea or two on how to present, in 10 or 12 roughly drawn squares, what is eventually intended to be fluid movement and smooth transition and present same to a man or to a group that is as new to the game as or as confused by it as you.

You may have some fun learning about money, something you never heard of in the pleasant print picture. You may find out about a budget, not only of money but a budget of time, and then have to be creative with these two items sitting on your shoulder.

And, Eddie, after you've done all these things for just a few weeks, drop me a line and let me know if you don't think you were a fool to kick about that print-copy throne you once sat on and if you don't agree with the statement some renegade friend of yours made to the effect that print copywriters are the most pampered species in the whole doggone zoo.

Your pal,
Robert

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers.
Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.
It could happen to you... or the strange, strange story of 2-52 week contracts
It could happen to you…or the strange, strange story of two 52 week contracts

by Norm Glenn

To begin with, this is a true story. And this is exactly how it happened—so help me.

I was sitting in a stuffy hotel room in the French Lick Hotel, French Lick, Indiana, listening to Todd Storz, Bob Enoch, Chuck Balthorpe and other members of the AIMS group of independent stations exchange chatter, ideas, and jokes. Came a lull in the conversation and Larry Reilly, WTXL, Springfield, said: “I guess I shouldn’t lay myself open like this, but I sure want to thank Norm Glenn for a fat 52-week contract from Household Finance.”

Suddenly I was all ears. “Who, me?” I asked.

“Well, SPONSOR anyway,” said Larry. “My last ad was clipped from the magazine by the client and he showed it to me when he came to Springfield. The contract he gave me totaled $2600.”

“I’ll double that,” said Sherm Marshall, WOLF, Syracuse. “The same guy clipped my page from SPONSOR and signed up for 52 weeks. Only my contract came to $5200.”

“Honest, fellers?” I asked.

“Honest,” said Larry and Sherm.

“Nobody will believe this gold-dust-twin story,” said I.

“Do you want my affidavit?” said Sherm.

“No,” I said, “a letter will do.”

Trade paper advertising is often regarded as an “intangible” purchase. But, WTXL, WOLF, KBTV, KPQ, WPAL and many other tv and radio stations will argue the point — at least with respect to SPONSOR, The magazine radio and tv advertisers use.
SALES STORY
Spot Sales Up
110% in first 3
months of '55
Conversions
Pass 66% in 14 Months
62% of UHF
Homes Devote
50% or More
Time to Ch. 36
Fulltime Operation
+ Good Programs
+ High Power = Client & Viewer Confidence
and SALES IMPACT!

agency profile

Norman H. Strouse
President
J. Walter Thompson Co.

As the newly elected president of J. Walter Thompson Co., Norman Strouse heads up the one agency which, more than any other, still holds tight to the nighttime tv program production reins against the trend to network control. He succeeds Stanley Resor as agency president. Resor has become chairman of the board, Henry Flower Jr. and Sam Meek are vice-chairmen.

In the season just past the agency produced three full network hour shows for Kraft, Pond and U. S. Steel. This fall The Ford Star Jubilee, a monthly hour-and-a-half show will be added to these agency-produced packages on CBS TV, every fourth Saturday 9:30-11:00 p.m.

“One has to get a well-rounded view of all that goes on in advertising,” is Strouse’s favorite summation of his advertising philosophy. In tv, he feels, this means a thorough integration of programing and commercial message.

Strouse has himself ridden herd on one of the agency’s major air media accounts for the past eight years—the Ford Co. As head of the Detroit office, he guided strategy and policy on Ford’s postwar advertising, helped contribute to the firm’s surge toward top sales rank in the industry.

J. Walter Thompson itself ranked third among agencies in total radio-tv billings last year, according to estimates of their account activity, with some $50 million out of total $165 million billing in air media. (See SPONSOR 13 December 1954 for listing of top 20 air media agencies in 1954.)

A Northwesterner by birth, Strouse originally joined Thompson in San Francisco in 1929 in the media department. He worked on such diverse accounts as gasoline, aircraft, foods and in such phases of agency work as research, copy, finance, art and planning.

Strouse is a dark-haired man in his late forties, medium height, rather retiring and an inveterate pipe and cigar smoker. In his Bloomfield Hills home in Michigan, Strouse has a collection of rare books, including a number of first editions of Carlyle, a favorite of his. He carries his love for his hobby to the extent of running his own private print shop, the Silverado Press.

“But I’m no book worm,” he protests, and shoots golf in the “low 90’s” on weekends to prove his point.

SPONSOR
duced its 45 rpm-speed phonograph players and records. In my own limited business experience I had never seen a new product, introduced by a reputable manufacturer, meet with more universal, vicious opposition.

But at no point during those early days of the life of 45, did Frank Folsom, nor his right hand man, the late Joe Wilson ever falter. Frank poured money, his mind, heart and whole being into the battle to prove to the industry and the American public that the 45 rpm phonograph and record was a good product. That he was right is now history.

I recall a trip down to Princeton, N. J., on the day, a number of years ago, when the name of the RCA Research Laboratories was being changed to The David Sarnoff Research Laboratories. The General made a speech in which he asked the corporation's engineers to develop a couple of new products, which sounded like the imaginings of a science fiction writer.

Coming back on the train I talked with the General alone about some of these visions, and came away with the complete conviction that color tv shows on tape for home use, electronic stoves and other such scientific marvels would become standard equipment in our lifetime.

It is taking nothing away from the many other men and organizations who made a contribution to say that without the General's personal vision, faith, courage, physical and mental stamina television would be nowhere near the overwhelmingly dominant medium it is today.

On that same Princeton trip I had a conversation with Pat Weaver. Pat had just kicked off the rotating Comedy Hour shows.

That, as we have all come to see, was only the beginning. Pat has upset more show business and advertising business tradition than all other practitioners put together. He'll (as he himself readily admits) lay his quota of eggs - but when the final scores are in, it's my guess that he will have created more and greater programming, achieving more and better results for advertisers than any individual has ever created before. Like I say: That Sarnoff-Folsom vision plug-guts combination is hard to hold down. And it's nice to see Pat bringing it to programming and sales.

I might conclude by saying that a considerable batch of this is rubbing off on a young man named Bobby Sarnoff. I have a hunch he's coming back from Europe with a Winston Churchill program.

25 JULY 1955


**Sold out on traffic, time jingles, WNEW invents new types**

WNEW, New York, one of the first radio stations that turned the public service jingle into a profitable endeavor, has had to seek new types of jingle packages because they were sold out on long-established weather, baseball, traffic and time signal jingles. Program Director Jack Grogan and Copy Chief Milton Robertson, collaborated to produce new service jingles for (1) "good taste" and (2) "fact or fancy."

Good taste jingles have been sold to Arnold Bakeries and G. Washington Coffee, and cover such fields as why a man should schlit from a public conveyance before his lady companion and how to answer a wedding invitation. After this good taste item, the sponsor is introduced with a line like "G. Washington Coffee is also good taste . . .

Fact or fancy jingles cover subjects like the origin of barbecues with the line "Is it fact or fancy that barbecue is a modern American invention?" After answering, the announcer leads into the product with "And it's fact not fancy that so-and-so is a good product etc."

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**Russ Hodges stars in film commercial for Shirtercraft**

The Shirtercraft Co. is planning a spot tv drive to sell their fall and winter line of Shirtercraft Shirts and Airman Jackets. Russ Hodges, Giant Baseball broadcaster stars in the four filmed commercials used in the campaign, and will tie the products into a story of a famous sports event.

The series was prepared by Friend-Reiss Advertising and produced by Mel Gould Productions. The film commercials show the easy with which the line

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**Ziv puts "Dorothy and Dick" show in national syndication**

Dorothy and Dick, long established on WOR, New York, is now being syndicated nationally by Frederic W. Ziv Co. The show's man and wife duo are Hearst papers' columnist Dorothy Kilgallen and her actor husband Dick Kollmar.

"National advertisers are spending money for radio advertising today," said Alvin Unger, v.p. in charge of sales. "But only where they can see an excellent chance for sales return. Dorothy and Dick is such a program. "One announcement on this show," Unger said, "sold 5,000 candy bars in two days. Two announcements brought 1,200 people to a jewelry store. Six announcements brought 1,500 inquiries for a $150 item."

Small advertisers will be able to buy small segments of this husband-and-wife chatter series. The program will be packaged in five half-hour shows a week. It can be sold with six one-minute commercials plus the opening and closing ID.

---

**Briefly . . .**

When KFAB, Omaha, changed its affiliation from CBS to NBC, they used the theme "Changing Partners" to tell the story to their listeners and to agencies concerned. Three weeks before the change was to occur, KFAB started an on-the-air campaign playing square dance music six to 12 times daily on the station breaks and beginning the copy with the "change your partner" message.

They carried the same theme forward in mailings to agencies and cli-
cuts. Oversized post cards were sent out with the "Changing Partners" call incorporated in them as well as a more detailed letter from General Manager Harry Burke. * * *

Several of WGR-TV's shows will be moving out of doors for the summer into the Buffalo station's new outdoor studio. The new set is complete with a barbeque and lawn furniture and bordered on two sides with a stockade fence. Most of the setting was contributed by various Buffalo merchants.

WGR-TV boasts new outdoor set for summer

William Caskey, v.p. and general manager of WPEN and WPEN-FM, Philadelphia has been appointed to a three-year term as a trustee of the Charles Morris Price School of Advertising and Journalism. The school is a non-profit off-shoot of the Poor Richard Club. A campaign to promote the school was spearheaded by Caskey last year in the radio medium, while he was filling in the unexpired term of a former trustee.

Caskey has also been active in Philadelphia Radio and Television Broadcasters Association and the Poor Richard Club. He recently completed his term as president of the former group.

* * *

Radio achieved another first last week (18 July) when WGY, Schenectady, became the first commercial broadcasting station in the country to use atomic electricity for relay of a program to transmitters.

The station cooperated with General Electric in a demonstration of the peacetime use of atomic energy. GE supplied the electricity from an atomic powerplant they are building for the AEC. The reactor is a prototype of the one that will be installed in the navy's second atomic submarine "Saw." The station held a 90-minute broadcast commemorating the event with speeches by various atomic energy VIP's who were present.

NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO
SALT LAKE

GOING PLACES? . . . Then include the big 'n' booming Salt Lake market where more than a million spend over a billion.

And KSL Radio, the Mountain West's "first" station, is still going places in this 61 county, 4 state market where signs point to sales success in your All-American advertising plans.

RATINGS . . . KSL has 26.8% of the average week-long audience, a 47.3% advantage, and owns a 438.6% advantage in quarter hour wins.

COVERAGE . . . KSL talks at least once to almost two of three families every 24 hours and throughout the week talks at least once to nine of ten radio families in this area.

For more on the market story and availabilities, call CBS Radio Spot Sales or . . .

KSL Radio . . . Salt Lake City
50,000 watts . . . CBS in the Mountain West

*Pulse, February 1955

25 July 1955
MARLBORO
(Continued from page 29)

bacco consumed," Wooten explained to the tobacco men. "The increased public awareness of the health angle is directly reflected in the spectacular growth of filter-tip cigarettes."

The switch to spot: The real significance of the Lucy cancellation lies in a media reevaluation by Philip Morris which is affecting all its brands. For the immediate future the firm is omitting network tv from its schedules and concentrating on spot. Company spokesman emphasize that they were not dissatisfied with Lucy, or with Public Defender, which it carried on CBS tv in addition, as programs. Were Philip Morris to remain in network tv, the shows would still probably be on the schedule.

The all-brand switch to spot is tied to these factors, according to Roger Greene, advertising director: (1) For some time the firm has felt that a change of pace in its media approach would be advisable; (2) the nature of the copy story, for both Marlboro and Philip Morris, is such that programming is unnecessary to carry the message.

Greene credits Television Bureau of Advertising with having played an important part in winning Philip Morris over to spot tv after it had decided network tv no longer suited its needs.

Says Greene: "The copy story is one which we think can stand on its own in the spot medium. We are looking to frequency, rather than programming, to sustain it. We do not need the commercial time available on a program to make our sales points today. For the same reason, and because our new Marlboro campaign is so graphic, we are also going in for billboards heavily for the first time."

Although Greene believes that programming offers certain goodwill plusses, he is willing to forego them for the advantages be found in spot.

This does not mean that Philip Morris is through with network tv. "It all depends on how our copy stories develop," states Ad Director Greene. "If, in the future, we develop copy stories that take time to get across, why we'll probably be right back in programming."

To Philip Morris, spot means announcements for the present. A company spokesman explains that in Marlboro's case, the present budget does not provide for program sponsorship.

The weight of the upcoming Philip Morris spot campaign on both tv and radio is indicated by Roger Greene's statements that considerably more than half the total ad budget for both Marlboro and Philip Morris will go into the air media. (Earlier published stories has misconstrued a company official's remarks on the West Coast to mean greater reliance on print than is actually the case, it appears.)

At the present time, the media picture for Marlboro has not clarified, says Greene, because national distribution is yet to be built. But newspapers and magazines will be employed along with spot tv and radio.

A special case is that of NBC Radio's new Monitor show on weekends, which finds 14 Marlboro and 14 Philip Morris commercials alternating every half hour during network option time. Quipped a company spokesman: "It's so cheap, we figured we'd be losing money if we didn't go in."

Copy points: Eschewing complicated explanations or involved animation, Marlboro tv commercials concentrate on a few simple points: (1) flavor; (2) easy draw; (3)

---

NEW AND UPkening TV STATIONS

I. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
<th>ERP (kw)**</th>
<th>Affiliation</th>
<th>STOC. ON AIR</th>
<th>SETS IN MARKET</th>
<th>PERMITTEE, MANAGER, REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOTRE DAME, SOUTH BEND, IND.</td>
<td>WNNDU-TV</td>
<td>46</td>
<td>15 July</td>
<td>164</td>
<td>500</td>
<td>WSBT-TV 206</td>
<td></td>
<td>Miltat Telecasting Corp</td>
</tr>
<tr>
<td>FAIRMONT, W. VA.1</td>
<td>WJPB-TV</td>
<td>35</td>
<td>2 July</td>
<td>22</td>
<td>14002</td>
<td>None</td>
<td></td>
<td>J. Patrick Reagan</td>
</tr>
</tbody>
</table>

II. New construction permits*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ERP (kw)**</th>
<th>Antenna (ft)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET</th>
<th>PERMITTEE, MANAGER, RADIO REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>PORTLAND, ORE.</td>
<td>8</td>
<td>29 June</td>
<td>316</td>
<td>1311</td>
<td>KLOK</td>
<td>276</td>
<td></td>
<td>N Pacific Ty Co</td>
</tr>
<tr>
<td>GLENDALE, WIS.3</td>
<td>6</td>
<td>29 June</td>
<td>100</td>
<td>983</td>
<td>WXIX</td>
<td>550</td>
<td></td>
<td>Independent Ty</td>
</tr>
</tbody>
</table>

BOX SCORE

| U.S. stations on air | 422 |
| Markets covered     | 252 |
| U.S. tv sets (1 June '55) | 36,100,000 |
| U.S. tv homes (1 June '55) | 34,200,000 |

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 July and 15 July or on which information could be obtained in that period. Stations are considered to be on the air when commercial operations start. **Effective radiated power. Actual power usually is 10-15% less. ***Antenna height above average terrain (not above ground). Information on the number of sets in markets where not designated as being from NBC Research is obtained from interviews with representatives of the sets or reps and must be deemed approxi-
matate. 1Data from NBC Research and Planning. 2In most cases, the representatives of a radio station which in granted a c.p. also represent the station or reps and must be deemed approxi-
mate. 3General way to determine the size of an area is to count the number of sets in the area. Numbers are estimated by c.p. of a station or reps. 4Information is generally too early to confirm by representatives of most guess. 5Any figures available at present are in thousands. 6Estimated operations after being of air time 7February 1955. 8Assigned to Whiteside Bay.

SPONSOR
popular price; (4) the new flip-top box; (5) the connection with PM.

Typical is this portion of a 30-second Monitor commercial. After the jingle introduction, the announcer comes in with: “Here’s a filter cigarette that really delivers the goods on flavor. New Long-size Marlboro from Philip Morris. Marlboro! Exclusive Flip-top Box. . . . popular filter price. Try a pack.”

Note the absence of any reference to health questions. Leading competitor Viceroy pushes the theme of “20,000 tiny filter traps.” Kent has concentrated on demonstrations of its filter’s ability to remove tars from smoke.

Coming after other filter-tip cigarettes had provided some industry experience, Marlboro was able to capitalize on what its executives felt were shortcomings that the public had complained of. “Filter-tip cigarettes have been pretty flat, with practically no flavor to speak of,” states Ross Millhiser, Marlboro brand manager. “We worked hard to get a product with a real cigarette flavor, and we know it can deliver. That is why we hit hard the theme of ‘it really delivers the goods on flavor.’”

“Another problem is that of the draw,” says Millhiser. “With Marlboro we’ve developed a filter cigarette that draws as easily as any other.”

The new box, which Marlboro claims to be the first real advance in cigarette packaging in 38 years, solves the problem of the crushed pack common to filter-tip and standard cigarettes alike. It is said to be the most carefully researched and tested design in cigarette history. The package is ideal for TV (see “Should you redesign your package for color TV?” Sponsor, 21 February 1955, page 42).

In all the media, these points are made without shouting or extravagant claims both of which have been long associated with the fiercely competitive cigarette field. Brand Manager Ross Millhiser explains the company’s ad philosophy:

“The public today is better educated than in former times, is more knowing, more sophisticated in the true sense of the word. It has access to newspapers, radio and television. The grade school graduate of today probably has more real knowledge of things than the college man of yesteryear.

“Therefore advertising today must be truthful, believable: in a word it must have integrity.”
Perry Leary, Marlboro assistant brand manager sums it up: "The day of the claim and counter-claim in cigarette advertising is probably over."

"The job today," says Leary, "is to build a character for the brand, to say simple, provable things that won't backfire."

**Marlboro's new character:** The effort to create a brand character has led to one of the most original cigarette ad campaigns in recent years. Marlboro, although a new cigarette, is an old brand name. Philip Morris decided to turn to it for its filter name rather than to a new name because of its long reputation for quality, which might be expected to carry over to the new product. However, the old name brought with it certain disadvantages. The new campaign is deliberately aimed at removing old public associations with Marlboro and instilling new ones.

This was the task undertaken by the Leo Burnett Co., Chicago, whose president proudly declares: "This is the first time a cigarette account has moved west of the Alleghenies."

The problem faced by the agency stemmed from the old concept of Marlboro as a big-city, sophisticated cigarette enjoyed largely by women. The job was to get across the idea of a quality cigarette that had a basic male appeal, but that could be enjoyed by women, too.

It was the visual media which offered the solution. The male comonotation is achieved in tv and print by the careful selection of suitable types as models.

The first big splash by Marlboro's new advertising was made as 1955 opened by the cowboy who graced full-page newspaper ads and admired Marlboro cigarettes via television. "What could be more rugged than the cowboy, more male, more individualistic?" asks Richard L. Halpin, account executive. "He is the great symbol of the American rugged individual, a fundamental part of Americaana."

A following commercial featured two cowboys talking to each other; another showed a golfer. Again the male emphasis is important.

In print, the agency was successful in using a well-dressed man who sports a tattoo. "The tattoo," says Halpin, "tells the male that this is a man's man. To women it suggests a man with an interesting past." So far this figure has not been successfully translated into a tv version.

"The advertising has played back well," comments Owen Smith, account supervisor. "Surveys show that it has a basic appeal to men and to women through the virility of the men used."

Leo Burnett ties together what he believes the campaign achieves: "Virility without vulgarity, quality without snobbery."

The three most recent TV commercials have departed from the strong male-appeal slant in the direction of the more conventional. One features Hoagy Carmichael, who represents a change from the expressed policy of using non-professionals in the commercials. The second features a couple at breakfast, the third a couple on a patio.

Ad thinking on Marlboro is apparently still not fixed; it certainly has not yet settled down to long-term reli-

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"With the passing of the years, the increasing pressure of competition and the search for more effective advertising have made advertising almost equally productive as a means through which the public lets the manufacturer know what it wants. Advertising, in its search for selling ideas, uncovers the unsatisfied customer's wants, reports them back to the manufacturer, who goes to work to make his product satisfy those wants. That kind of advertising almost acts as a gigantic dynamo generating demand for goods even before they have been produced."

**WALTER R. BARRY**

**Vice President**

**General Mills, Inc.**

**Minneapolis**

* * * * * * * * * * * * * * * * *

**ance on one gimmick, such as the famous "Call for Philip Morris" of the late Johnny.**

Possible contender for this role is the new jingle, of which the agency appears enamored. The creation of the jingle was one of the reasons the account went into radio, says an agency spokesman. It is a simple verse, indeed: "You can't say no... You can't say no... You can't say no... You can't say no to a Marlboro... New Long-size, filterized Marlboro!"

The jingle has been incorporated in the three new commercials mentioned above.

**Spot approach:** Although Marlboro's media future is still open to question, the immediate months ahead will probably see the present practice merely enlarged upon. Spot tv supplies the sustained driv-

new call letters **August 1st**

**KFVD GOES**

**GOES**

**K·POP**

The POPular station

still **1020 on the dial**

5,000 watts serving **5,000,000 people**

**K·POP Los Angeles**

Represented Nationally by Broadcast Time Sales - New York - Chicago - San Francisco
ing power and is bought for the long pull. It supplies the only consistent day-in-and-day-out campaigning in the Marlboro ad arsenal. About 21 of the nation's top markets are now on the TV schedule. Pulse is in to get top evening availabilities where possible, and to strive constantly to improve positions. The agency has carte blanche in spot buying, according to Marlboro's Perry Leary, because it makes sense to have the timebuyers, who are best informed on the media questions, in a position to act without delay when good availabilities crop up.

Schedules vary from 5 to 15 announcements per week.

On radio, Marlboro prefers daytime, has been coming in for 13-week supporting campaigns in about nine of the top markets. Where it goes in strictly for adjacencies on TV, the firm cottons to platter-show participations on radio. Peary explains that Marlboro hopes thereby to benefit from the local popularity of station personalities. For this reason the talent delivers

"Family life together, as well as guest entertaining, in the home is on the upswing. And we believe television has proven to be a major factor. The television set today is the family's home theatre and a center of enjoyment and entertainment."

ROBERT W. LANDON
Director of Sales
Oneida Ltd. Silversmiths
Oneida, N. Y.

the commercial in his own words on the basis of a fact sheet in a number of cases. No effort is made to duplicate the male-appeal situations of TV and print on the air. Copy is straight, sticks to the copy platform by and large.

To get both men and women, Marlboro looks for early-morning and late-afternoon periods. An important consideration here, says Leary, is the driving audience. "Although there are no exact figures," he believes, "it is obvious that the out-of-home audience must be considerable."

Marlboro messages are thus timed to hit the man on the way to work and on his way home. The typical radio campaign carries from 20 to 25 announcements per week.

The test period: For the first two months of the year, Marlboro underwent tests in Rochester, Fort Worth, Denver and Providence. Complete media coverage was employed, including local cut-ins on Lucy and Public Defender. Network as such was not employed until New York and Los Angeles came into the distribution picture in March.

This testing, Philip Morris spokesman carefully point out, was not media testing, but over-all market testing. Playing very important roles in their view were the factors of attractive and inviting packaging and product appeal. This latter is proved, they maintain, by the high percentage of repeat business.

Spot remains the primary medium in the current Marlboro campaign, though newspapers are used heavily.

Interestingly, Philip Morris, although handled by a different agency, Broek-Bein-Toigo, is undergoing a copy development spiritually akin to Marlboro. The new copy is soft and short, perfect for both announcements and billboards.

Last year's Philip Morris spot budget for all brands was small, but with the company switch to spot about to get under way seriously, the firm's expenditure in the medium will jump into the millions and television will remain Philip Morris' major medium. ***

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**WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey**

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**PULSE SURVEY OF TELEVISION AUDIENCE INDEX**

**SHARE OF TELEVISION AUDIENCE**

APRIL 1955

<table>
<thead>
<tr>
<th>Time</th>
<th>TV Sets In Use</th>
<th>WFBC-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Station B</td>
<td>Station C</td>
</tr>
<tr>
<td><strong>SUNDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 A.M.-12:00 Noon</td>
<td>21.3%</td>
<td>100%</td>
</tr>
<tr>
<td>12 Noon-6:00 P.M.</td>
<td>31.4%</td>
<td>61%</td>
</tr>
<tr>
<td>6:00 P.M.-11:45 P.M.</td>
<td>43.1%</td>
<td>65%</td>
</tr>
</tbody>
</table>

| **MON. THRU FRI.** |           |           |           |           |                |
| 7:00 A.M.-12:00 Noon | 14.9%  | 65%       | 32%       | 0%        | 0%            |
| 12:00 Noon-6:00 P.M. | 22.9%  | 63%       | 27%       | 6%        | 0%            |
| 6:00 P.M.-Midnight | 40.7%  | 61%       | 14%       | 11%       | 5%            |

| **SATURDAY**     |           |           |           |           |                |
| 10:00 A.M.-12:00 Noon | 25.2%  | 62%       | 37%       | 0%        | 0%            |
| 12 Noon-6:00 P.M. | 29.3%  | 43%       | 41%       | 4%        | 1%            |
| 6:00 P.M.-Midnight | 48.1%  | 52%       | 27%       | 11%       | 3%            |

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 399,500, Incomes of $728,354,000, and Retail Sales of $48,774,000.

For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.

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**NBC NETWORK**

**WFBC-TV**

Channel 4 Greenville, S. C.
Represented Nationally by WEED TELEVISION CORP.
NOBLE-DURY
(Continued from page 30)

commercials we have tested that have proved to be most effective, we have found two distinct types. At one end of the curve are commercials where convincing proof of sales claim is advanced. At the other end of the curve are commercials that create a mood. It is in this second area that boundless opportunities for experiment and progress lie."

Noble-Dury’s “experiment” started in 1952, when the agency asked itself whether it was doing the best job it could with Frosty Morn meat. Deciding whether to be different, however, makes no sense unless you ask yourself what you should be different for. The answer was: to offset the impact of big name meats like Swift and Wilson and center attention on Frosty Morn.

Examining the competition for Frosty Morn, Graham said, “we had to admit that they were just about as good as our own quality product. Yet there was our client attempting to sell against the big boys on an equal basis, making his product the finest that could be devised and offering it over the retail counters at the same price as Swift and the others.”

Albert Noble, agency president, and the staff had begun to feel that there were too many tv commercials that were being expertly done but were losing audience along the way. What the agency had specifically in mind were commercials for meat, flour and candy—products in which demonstration was not important.

“Instinct told us,” said Graham, “that because they were about products that had no single quality that moved them ahead of the field, they lost a goodly portion of their audience. The greatest salesman in the world (and perhaps tv can qualify for that title) can sell only if he retains the interest of his prospect.”

Noble-Dury’s determination to gamble on a different approach was okayed by Fletcher Childs, sales and ad manager of the Clarkville, Tenn., Frosty Morn plant, and the plant manager, Everett Moore. (Each of the two Frosty Morn plants has a degree of autonomy in advertising plans.) The agency told Childs and Moore it wanted to devise a tv commercial with about 70% entertainment and 30% sell, with original music and Hollywood style animation. Estimated cost for the film was $6,500.

Approval also came from owner Lorenz Neuhoff, who said: “At that price it had better be good.” (The company had been spending $30,000 total on advertising at that time.)

Graham set out to write music that would be more like a popular song than a jingle. He wanted something people would remember and sing. After picking out a tune on a rented piano (Graham has no musical training) he met with the staff a dozen times and after 17 tries came up with a script that seemed to fit the tune and lyrics.

The new commercial approach was embracing enough to require revisions in Frosty Morn packages. The brand had an unhappy old gnome on the package that didn’t fit in with the film, so agency art directors Bill Dury and Cliff Johnston devised a new little character and in so doing redesigned all the Frosty Morn wrappers for ham, bacon, wieners and sausage.

The sound track was recorded locally. Because of the wealth of talent brought into Nashville by WSM radio and tv, there are several good recording studios in town. Noble-Dury picked the Bradley Studio. The talent was Owen Bradley, his band and a
SALES POWER!

"On my fifteen-minute TV show, "Jungle Town," presented once per week at 6:00 p.m. each Wednesday, I offered a prize of ten baby parakeets to the first ten people who identified an animal I exhibited.

The result was phenomenal. 1057 letters were received. Thousands of phone calls kept my three store telephones continually ringing. They began to ring ten minutes after the offer was made and continued without interruption until closing time at ten p.m. At eight o'clock the next morning they started again and continued throughout the entire day. The majority of the calls were from out-of-town, necessitating long distance toll charges.

I will say, without qualification, that an advertiser who has an attraction which will command attention and which has appeal and value, will secure action and sales by the hundreds through KXLY-TV.

Sincerely yours
HARRY GROSS (signed)
NORTHWEST SEED and INSECTICIDE CO.

Available at a discount when purchased in conjunction with the XL network.

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES vice pres. & gen. mgr.
Rep.- Avery-Knodel
Moore & Lund: Seattle, Portland

25 JULY 1955
Morn was a phone call from owner Lorenz Neuhoff last year. Neuhoff asked (unnecessarily) if the agency would like to do the same job for his other meat plants. Following a presentation Noble-Dury took over on 1 January this year! Neuhoff’s Valleydale meat plants in Salem and Bristol, both in Virginia, and Reelfoot Packers in Union City, Tenn. (The agency by that time had already been handling the other Frosty Morn plant in Kinston, N. C.)

While the same general approach was the aim for the new meat brands, there were some new problems. In the best tradition of a large soap and tobacco advertisers, Neuhoff’s meat brands were competitive. For example, Frosty Morn and Reelfoot both sell in Jackson, Tenn. Frosty Morn overlaps with Valleydale in Charlotte, N. C.

For Valleydale, Graham wrote a march tune with lots of brass and drums. The script called for a piggy band and the aim was to get football-like excitement into the film. The words started off as follows:

*The music goes zoom, zoom,*
*The drummer goes boom, boom,*
*And everybody shouts*

**Hooray for Valleydale!** (repeated three more times)

**All hail, it’s Valleydale!**

In the Reelfoot film, Graham wrote music in the form of an Indian chant. As in the Frosty Morn situation, the package was redesigned in order to give the agency a little animated character who could be used in the commercial.

Regarding the Valleydale film, Graham reported: “From the time we introduced the film last February to audiences in the Carolinas, Virginia and West Virginia, the pattern of viewer reaction and sales increases came in right on schedule.” The Reelfoot commercial is too recent for any concrete results but Noble-Dury has acquired the habit of success and expects the same pattern for Reelfoot as for Frosty Morn and Valleydale.

While the story of the three meat brands is primarily a television story, radio plays a part, too—a part that is enhanced by video’s impact. Noble-Dury buys radio for these brands on a number of stations to cover the Southeast. The sound-track from the film commercial is used.

Agency head Noble has an interesting trick he uses at sales meetings to prove what an effective tie-in radio can be for Frosty Morn, Valleydale and Reelfoot. After running through some TV commercials he will ask those present to close their eyes and see what comes to mind as he plays the sound-track. Naturally, everyone visualizes the film. Noble then points out this is exactly what happens when the announcements are played on the radio.

As is usually the case with an exceptionally successful ad, a number of by-products have been spawned by the TV commercials. The extra radio impact is one. The redesigned packages are another. Now that the commercials are successful the new characters on the package are particularly memorable. And the agency has featured the characters from the commercials in newspaper ads, billboards, mailings, streamers (some of which say: “See me on TV”).

Radio is bought in each city where the agency uses TV for its meat products. The schedule is at least five to ten announcements a week on one station. For all three of its meat brands Noble-Dury now buys three announcements a week on 25 video outlets. The announcements are all minutes and the agency aims for early evening time to catch a good family audience, including the youngest children. If the agency has to, it will buy as late as 9:30 p.m. In its radio timebuying for the meats, Noble-Dury seeks periods when audio listening is high.

Budget details on the meat brands are not available but it is understood that spending for Frosty Morn, which was $30,000 at the time the TV advertising started, now runs “very deep” into six figures. Percentagewise, the budget for Frosty Morn breaks down as follows: 70% to TV, 15% to radio, 15% to others. Such as newspapers and billboards. Valleydale has an almost identical budget with 70% for TV and 30% for radio.

Noble-Dury’s success with Frosty Morn made it anxious to try the “entertainment commercial” for other products. Last August, Harold Twitty, V.P. and account man on Martha White Mills (which Noble-Dury acquired from two other agencies about three years ago) announced at a staff meeting he wanted to do something for flour along the lines of the Frosty Morn approach.

Martha White flour has a picture of
a little girl on the label and the idea was to bring this trademark to life in a commercial. The little girl would jump out of the label and sing a "Martha White Song." While the agency had redesigned the Frosty Morn package, it felt that the 51-year-old Martha White label was too strong an identifying mark to be tampered with. However, there was no reason why the animated little girl couldn't be made cuter in the commercial once she jumped out of the circle in which her picture was enclosed. And that was exactly what was done.

"The result," said Twitty, "has been one of the most amazing sales increases in the company's history. A sales curve which was slipping slightly downward straightened and began to zoom skyward. As a matter of fact, in the first quarter after this new tv film was released in all markets, Martha Standard Candy, decided the gimmick: an animated story of how Belle Camp gathers ingredients from all over the world and makes candy. Characters in the animation were elves.

The film was tested in Birmingham and Nashville during this year's Valentine's Day season. After the first three months of the year were over, Arch Bishop, ad manager for Standard Candy, reported the following to Noble:

"Nashville, which is our best market and where we have practically 100% distribution, showed an increase of 23% in 1955 over the first quarter of 1954. "Bishop was also elated over:

"Birmingham, where we have about 70% distribution and which has been a rather hard market for us to bring up to where we felt it should be, showed an increase of 30% for the first quarter of 1955 over the first quarter of 1954.

"By way of comparison, in the balance of our distribution area we barely got over the hump for this first quarter; therefore, we are planning on expanding this television advertising to other areas this fall."

One of the interesting facts Noble-

```
** We have only one radio spectrum. It is the life blood of our industry. If we destroy the blood we cannot live by the transfusion, because there is no new blood that anyone could donate to us. The spectrum is becoming more congested and polluted each year. The way to preserve it is for all manufacturers and equipment users to abide by the RETMA standards for control of spurious radiation. If we cannot do this voluntarily, we will ultimately have to ask the government to step in and do it by force. It is impossible to believe that this industry will fail to take effective steps by voluntary means to conserve the radio spectrum.**

GLEN McDaniel
President
RETMA
Wash., D.C.
```

Opening ceremonies dedicating expanded facilities at the High Point Furniture Building ... in the heart of WSJS-TV coverage ... where the world's greatest concentration of furniture manufacturing boosts the big buying power of the dynamic WSJS-TV market.

**WSJS TV**

Winston-Salem, N.C.

Channel 12

NBC For North Carolina's

Golden Triangle

Plus Northwest North Carolina

```
WINSTON-SALEM
GREENSBORO
HIGH POINT
HEADLEY-REEF, REP.

"The Golden Triangle Station"

25 July 1955
Dury learned about its animated commercials was the length of time they could run without losing much impact. In the beginning the agency didn’t know the answer. Now, based on his experience, Graham figures that “done completely in animation, with a mostly entertainment content and with a lifting musical touch” commercials will bear repetition three times a week on any station for from six months to a year and still attract fan mail from viewers.

The original Frosty Morn commercial was used for 11 months and to the agency it appeared just as popular as ever when taken off the air. Since then the agency did two more and is working on a new one on sausage which will be introduced this winter. All use the same music with new lyrics and animation.

And, speaking of the music, Graham may yet hit the jackpot with his songs. A major recording studio now has the Belle Camp tune, and Graham expects it to be recorded this summer. The original Frosty Morn song is in the hands of several record companies and indications are that, too, will be waxed soon as a popular song. **

BOSTON NASH
(Continued from page 34)

pretty fair 6% in 1952, climbed to 7% in 1953 and in 1954 to 8%.”

When Ray E. McLaughlin, Nash dealers’ account executive at the Frost advertising agency in Boston, recommended that they sponsor the Egan sports show, he had several factors in mind:

1. First and foremost, audience composition studies showed that the program appealed to the type of people who’re potential Nash customers. A high percentage of the audience, of course, are men, especially sports fans, to whom particular Nash models and certain features of the Nash might appeal. Further, since Egan interviews sports figures in a more personalized vein rather than sticking to their career, the program has a sizable following among women. (The program’s latest Pulse rating was 4.4.)

2. By sponsoring Egan, the dealers got an established local personality around whom they could build their sales campaign. Egan began his radio career close to 20 years ago, when he was 22, moved to Boston in 1939 and continued in radio there. He returned to New York and WOR in 1942, did a three-year stint as a newscaster, and then went back to Boston to become a sportscaster for WBZ. His name has been associated with play-by-play accounts of Boston Braves and Boston Red Sox baseball games. Harvard and professional football, Boston Bruins hockey and Boston Celtics and college basketball. The Nash dealers felt that this type of local radio background gave Egan enough of the hometown spirit for him to have been invited to the Boston Tea Party.

3. Egan became the personification of the Nash dealer, a local personality with whom each dealer could identify. Association with such a personality, said account executive McLaughlin, promotes an aura of confidence in and familiarity with the Nash dealer.

“It’s important for a car dealer to have a good reputation and good standing in a community,” McLaughlin says. “Now no amount of sheer repetition of a commercial message can convey that feeling as strongly as identification with a known local personality who entertains his listeners every evening. Of course, we’re interested in direct sales, in moving specific models of cars. But this is a public relations effort too.”

As he points out, the individual Nash dealers in the Greater Boston Association each have their own advertising program over and beyond All About Sports. Generally they use radio and newspaper schedules. The function of the dealer group effort is to give prestige to the name “Nash dealer,” to serve as a step between the car manufacturer’s national advertis-

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proof positive

WCUE FIRST in Akron

<table>
<thead>
<tr>
<th>SHARE OF RADIO AUDIENCE</th>
<th>Mon. thru Fri. 8:00 A.M.-12 Noon</th>
<th>Mon. thru Fri. 12 Noon-6:00 P.M.</th>
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</thead>
<tbody>
<tr>
<td>WCUE</td>
<td>32.2</td>
<td>32.7</td>
</tr>
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<td>Station B</td>
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**Wcue... Akron’s only Independent—we’re home folks.**

TIM ELLIOT, President

John E. Pearson Co., National Representatives

---

just as KRIZ Phoenix advertised them, Madam—would you like to try them on?"
ing and the individual dealer's pitch. One Boston dealer, for example, has announced schedules on WWHO.

In Boston, the Nash dealers had a very real problem. In the automobile business, New England is known as a 5½ area. This means that automobile makers sell about 5½% of their annual production in the eastern half of Connecticut, in Maine, Mass., N.H., Vermont, Rhode Island. Greater Boston accounts for a good two-thirds of these sales. But with its 8½% share of sales the Boston territory does 60% better than the normally expected 5½.

Now Boston is as tough a market for an independent car manufacturer as any top metropolitan center can be. In the first place, every single car manufacturer saturates the area with dealerships, because of the wealth and size of the market. Competition is as stiff as it can be.

In the second place, the independent car manufacturers have been fighting each other in a shrinking market against the Big Three of the car industry—General Motors, Ford and Chrysler. During the past half-decade the combined share of the total U.S. car sales attributed to the independents has shrunk from some 13½% to 5¼%. During the past three years, the “Little Five” of the industry have battled the giant competition by merging with each other. Nash has been no exception to the pattern less than a year ago. Nash merged with Hudson.

Thirdly, this has been called the crucial year in the car industry. General Motors and Ford Co. are battling it out for first place. Each major company has produced more cars than ever in a prosperous economy. They're throwing the full power of their resources into their sales and advertising efforts.

This, then, is the industry atmosphere in which the Nash dealers of Boston are operating.

“Actually,” says Bert Tracy, New England zone manager for Nash, “This has always been good Nash territory. Every year our sales put us somewhere among the top 10 zones in the Nash organization. But we felt that this wasn’t good enough. We wanted to be Number One.”

4,686,860 TUBES OF TOOTHPASTE!

MR. TOOTHPASTE MANUFACTURER—

Just one tube of your toothpaste sold in a month to the radio homes in WGN’s area would mean 4,686,860 tubes sold — $1,171,715 at 25c a tube! *

WGN reaches more homes than any other advertising medium in Chicago, and our Complete Market Saturation Plan has proven it can sell your products to these homes.

* Nielsen Coverage Service

A Clear Channel Station Serving the Middle West MBS

For your best Television buy in Chicago — it's WGN-TV — first in film and spot availabilities.
Analyzing their problem, the Greater Boston dealers came to the realization that their past promotion and advertising had been somewhat on a hit-or-miss basis. Individual dealers advertised periodically, principally in print media, but as a group, they tended to rely on the campaigns emanating from their national headquarters.

The logical step, it was agreed, was to unify their efforts both in form and goal. They had never used cooperative advertising previously except for such special events as auto shows. But three years ago they decided that such an effort was the answer. The direct sales goal, they agreed, should be exploitation of the Nash features which would appeal to sportsmen. The agency’s suggestion that they sponsor Egan fitted right into the dealers’ needs.

While the dealers gave Egan a Nash Ambassador at the outset to acquaint him with the car, Egan has of course pitched for several different Nash models.

“On several occasions,” says Tracy, “we have asked Leo to push a particular line which was moving slowly. This usually has consisted of his stressing that particular model over about a week’s time. Some months ago, we asked him to do something for the Metropolitan, for which we were then getting few calls. Within 10 days, dealers were reporting considerable interest in it.”

Tracy adds that the same thing happened early this summer when Egan gave the V-8 line a boost. Customer response was measurable within a week.

Egan’s no shouter. In his sports commentary and in commercials alike, he talks quietly and conversationally. Egan is given suggested commercial copy by the agency, but can change it in any way he sees fit.

Account exec McLaughlin says: “The agency has attempted to personalize the program from the standpoint of allowing Leo to make any remarks he wishes. If he wishes to ad-lib, he is free to do so. The fact that he owns a Nash makes it easy for him to understand and discuss how the car handles and responds under all conditions. He never uses the same copy twice.”

Here’s a sample of Egan’s closing pitch: “From Pittsburgh to St. Louis ... and from Boston to Bangor ... Nash sales continue as hot as the weather. Check up on this one of these days ... ask a Nash owner how he likes his car ... see if you’re not impressed by his pride of ownership. “That’s it for tonight. That’s all about sports for this evening.”

Frequently Egan draws local or regional events into the commercial, thus taking advantage of his close relationship to the community:

“This is the eye of the 17th of June ... the night before the famous opening battle of the American Revolution. Tomorrow is Bunker Hill Day. A holiday in many places, but business establishments will be open as usual. And that includes your Nash dealer who possesses his own brand of revolution: The car that sets the pace for new ideas in motorizing, new comfort, new luxury, and yet new economy. It’s Nash for ’55, the newest idea in automobiles. See it tomorrow at your Nash dealers.”

Occasionally Egan will draw upon letters from listeners for his commercials, reading their comments, adding his own, and giving the commercials a flavor of local authenticity. The greater percentage of unsolicited listener testimonials for Nash comes from women.

Egan doesn’t consider this surprising: “Even though a sports program theoretically is aimed at men, I try to appeal to women too. That’s important when you have a sponsor like Nash because the women usually determine what kind of car their family is going to have.”

During the editorial content of his program, Egan also aims at a mixed audience. He leans heavily on interviews, tries to get the sports figure he is interviewing to talk about his family, his home life and his activities outside his particular sports field. That
way, says he, he reaches many listeners who aren't vitally interested in batting averages and hockey results.

Nielsen surveys, incidentally, show that women outnumber men in Egan's audience four days out of five.

The Greater Boston dealers intend to continue bypassing TV for All About Sports. "We have a fine time program in ABC TV's Disneyland to tell our story nationally," says Tracy, "But we need Leo's radio show to give us wider coverage and greater frequency of message on a local level. We also wanted to keep the personal salesman-ship that Leo provides."

Part of that personal salesman-ship is the merchandisability both of Egan and of his program. Every year, for example, the Nash dealers give a Nash Rambler for the Red Sox player who wins the annual WBZ "Ted Williams-Trophy." The trophy, awarded for outstanding performance on the basis of a point system devised by Egan and the famous Red Sox outfielder, went to Jimmy Piersall in 1953 and Jackie Jensen in 1954.

"So far as we can determine," says C. Lud Richards, promotion manager of WBZ, "that trophy has brought both the station and Nash more than 20,000 lines of newspaper publicity throughout New England. At least half of the stories referred to the Nash Rambler presentation and the Nash dealer organization. It's an example of what can happen when a sponsor is promotion-minded."

The station, in turn, promotes the program with newspaper ads carrying a credit line for the Nash dealers, posters promoting the show which are provided for the Nash showrooms. At special functions like the annual sportsmen's show in Boston, Egan broadcasts from the Nash display in Mechanics Hall. Egan and station executives always attend dealer dinners, supply models wearing banners ("From WBZ to You") to distribute cigarettes.
Often Egan acts as m.c. at those dinners, bringing a famous sports personality along as guest. He makes frequent personal appearances in Nash showrooms throughout the Boston area to talk sports and sales with dealers and their salesmen.

"This kind of thing not only gives the individual dealer a strong sense of identification with the show," Tracy says, "But it enables Leo and the other station people to meet all of us on a personal basis and become better acquainted with our sales problems."

Nish Atamian, former president of the Nash Dealers Association of Greater Boston, wrote the following letter two years ago to Thomas H. Dunn, WBZ account executive:

"The combined efforts of your station and the advertising agency, Harris M. Frost Co., have helped to produce results beyond our expectations. We have also been greatly impressed with WHZ's promotion policy, sales aids and general station cooperation. It has been handled in true major league style and we are of the opinion that your station has given us more of this cooperation than you originally promised." ★★★

SPOT FIGURES
(Continued from page 26)

Liebmann Breweries, $2.35 million: Avco Manufacturing, $2.15 million: Sorony-Vacuum, $2.1 million and Lever Bros., $2 million. (Other major spot advertisers, including Bulova with $6.5 million in spot tv alone, went unrecorded in SPONSOR's necessarily partial listing.)

Publication of the SPONSOR figures was welcomed by important industry spokesmen. Oliver Treyz, president of the Television Bureau of Advertising, said: "The release of information about spot spending is badly needed. I think SPONSOR provided an important service in highlighting the problem and compiling estimates. However, a lot more needs to be done in making spot tv expenditures available and in pointing up the rapidly increasing activity in the medium."

Comment also came from Kevin Sweeney, Radio Advertising Bureau president. "The effort being made by SPONSOR to uncover spot spending is commendable and its publication of figures is a step in the right direction. Any estimates, however carefully researched, are bound to be subject to questions of accuracy, but this is just another way of saying that what we need now is an official industry method of gathering these figures. RAB is going to make a college try for them in the fall."

Lawrence Webb, new managing director of the Station Representatives Association, declared: "There is no question in my mind but that publication by SPONSOR of spot figures will be a help in spotlighting the need for a regular survey of spot spending. Though SPONSOR could not publish figures for all advertisers, it was an admirable pioneering job."

To aid further in the attempt to get spot figures published, SPONSOR is undertaking a fact-finding job to determine what methods of gathering spot data are deemed best by advertising managers, agencies and national representatives. Readers can play an important role by filling out the questionnaire which appears with this article and sending it to SPONSOR.

The two new efforts to gather spot radio data reflect the fact that, after two decades, there is still no agreement on the best way to gather spot radio data.

Aside from the fact that RAB and Executives Radio-TV Service are going to different sources, they are also getting different kinds of data. RAB is now working on a cross-section of radio stations, from which it hopes to get total dollar figures on brand spending. The final figures will be a national projection of the dollars reported spent by the station sample. These would be reported quarterly. In addition, it is hoped that dollar spending by brands in certain important markets would be included.

Sweeney said he hopes to get the survey underway by October. He made clear that he was by no means sure of success but pointed out that to insure success he was sacrificing, for the time being, the fine details of spot spending in favor of a big return from stations.

The RAB survey will not attempt to get detailed data on spot activity by stations. To attempt this at present, Sweeney feels, would only scare off the

$99.00 INVESTED in the NASHVILLE, TENNESSEE NEGRO MARKET SOLD $3,500.00 in appliances VIA WSOK SPONSOR
stations, who have a deep-seated aversion to indicating how much money they are taking in. As a further inducement to broadcasters, RAB will make use of a respected fact-gathering organization to process the data given out by stations. This is to assure cooperating stations that there will be no leak of information about business being done by individual outlets. Swee­ney has already held discussions with two prominent fact-gathering firms.

The effort being made by Executives Radio-TV Service is to get additional ad agencies to reveal data for the ERTS Spot Radio Report. This report, put out by James M. Boerst, gives monthly details on (1) the number and call letters of stations bought by national and regional advertisers, (2) whether the time was bought at night or during the day and (3) whether the purchase was a program, participation, announcement or station break. This is the same type of information published by the Rorabaugh Report on Spot Television Advertising, except that Rorabaugh gets information from stations.

However, while the Rorabaugh Report is a fairly complete listing, Spot Radio Report is limited at present to about 223 brands or accounts reported by 48 agencies. Some of the top spot radio users, such as the Big Three in soap, are not represented. Because of this lack, Boerst will make a determined effort to bring more agencies and accounts into his fold next fall.

Boerst's future plans follow the failure of an effort by Rorabaugh and he to get detailed spot radio information from stations for a Spot Radio Register earlier this year. The pair were aiming at convincing 600 to 700 stations (which would be most of the stations carrying spot radio business) that they'd be helping themselves as well as the industry by reporting their national spot business. However, less than 30% said they would cooperate.

In addition to getting spot radio data on where, how often and when, the ill-fated Spot Radio Register would have been the basis for estimating dollar spending, much as the Rorabaugh Register is now. Failure of the Register came despite the public support of the RAB president.

Rorabaugh, who made a success of his Report because he started when the tv industry was in its infancy and also because he received the support of a number of prominent broadcasters, now supplies, on order, quite a few dollar figures by brands.

These dollar figures are not published, however. Rorabaugh says that it is only through by-product sales such as these that a survey like his can be profitable for, he says, he does not make money on the sale of his overall report.

Because of the fact that even where detailed dollar figures are calculated they are not published, pressure is increasing on the radio and tv promotion arms - RAB and TbB - to underwrite the cost on the theory that media itself should supply the facts about ad spending. As mentioned previously, RAB is preparing to get underway on this task by fall.

There has been some talk of TbB paying for data from Rorabaugh, who would convert the facts in his report to dollar figures. Since Rorabaugh Report carries most of the tv stations, the problem of projecting the dollar figures nationally is not great. It is believed TbB would buy dollar figures only for certain categories of products, rather than the entire report. However, nothing definite has been decided.

Because Rorabaugh Report provides a good start toward the gathering of dollar figures in spot tv and because of the greater scarcity of information about spot radio, interest is centered on the latter domain of spot spending. The problem of unearthig spot radio figures, moreover, is greater because of the greater number of radio stations — 2,700 compared to about 420 tv stations at present — though not all radio stations carry national spot advertising. It is felt that even if spot radio spending on no more than 1,000 radio stations could be gathered, the millennium would have arrived. As made clear earlier in the article, RAB is aiming for the information from a cross-section of the radio stations carrying national spot advertising. ** *}
PAL says:

"Summer Radio Stations... and Summer Not! w-PAL is a summer radio station. By that we mean we take pride in doing a selling job for our clients all year long—including the summer. Our clients know this, and the majority of them are year 'round residents with us! To reach the lush negro market in Coastal Carolina, you really need w-PAL! This 'little doggy station' can really 'put on the dog' for you!"

w-PAL
of Charleston
South Carolina

For a "BESTEVER" Vacation
—and we mean the "Best under the sun". For those health-giving, energizing rays live here all year 'round!

SWIMMING POOL • SUN BATHING
SNACK BAR • SPORTS • TELEVISION
SIGHTSEEING • GOLF • FREE PARKING

Two in a room with private bath including full course brunch & dinner from $12.00 per person. Write for illustrated brochure and special packaged tours.

FOX MANOR HOTEL
Pacific Avenue (Near the Boardwalk)
ATLANTIC CITY, NEW JERSEY

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WTYR, Richmond 150
Newsmakers in advertising

Ted Steele, radio-te v.p. at Benton & Bowles, New York, is busier than ever working up air media plans for the four new clients B&F acquired during the last few months: Florida Citrus Commission, Guer Laboratories, part of Johnson's Wax and Studebaker, accounting for over $13 million in total additional billings. Says Steele: "It seems to me that any advertiser with a large stake in network or national tv today almost requires an ad agency in a position of leadership in tv because the agency must have close ties with network and program sources to take advantage of new availabilities."

Lester Gottlieb will be CBS TV’s daytime programming head by fall, leaving his post as program v.p. of CBS Radio. “This is no reflection on our radio network. I feel there’s a lot of vitality there,” says he. “As far as tv is concerned it’s no cut and dried programming situation. One can’t think of tv in terms of radio, nor should one think in terms of the programming cliché of a few years ago. We offers all kinds of new vistas that have not been explored yet.” Until he assumes his new post, Gottlieb is producing the Frankie Laine Show which replaces Godfrey and His Friends for the summer.

Norman B. Norman, exec v.p. of Norman, Craig & Kimmel, New York, says that the new agency name (effective since 1 July) represents, for one thing, the streamlining of the former Winstead agency’s tv department. “Every major agency,” says he, “has one-third to half of its billing in tv. By fall we will have between $10 and $11 million in tv ourselves. Benton’s a $6 million tv account; Blatz and El Producto are heavy spot tv clients. Benson has just signed for two 15-minutes of Doug Edwards representing $3.5 million; Selchow & Righter will soon go to tv. At the beginning of the year we started from scratch in tv, but now we’re just getting started.”

Vincent T. Wasielewski will be NARTB’s new manager of government relations starting 10 August. He takes over in an era when the industry faces important governmental problems, including the impending FCC decision on fee tv, FCC and Congressional investigations. Chief NARTB attorney since February 1953, he joined the organization in 1949. In his one post he succeeded Ralph Hardy, who joined CRS as a v.p. if Washington on 6 September. Wasielewski became Doctor of Jurispru- dent in 1949, was admitted to the Illinois Bar in 1950. He is now a member of the American Bar Association, and serves with the Committee on Copy- right Law Revision. His former job as chief at- torney for NARTB had not been filled by press time.

QUEEN ISABELLA

hocked her jewels for a fellow to prove the world was round. The claim she was taking was rather world shaking, suppose he had rag ma frayed But Christopher knew what his three ships could do and his discovery of America was in. To parallel his feat we repeat and repeat, you can discover successes on WPIN.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN’s clear channel signal services a market of 750,000 people with a buying income of $900,000,000.00. This dominant news station is the West Coast of Florida’s best daytime radio buy!

WPIN
650 Clear Channel
OFFICIES AND STUDIOS IN THE
ROYAL PALM HOTEL
ST. PETERSBURG, FLORIDA
ARTHUR MANDOUFF, OWNER-MANAGER
REPRESENTED NATIONALLY BY
WALKER CO., INC.

EXPERIENCE AVAILABLE
PROMOTION AND PUBLICITY DIRECTOR

Heavy radio experience with top independent, affiliated and network owned operations.

Know television.

Age 38, small family, can travel. Box 725

SPONSOR 40 E 49 STREET
NEW YORK 17, NY
Now Available from SPONSOR SERVICES INC.

1. ALL-MEDIA EVALUATION STUDY  
155 Pages $4

This book gives you the main advantages and drawbacks of all major media... tips on when to use each medium... yardsticks for choosing the best possible medium for each product... how top advertisers and agencies use and test media... plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2. TV DICTIONARY/HANDBOOK  
48 Pages $2

The brand-new 1955 edition contains 2200 definitions of television terms... 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other TV experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, TV moving displays, slides, etc.

3. BUYER'S GUIDE TO STATION PROGRAMMING  
$2

The 1955 GUIDE gives you, in one handy source, the programming profiles of radio and TV stations. In addition, you'll find separate directories of stations specializing in classical music... after-midnight... folk music... music and news... sports... religious... farm... foreign language... Mexican... American... Negro... film, etc.

4. HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET  
15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

12 SERVICES TO HELP YOU MAKE THE MOST OF YOUR RADIO AND TELEVISION OPPORTUNITIES

5. TIPS ON HOW TO MAKE GOOD TV COMMERCIALS  
20c

Anecdote-packed article on how to get most for least. Aimed at beginners, but useful for veterans, too.

6. WEEK-END RADIO  
25c

Listener's-per-set increases 25% on the weekend; out-of-home listening jumps 10%.

7. NEGRO RADIO HAS COME OF AGE  
40c

20 pages of facts and tips on how to use Negro radio successfully.

8. HOW IS RADIO DOING IN TV MARKETS  
20c

Results of Politz Study.

9. HOW & BIG SPOT CLIENTS USE RADIO  
20c

Pall Mall, Esso, Mennen, Shell, American Airlines, Life.

10. ALL-NIGHT AUTORAMA SELLS 300 CARS  
20c

Car dealer scores by adopting charity "telethon" idea to auto sales.

REPRINTS

11. VOLUME FOR YEAR 1954  
$15

Every information-packed issue of SPONSOR for 1954, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

12. BINDER  
1—$4  2—$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."
REPORT TO SPONSORS for 25 July 1955
(Continued from page 2)

More radios made this year
Radio set production, reflecting demand for sets, continues rise. May set production was over 50% ahead of last year, RETMA reports. January to May total this year is 5,853,954 radios compared with 4,084,904 during same period 1954. Commented radio network executive: "They aren't buying 'em for doorstops."

New Etiquet tv commercial
While trend in tv commercials is toward simplicity, lack of gimmicks, McCann-Erickson recently bucked trend with ultra-fancy film for Etiquet deodorant. Commercial is believed to be first combining stylized art and props, animation, live action in single frames. Samples: animated clock in white ink, ticks off hours of day, makes appropriate faces at attractive model; girl typist rises from chair, dances in office skirt and blouse, which dissolve into white bull gown.

How to test network radio
Advertisers who wish to test radio network show and copy under network conditions without buying full-scale lineup can take cue from Coast Fisheries, Quaker Oats subsidiary. For 1954-55 season, firm tried specially-built NBC Radio network, which slotted account in desired test markets. Product was Puss 'n Boots, leading cat food; show was "Hotel For Pets," daily serial featuring talking animals, created by Lynn Baker agency. Success of venture has convinced account of network radio's value. Show is expected back in fall on regular network.

Why each market needs study
Why should company with national distribution vary way it buys radio and television by markets? This is frequently raised question and among best recent demonstrations of need for selective approach is provided by A. C. Nielsen breakdown on retail food sales. It shows food sales gain in 1954 over 1953 was 2.6% for nation. Yet individual areas of nation showed variations ranging from 6.3% gain in New England to .3% decline in Southwest.

Am outlets multiply
Licensed and operating am stations hit new high of 2,732 on 1 July (of which 34 are non-commercial) with additional 108 CP's, according to NARTB research department. On 1 July a year ago total am licensed and operating stations was 2,583. However, total fm stations are down. Figure for 1 July 1955 was 540 (all commercial) compared with 553 year previous.

Canadian radio ready for tv
Tv's impact on radio in Canada is following same pattern as in U.S.—with one big exception: because of U.S. experience, Canadian radio was prepared ahead of time to meet video competition. Music and news programming is well-established in many radio-tv localities, radio promotion efforts are stressing multi-set homes, out-of-home listening, etc. For complete roundup of Canadian radio tv picture, see SPONSOR's Canadian Section 2 issues hence (22 August).

B&M picks new agency
Burnham & Morrill agency switch (from BBDO, Boston to John C. Dowd agencies, Boston and New York) isn't based on fundamental change in media thinking. Dowd is now studying account data, including results of television test campaign reported week-by-week in SPONSOR. (For latest report on B&M tv test, see page 32 this issue.)
“In our opinion, the proper role of a trade paper is not only to inform, but to actively lead the way. Sponsor has built on this concept, and its unusual growth is in good measure due to the needs it has seen, the causes it has espoused.”

These words appeared at the start of the editorial platform we published 9 February 1953. They still express our fundamental editorial philosophy as we again set forth for every reader the things Sponsor stands for—and fights for.

During Sponsor’s nine years we have fought for proper use of radio and tv ratings, for better commercials, for increased recognition of timebuyers, for a full and accurate count of radio listening in all its forms, for the formation of BAB and later TVB. Notably in the case of recognition now accorded out-of-home and multi-set radio listening; and the formation of both BAB (now RAB) and TVB, causes for which Sponsor has battled have been successful. In other instances the fight goes on.

Through editorials, through articles designed to fulfill our editorial platform (see article this issue, page 25), Sponsor will fight for these objectives:

1. We fight for the preservation of free television. A change in the basic American pattern of commercial broadcasting should not be allowed to endanger a medium which has proved most effective in serving the best interests of the greatest number at a cost sustained by advertising.

2. We fight for the tools advertisers need to evaluate the air media and the most needed of these today is a uniformly acceptable television set count and circulation study.

3. We fight for the agency system based on the commissions granted by media to agencies which operate legitimately to earn it. We believe it has been a major factor in the success of the free enterprise system, which has been built on advertising.

4. We fight for better radio and tv ratings and a more realistic appraisal of their values. We are convinced that radio and tv ratings should rarely be the sole factor in deciding what to buy.

5. We fight for better, more effective commercials. Today’s great frontier in advertising is in the field of selling effectiveness. We work to show the advertiser that if he devotes as much effort to researching and improving the commercials as he does to counting his audience, his profit from advertising will multiply.

6. We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other major media. We believe that many advertisers will fail to recognize the stature of the spot media until spot spending comes out in the open. This can hurt advertiser as well as the broadcasting industry itself.

7. We fight to convince the advertiser that radio has a place in the American home which neither television nor any other medium can usurp; that there is a secure place for television as well. Indeed, we firmly believe that every honest medium has a firm niche in the rapidly expanding advertising firmament.

8. We fight for a full and accurate count of radio listening. When we began to call for more thorough radio measurements, multi-set and out-of-home measurements were virtually non-existent. Much progress has been made, but much progress remains to be made in recording the full extent of radio listening today.

9. We fight for timebuyer status at all advertising agencies equal to space-buyer status. We are gratified by the progress which has been made in recent years, but we hope to see and foster even greater recognition of the expert role an experienced timebuyer should be allowed to play.

10. We fight to encourage advertisers, agencies, networks and stations to experiment with and create new program forms, to help the industry realize that such experimentation and creativity is essential to the growth of radio and tv. We regard the constant search for new talent as an essential part of building ever-fresh programming.

11. We fight for the preservation of selling based on a firm rate card. Nothing is more destructive to good advertiser-media relations than a system of barter.

12. We fight to point out the danger of pricing television time and program costs out of the market. We constantly strive to show how this can be prevented.

13. We fight for effective, factual promotion of television and radio through TVB and RAB. We believe that solidly financed promotional organizations are essential to provide advertisers with facts they need for buying decisions and to keep both of the air media strong.

14. We fight for easier methods of coordinating and launching spot radio and tv campaigns. Much more spot would be used if agencies could be shown ways to reduce the details presently inherent in these potent media. Standardization of forms on which availabilities are presented, in particular, is needed to ease the problems of buying.

15. We fight for clarification of the role of air media in merchandising the advertiser’s message. Much confusion exists as to what the client can reasonably expect.

16. We fight for sound evaluation of all media based on the facts rather than emotional thinking or a follow-the-leader philosophy. We were impressed, in preparing our All-Media Evaluation Study, with the need for intensive research into scientific methods of media selection, now often lacking.

***

SPONSOR
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