

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Hitch YOUR Wagon to  
the Star stations  
and Watch Your Sales  
GO UP!

**KMYR**

**FIRST...in the 15 Station  
Denver Market and Getting  
FIRSTER all the time!**

*Plus* **COVERAGE where  
it counts...5000  
Watts on 710**

**CHAT WITH ADAM YOUNG**

**KOIL**

**Number one  
in Omaha**

HOOPER 43.3 share  
Dec., '57 - Jan. '58, 8 A.M. - 10 P.M.  
PULSE 7.1 average rating  
Dec., 1957 - 7 A.M. - 6 P.M.  
TRENDEX 40.8 share  
Dec., 1957, 8 A.M. - 6 P.M.

**KMYR\***

**No. 1 in the 15  
Station Denver  
Market**

HOOPER - Feb. 1958  
8 A.M. - 6 P.M.

**KWIK**

More listeners than all  
other Pocatello sta-  
tions combined  
according to the most  
recent Hooper.

**KOIL — Omaha**  
NATIONAL REPRESENTATIVE  
AVERY-KNODEL

**KMYR\* — Denver**  
REPRESENTED NATIONALLY BY  
ADAM J. YOUNG, INC.

**KWIK — Pocatello**  
NATIONAL REPRESENTATIVE  
AVERY-KNODEL

**the Star stations**

IF RESULTS ARE A MUST, SO ARE THE STAR STATIONS

DON W. BURDEN — President

\*Subject to FCC Approval

## HOW AGENCY MERGERS BOOST AIR SPENDING

Stronger tv/radio de-  
partments emerge from  
combined operations,  
say agency men. One  
advantage for national  
clients is the accessibil-  
ity to regional markets

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DIGEST ON PAGE 2



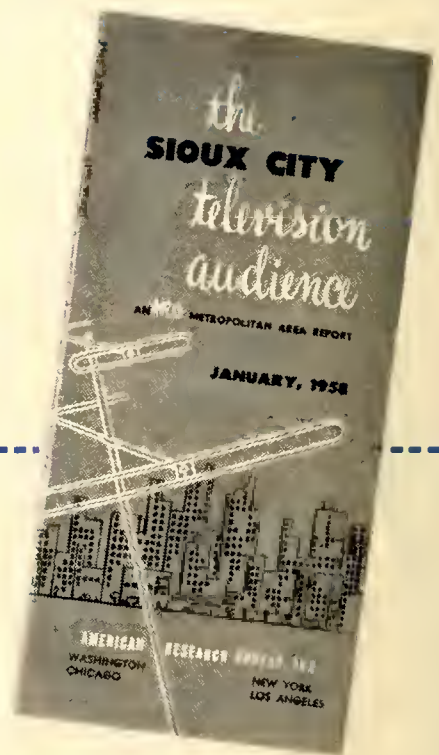
# Pulse and ARB★ agree

# KVTV is dominant

# in Sioux City



- 29 of the top 30 shows
- KVTV—355 quarter-hour wins  
Sta. "A"—79 quarter-hour wins
- KVTV—35.7 Avg. Class A rating  
Sta. "A"—27.3 Avg. Class A rating
- 8 of top 9 syndicated shows
- Top 10 local live shows



- 25 of the top 30 shows
- KVTV—285 quarter-hour wins  
Sta. "A"—146 quarter-hour wins.
- KVTV—38.2 Avg. Class A rating  
Sta. "A"—28.0 Avg. Class A rating

★ Telepulse, Jan. '58, ARB, Jan. '58

call your KATZ man

CBS·ABC

# KVTV

Channel 9

Sioux City, Iowa

PEOPLES BROADCASTING CORPORATION

# ADAM YOUNG INC.

is

now

representing



*ABN Radio Pittsburgh*



**ADAM YOUNG INC.**  
NEW YORK • CHICAGO • ATLANTA • ST. LOUIS • LOS ANGELES • SAN FRANCISCO



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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## In Upcoming Issues

Next issue, SPONSOR will present a "new look"—an entirely new format that will make it easier and faster to read. There'll be the same news coverage and reporting in depth, but presented in a form that will sponsor an even more useful weekly magazine for tv/radio advertisers

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You're the "center  
of sales attraction"  
in Arkansas, with

**KTHV**

**Channel 11**

**LITTLE ROCK**



CBS affiliation helps KTHV get — *and hold* — most of the Arkansas television audience, most of the time. But *network affiliation* is only one of *eight* reasons why KTHV is your best TV buy in this State!

The other seven:

1. *Over 253,000 TV Homes*
2. *316,000 Watts*
3. *Highest Antenna in Central South (1756' above average terrain)*
4. *Channel 11*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Ask your Branham man for all the details on these eight important KTHV facts.



**316,000 Watts . . . . . Channel**

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*





“you’ll  
do better  
with us in  
**PROVIDENCE**”



WICE is the hottest station in Rhode Island’s capital—and it’s getting hotter all the time.

*Ratings are Up.* Listeners love the Elliot touch in programming—more music . . . more news . . . more often. They go for our heavy news coverage.

*Business is Up.* Month after month, advertising volume is ahead of last year. Very sound reason for it:

WICE delivers more listeners per dollar than any other station in the Greater Providence Metropolitan Area!

The whole story is told in a new color film on the Elliot Stations. For a private showing at your office, get in touch with us or Avery-Knodel.

E15

\*Tim Elliot, Pres.    \*Jean Elliot, Vice-Pres.

## The ELLIOT STATIONS

**WICE**

Providence,  
R.I.

**WCUE**

Akron,  
Ohio

GREAT INDEPENDENTS • GOOD NEIGHBORS

# NEWSMAKER of the week

*Last week CBS TV split its tv operations in half. Under the new set-up there’s a CBS TV station division and a CBS TV network division. Louis G. Cowan heads up the network operation while Merle S. Jones heads the o-&o station division.*

**The newsmaker:** When the manager of a CBS TV-affiliated station last week heard the news that idea-specialist Louis G. Cowan had been made head of the CBS TV network division, he speculated: “Cowan will fit in fine with Paley and Stanton. Their forte is bright ideas that pay off. Cowan is a natural in such a corporate image.”

Cowan’s brightness—to most of the trade—has been most visible over the years in his many program operations; notably *Quiz Kids* and the *\$64,000 Question*. These were originated under his own aegis, along with many another network and spot program, and brought him recognition, financial success, and awards.

In 1955, after severing connections with the firm he founded, he joined CBS as vice president in charge of creative services — one facet of that job being to dream up programing counter-strategy in areas where the competition was making uncomfortable headway.

The easy temptation thus is to categorize Cowan as a show expert, especially adept at gimmicks that bring fast results. While that may be true superficially, there is a subtler aspect to his works worth noting in connection with his new job. That angle is:

Cowan’s predilection for audience participation shows stems largely from his inherent respect for broad knowledge (he’s a graduate of the University of Chicago). Among his associates and mentors have been figures in the academic and intellectual world noted for their ability to be articulate about ideas. This, observers figure, will be an asset in kicking brainstorming around with Paley (who attended both the University of Chicago and Pennsylvania) and Stanton (who, for a while, taught psychotechnology). Add it all up, and you get the picture of the modern communications-advertising team—the sociologically-oriented fellows whose ranks include such figures as Marion Harper, Jr., of McCann-Erickson and Norman Strouse of JWT.

The problems Cowan faces at CBS TV will continue to hinge on programing to some extent. The commanding lead that CBS once held in ratings is being cut back by strong competition. Then, there is the related problem of co-sponsorship compatibility.

As a depression baby—he made his start in the workaday world in 1932 — Cowan’s early experiences with hard-boiled economics should be a comfort.



Louis G. Cowan

# F.R.P.\* IS NEWS

F.R.P. is many things . . . F.R.P. is news . . .

The excitement of bulletins, headlines and stories that blanket Maryland and sweep around the world.

WBAL NEWS-Cruiser "Scoop" moving swiftly through the streets and byways of Baltimore to get an on-the-spot account of a news story . . . WBAL reporters going 3,000 miles to tell Maryland of Free State servicemen stationed in Germany . . . a "live" description of the last moments of freedom of a convicted murderer told from the shadow of penitentiary walls . . .

Hard-hitting commentary on the story behind today's headlines . . . on-the-air editorials that slash away false fronts and get to the heart of state and city problems . . .

Thousands of A.P., U.P., and I.N.S. reporters and N.B.C. newsmen working 24 hours a day from Moscow to Maine, from San Francisco to Saudi Arabia to back up the national and international scene . . . WBAL NEWS Department's own full time coverage of local stories.

F.R.P. news is always "first, factual and fullest" . . . compiled, edited and reported by newsmen with more combined experience than any other radio news staff in Maryland.

And news in only one part of F.R.P.



## WBAL RADIO

BALTIMORE, MARYLAND ★ 50,000 WATTS

NBC Affiliate—Nationally Represented by  
THE HENRY I. CRISTAL CO., INC.



\* FULL RANGE PROGRAMMING



KONO

SELLS

SAN ANTONIO

FOR MORE LOCAL

AND NATIONAL

ADVERTISERS

THAN ANY

TWO

STATIONS

- ★ Better rating...
- ★ Lower cost-per-1000...
- ★ Higher sales results...

See Your  
**H-R** Representative  
 or Clarke Brown man

860 kc 5000 watts

**KONO**  
 SAN ANTONIO **Radio**

## Timebuyers at work

**Dick Branigan**, McCann-Erickson, New York, reports that one effective way to determine programing representative of a radio station is to cross-check with tapes—listening first to a tape of station WXXX programing made by station WXXX, then listening to a tape of station WXXX program made by its competitor station. “The results,” Dick says, “can be both interesting and revealing, and will give you the real character of a station. This is particularly important in today’s competitive market when the programing must attract the type of audience that buys the advertiser’s product. Ratings are important only in relation to this programing. What do high ratings mean, for example, if a station is a heavy user of Rock ‘n Roll? In my opinion, not very much. For the teenagers are not the bulk of the buyers for many products and may constitute waste circulation.” Dick feels that as more and more agencies scrutinize programing, some stations may lose billings because of their heavy teenage programing. “The advertiser wants the right audience first and ratings second.”



**Joan Rutman**, Grey Advertising Agency, New York, feels that many buyers do not give out as much information to reps and stations as they could due to the false impression that the agency and client would object. “If they would take time to check with their agency and client, they would learn to what extent data could be released,”

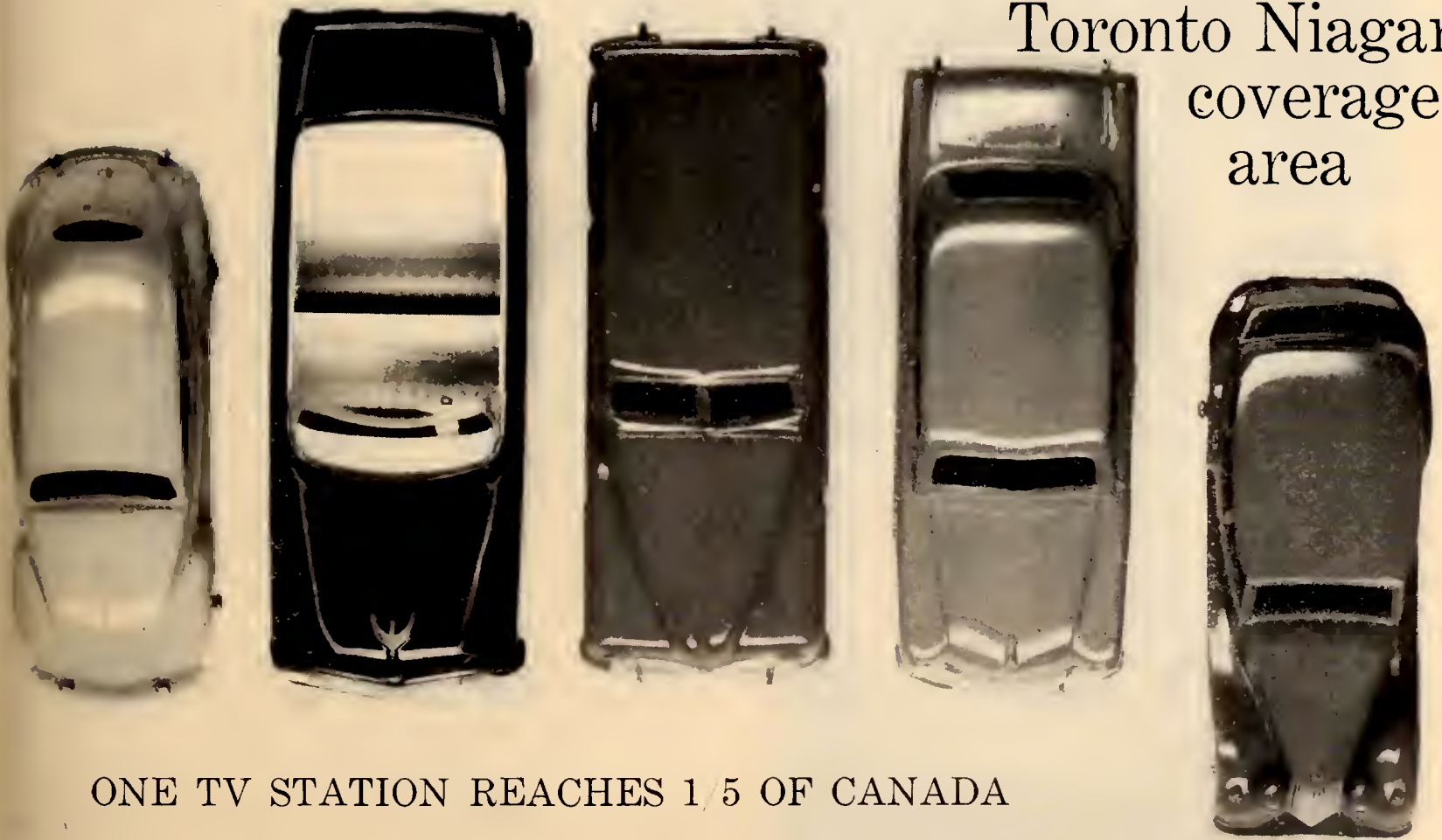


Joan says. “Certainly there is basic information a rep and station should know to provide effective schedules for a campaign. First, the rep and station should have a basic background of the client, his history, media and marketing philosophy. Second, he needs to know client distribution, both on an overall and on an individual market basis. In addition, he should have information on the client’s required audience, the budget, and

the length of the campaign, when it can be determined.” Joan also thinks that a buyer should be absolutely honest with both the rep and the station in regard to what their competitors are offering. “This becomes a definite advantage for the client, since competition is sure to produce a better, more efficient advertising schedule.”



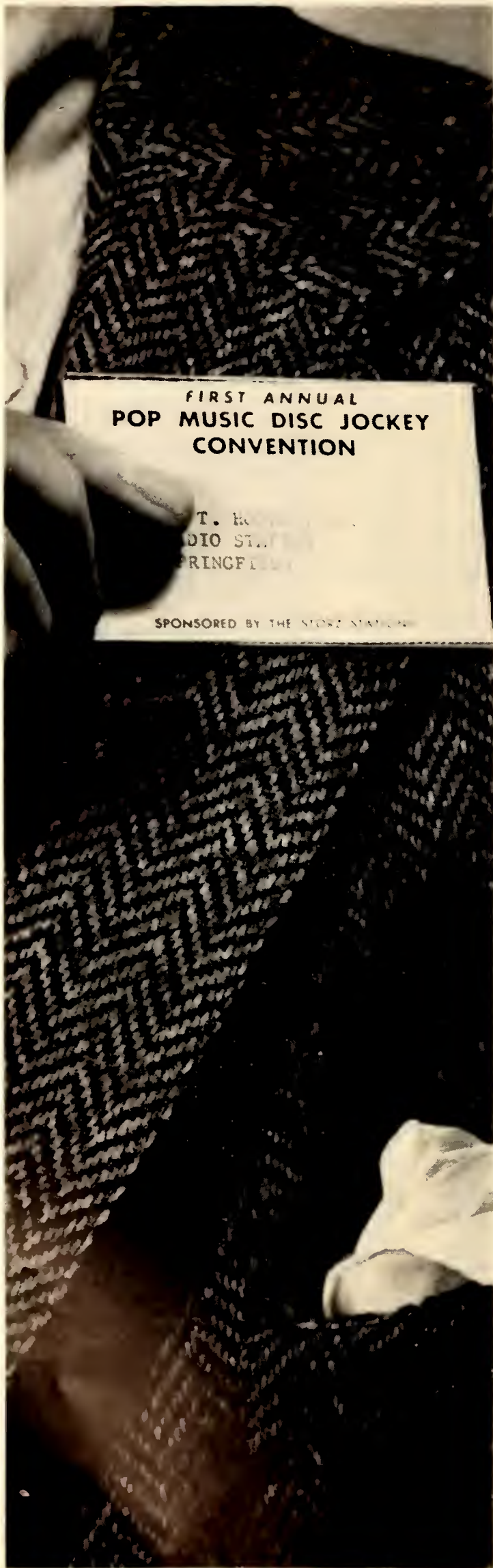
1/5 of all  
Canadian Autos  
are registered  
in our  
Hamilton  
Toronto Niagara  
coverage  
area



ONE TV STATION REACHES 1/5 OF CANADA

Within our huge coverage area there are 638,426 registered automobiles. This number represents 21.80%  
— or one-fifth of all registered automobiles in all of Canada this year. Another black and white fact  
proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes.  
For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236,  
Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848,  
Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**  
CHANNEL // CANADA



## THANKS

to everyone who wore this badge . . .  
whose presence,  
participation  
and interest  
brought success to the  
FIRST ANNUAL DISC JOCKEY CONVENTION  
AND PROGRAMMING SEMINAR.

## INVITATION

to send us comments,  
suggestions, criticisms  
which will help shape the  
1959 Convention.

## ADVANCE NOTICE

to all air personalities, broadcast,  
record, music and advertising  
executives: Set aside March 5-6-7-8,  
1959, for the 2nd Annual Disc Jockey  
Convention, sponsored by . . .

## THE STORZ STATIONS

### Omaha, Nebraska

WDGY, Minneapolis-St. Paul

WHB, Kansas City

WTIX, New Orleans

WQAM, Miami



# SPONSOR-SCOPE

22 MARCH 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

**The psychological laboratory is trying to crash commercial network tv.**

Several packages dealing with extra-sensitive perception and the Rorschach test are making the rounds of Madison Avenue agencies.

Looks like viewers this summer, and even fall, will be not only knee-deep in games of chance but **enmeshed in the other fellow's id and ink-blots.**

Madison Avenue's theory for what's behind the upper echelon changes at the networks is basically that they've realized **the television field:**

- 1) **Is far more financial business than show business;**
- 2) **Has reached the point of taking inventory of what can be pruned and predicating its future on solid long-range planning and organization. In other words, tv is no longer in the catch-as-catch-can stage.**

Various signs—like availability queries to reps and plans on backburners at agencies—point to a **sharp pickup in national spot radio billings for the second quarter.**

Among the seasonals raising their head are **Plough's Sun Tan and the Lipton's Ice-Tea campaign.** The Plough schedule will start 2 June.

**The week's sizeable placement was Hellman's Mayonnaise,** which will use 70-80 spots a week in over 100 markets. These saturation schedules **will be shifted from one station to another in the same market at certain intervals.** Starts 23 April.

Another saturation campaign from the food field: **Maxwell House regular coffee,** starting about a week later, through the south. Maxwell regular, incidentally, **this week issued renewals for its current spot tv schedules.**

Adam Young, champion of the independent station, **will confront network affiliates with still another challenge** via the research route.

Due for trade exposure next week is a **Young-financed Pulse study** showing that in nine selected markets, local independent stations (1) **reached more adults than the network stations** and (2) as a plus, offered far more teen-age listeners.

To make sure that the comparison was properly weighted, the analysis was made **between two strong independent and two strong network stations** in each trading area.

Detroit may not be hitting all cylinders on production and sales at the moment, but it's **still buying three times as much time on CBS Radio** as it did at any time before tv.

The sum total of its support on that network is **9½ hours per week.**

By company it breaks down this way.: General Motors, 4 hours and 15 minutes; Ford, 4 hours and 45 minutes; and Chrysler, 30 minutes. Under the GM banner the sources are: Chevrolet, 1 hour and 35 minutes; United Motors, 1 hour and 15 minutes; and Hertz, 1 hour and 35 minutes.

**NBC Radio has a couple hours a week from Oldsmobile** and 55 minutes from American Motors, while on ABN GM buys the **John Daly news for 55 minutes a week.**

United Airlines this season will use sports to an appreciable extent to **drum up vacation traveling business.**

As an initial step, **N. W. Ayer has bought part of the pre-game broadcasts of the N. Y. Yankee away-from-home schedule.**

**You can expect the networks and important freelance packagers to exercise much discrimination in showing their pilots the next month or so.**

The first thing they'll want to know is **whether the interested agency has a specific advertiser and period on the air in mind.**

Reason for the circumspection: **A late selling season is expected and the merchants of new fare want to guard against loss of interest from overexposure.**

(For more about tv film see **FILM-SCOPE**, page 47 and **Film Wrap-Up**, page 51.)

Watch for advertiser-agency pressure on the tv networks for **slicing the fat out of the staging services that go into live commercials.**

The complaints will take this tack:

- **Tv grew up so fast that a system developed whereby many hands and channels were able to impose their own toll on each service.**
- **Lower distribution and marketing costs** has become the shibboleth of many a business organization.
- **As an important factor in the marketing process, tv can contribute to this need for economy by drastically overhauling below-the-line costs.**

Nielsen indicated this week that **it will go along with ABC TV's request that it consider changing its methods for computing the average cost-per-1000 of (1) all network programs and (2) program types.**

ABC TV had contended that Nielsen's present method made ABC TV's cpm's look higher than they actually are and therefore were a disservice to that network.

ABC TV would like their system listed in a special section in the next Nielsen cpm report. **Compliance from the other networks must come first.**

Where the methods differ: Nielsen averages the costs-per-1000 for all programs, weighting each by the number of commercial minutes allowed on each program. ABC adds up all the program costs (time and talent) and divides by the number of commercial minutes delivered.

ABC TV proposed the change to Nielsen after **CBS TV challenged ABC TV's claim to the lowest cost-per-1000 and cited Nielsen figures in support.**

Minus any fanfare, the networks are already making it easier for advertisers to **buy tv shows for the 1958-59 season.**

They're taking **multi-year deals for network-controlled programs on the basis of 26-week cycles**, with 90 days' notice of cancellation notice before the end of each 26-week cycle, for the first year.

**What effect this will have on the value of re-runs is problematical.** Under the old standard system of contracting for filmed shows, the sponsor committed himself for from **34 to 39 originals and filled out the balance of the year with re-runs.**

Henry I. Christal this week took a stab at being a network operator, and the event may have given other reps a cue for **promoting special business.**

The opportunity for Christal came when Brown & Williamson showed interest in a **nation-wide airing of the NCAA championship basketball game** out of the company's hometown, Louisville.

After B&W agreed to co-sponsorship over Christal's 18 radio stations, **the rep recruited as two more sponsors Gulf Oil and H-A Hair Arranger.**

WHAS originated the play-by-play and **the bill for time, traffic and rights came to around \$10,000.**

If Schlitz can dispose of half its Friday night show on CBS TV, **it will allocate the savings plus more to tv spot.**

**The change of strategy is due to a special marketing situation.**



Notwithstanding Professor Frey, the overwhelming trend among ad agencies is toward adding a commission of 15% on the net price of network program packages.

One of the tv networks found this out this week in tallying up a survey it conducted on package commission practices preliminary to the network's setting the prices on shows for the fall.

A few of the agencies were still coming out with 17.6% commission. There were some that added less than 15%.

The last remaining gesture toward putting into effect the new SAG contract on commercials is ratification by the Guild membership—strictly a matter of form.

Highlights of the agreement, which runs until 1 June 1960.

- On camera minimum goes from \$70 to \$80 per eight-hour day.
- Program commercial use rates are substantially increased and the "cutoff," which set a maximum payment for Class A commercials, are (1) eliminated and (2) after \$740 is paid on camera and \$565 off camera within a 13-week period, the player continues to be paid at the rate of 17½% of the individual use rate.
- Rate increases ranging as high as 143% on various other use payments on spot commercials.
- On camera program openings and closing up from \$400 to \$500 for continuous use over 13 weeks and from \$570 to \$650 for 13 uses over 26 weeks. Off camera: from \$280 to \$400 and from \$415 to \$500.

NBC Radio has come up with another tactical coup: Setting up a staff of marketing specialists to demonstrate to their brotherhood in ad agencies how the medium can be advantageously used within the scope of their marketing plans.

The relationship will have this effect: It will make it easier for the media and radio specialists within the agency to create a sympathetic climate.

Murray Heilweil has been brought over from NBC TV to head up the project.

You'd be surprised at the measure of concern to be found in some Madison Avenue quarters about the prospect of ABN sharply curtailing its position as a competitor.

Some of the quantity buyers of network radio on the street went so far as to conjecture to SPONSOR-SCOPE that it might not be to advertising's benefit to be caught between only two full-time programming networks.

The danger, they suggested, might derive from the fact that network radio is largely a saturation medium, and that it's possible—with but two such networks—for a few advertisers to sew up enough time to keep out all competition.

These viewers with alarm, however, append this proviso: Unless the two networks can reasonably liberate themselves from the practice of extending half-hour intervals of protection between competitive companies or products.

(See Networks WRAP-UP, page 55, for note on ABN situation.)

The issue of how much latitude can be taken in poking fun at copyrighted material this week reached a Mexican standoff in the U. S. supreme court.

A 4-4 decision of the top tribunal let stand a lower court ruling which barred Jack Benny from doing a parody on MGM's Gaslight feature.

In other words, the eight Supreme Court jurists who participated in the review couldn't agree on Benny's contention that the doctrine of "fair use" applies in the case of a parody as it does in literary criticism.

Notwithstanding past Washington frowns at the practice, CBS TV and NBC TV are putting a tight freeze on the crossing over of contract talent to competitive networks for term or guest appearances.

Attitude of the two networks: The name market is getting shorter and it's time each hoarded what it has.

**How to add new accounts without stepping on the toes of present advertisers is still an irritating problem with the sellers of CBS TV daytime.**

The network thought it had the adjacency conundrum licked some time ago when P&G agreed to designate the brands it wanted protected in each period.

What's happened in the meantime is this: The practice of cross-plugging has spread to the point where a newcomer brand is again smack up against a competitor.

CBS TV admits it knows no way out of the dilemma. Noted a network sales executive: Over 60% of our daytime business is among grocery products, drugs and cigarettes. Most of the prospects are in these three fields. Unless a way is found around this blocked situation, daytime expansion can be badly nicked.

NBC TV this week put on the sales pressure to wean away whatever accounts it could at CBS TV stemming from the daytime retirement of Garry Moore and the cutback of Arthur Godfrey to a daily half-hour.

Target of the competitive struggle includes: General Foods, Lever, Standard Brands, General Mills, Libby and Nestle.

CBS TV meantime is trying to steer the overflow to other daytime programs.

Highlight of NBC TV's appeal: Come over to where you can get personality ratings.

The Perry Como show will be sold for the 1958-59 season on a half-hour, instead of 20-minute basis.

NBC TV's new way of selling participation in the hour will give sponsors:

- 1) An opportunity for a cross-plug on alternate weeks.
- 2) A bigger discount. The 20-minute segments went for 33 $\frac{1}{3}$ % of the hour rate and net. A half-hour user pays 60% of the hour rate and is entitled to a combination of discounts.

The difference in cost between a 20-minute and half-hour segment is 50%.

If you're a small agency with an account that can afford around \$500,000 for tv, look for the networks to start rolling out the carpet in your direction.

With the way the time market looks for the summer, the networks are setting their sights on the seasonal advertiser with limited budget—even if it's only enough for a one-shotter.

The pitch will be couched in a lyric that takes off something like this:

You may have been one of those who've been complaining you haven't been able to get your client on a network. Well, here's your opportunity. You tell us what the client can afford and we'll fit the time and program to his budget.

Is the accent on "tonnage" in selling network radio bad?

CBS Radio's John Karol thinks it's about time that the business got off that kick and turned the spotlight on "creative thinking."

Examples of this kind of selling that Karol pointed out to SPONSOR-SCOPE this week: talent sales like Mary Healy-Peter Lind Hayes to Staley, Jack Benny to Home Insurance and Walter Cronkite to Hertz.

NBC Radio's Joe Culligan this week estimated that the network's net billings for the first quarter will be about \$1 million over what they were last year.

At the going rate of sales, Culligan expects the second quarter to run ahead of '57 by \$1.25 million.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 51; News and Idea Wrap-Up, page 55; Washington Week, page 65; SPONSOR Hears, page 66; and Tv and Radio Newsmakers, page 72.



**BLACK & WHITE**  
**AND FULL COLOR**  
**VIDEOTAPE**  
**RECORDING**



**BY AMPEX**

**How to add new accounts without stepping on the toes of present advertisers is still an irritating problem with the sellers of CBS TV daytime.**

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What's happened in the meantime is this: The practice of cross-plugging has spread to the point where a newcomer brand is again smack up against a competitor.

CBS TV admits it knows no way out of the dilemma. Noted a network sales executive: Over 60% of our daytime business is among grocery products, drugs and cigarettes. Most of the prospects are in these three fields. Unless a way is found around this blocked situation, daytime expansion can be badly nicked.

NBC TV this week put on the sales pressure to wean away whatever accounts it could at CBS TV stemming from the daytime retirement of Garry Moore and the cutback of Arthur Godfrey to a daily half-hour.

Target of the competitive struggle includes: General Foods, Lever, Standard Brands, General Mills, Libby and Nestle.

CBS TV meantime is trying to steer the overflow to other daytime programs.

Highlight of NBC TV's appeal: Come over to where you can get personality ratings.

The Perry Como show will be sold for the 1958-59 season on a half-hour, instead of 20-minute basis.

NBC TV's new way of selling participation in the hour will give sponsors:

- 1) An opportunity for a cross-plug on alternate weeks.
- 2) A bigger discount. The 20-minute segments went for 33⅓% of the hour rate and net. A half-hour user pays 60% of the hour rate and is entitled to a combination of discounts.

The difference in cost between a 20-minute and half-hour segment is 50%.

If you're a small agency with an account that can afford around \$500,000 for tv, look for the networks to start rolling out the carpet in your direction.

With the way the time market looks for the summer, the networks are setting their sights on the seasonal advertiser with limited budget—even if it's only enough for a one-shotter.

The pitch will be couched in a lyric that takes off something like this:

You may have been one of those who've been complaining you haven't been able to get your client on a network. Well, here's your opportunity. You tell us what the client can afford and we'll fit the time and program to his budget.

Is the accent on "tonnage" in selling network radio bad?

CBS Radio's John Karol thinks it's about time that the business got off that kick and turned the spotlight on "creative thinking."

Examples of this kind of selling that Karol pointed out to SPONSOR-SCOPE this week: talent sales like Mary Healy-Peter Lind Hayes to Staley, Jack Benny to Home Insurance and Walter Cronkite to Hertz.

NBC Radio's Joe Culligan this week estimated that the network's net billings for the first quarter will be about \$1 million over what they were last year.

At the going rate of sales, Culligan expects the second quarter to run ahead of '57 by \$1.25 million.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 51; News and Idea Wrap-Up, page 55; Washington Week, page 65; SPONSOR Hears, page 66; and Tv and Radio Newsmakers, page 72.



**BLACK & WHITE**  
**AND FULL COLOR**  
**VIDEOTAPE**  
**RECORDING**



**BY AMPEX**



VR-1000 ELECTRONIC

VR 1000 CONSOLE

COLOR ACCESSORY

THE **AMPEX**\* VR-1000 BRINGS YOU LIVE QUALITY VIDEOTAPE\* RECORDING AND PLAYBACK  
*Black and White TODAY..... Adapts to Full Color ANYTIME!*

The Ampex VR-1000 is the ultimate in television recording and playback. Both picture and sound match the realism of the original performance. Telecasts played back from the Ampex VR-1000 appear identical to live TV.

The Ampex VR-1000 is a complete television recording and playback facility. Playbacks are immediate or they may be delayed indefinitely. Tapes are interchangeable and re-usable. Editing is proved and practical. Thus the Ampex VR-1000 brings new flexibility into all station operations . . . in scheduling programs, commercials and special events . . . and in

scheduling performers, camera crews and studio time. The Ampex VR-1000 Videotape Recorder has been in daily use by the networks since November 30, 1956, and by farsighted independent stations since November 30, 1957. Accelerated production of the VR-1000 assures delivery of all back orders before Daylight Savings Time in April, 1958, with prompt delivery on subsequent orders.

The Ampex VR-1000 repays its cost in a hurry, starts paying for itself immediately in your black and white operations, adapting to color whenever you're ready for it.

The Ampex VR-1000 adapts to color by adding a single rack of electronics, with necessary inter-connections. Then, every subtle gradation in color is recorded and playbacks are brilliantly "live." Using this Ampex accessory, your station's change-over to color not only costs less but is greatly simplified. Color conversion assemblies are available beginning mid-summer 1958.

Ampex would like to tell you more about Videotape recording and playback — how stations increase their efficiency and potentials, how sponsors benefit from fluffless, pre-recorded live quality commercials. The complete story is covered in a fully illustrated booklet. For your free copy, write today to Ampex Corporation, Professional Products Division, 850 Charter Street, Redwood City, California.





# AMPEX

*World Leader in Precision Magnetic Tape Recording Instruments*

Ampex Precision Magnetic Tape Recorders are in service throughout the world... in Television and Radio Broadcasting Stations, professional Recording Studios, Scientific and Guided Missile Installations and in Stereophonic Music Systems for the Home.



**VR-1000 Videotape Recorder**  
First commercially available Videotape Recorder. Magnetically records what the camera "sees", either black and white or color. Playbacks look "live".



**MODEL 300**  
*Magnetic Tape Recorder*  
The standard of the professional recording industry, it consistently delivers the finest in audio reproduction.



**MODEL 350**  
*Magnetic Tape Recorder*  
First choice of the Radio Broadcasting industry, it provides flexibility with the utmost in reliability and convenience.



**MODEL 601-2**  
*Portable Magnetic Tape Recorder*  
First professional quality portable. Lightweight and compact, it meets rigid standards of audio and mechanical performance.



**MODEL 300**  
*Multi-Channel Recorder*  
Part of the famous Ampex 300 series, available in from one to eight separately controlled channels. Makes the professional recorder complete master of the world of sound.



**Recorders for data and control...** Another major Ampex division makes a broad line of tape recorders for engineering, scientific and business data. Photo shows an FR-300 digital tape handler.



**For the Home...** Ampex makes a wide variety of stereophonic tape recorders for Home Hi-Fi installation. Available in consoles, portables and modular units for custom sound systems.

*Tenth Year of Leadership*



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

NEW YORK, CHICAGO, ATLANTA, LOS ANGELES, DALLAS, WASHINGTON, D.C.  
DETROIT, SAN FRANCISCO, TORONTO • Representatives in over fifty countries

*professional  
products division*



# Sponsor backstage

## Disk Jockey Rebellion

Did you ever buy a radio spot in a newscast or weather report? How would you have liked to have your product presented immediately preceding or following this:

"In our town today, folks, the temperature is nine degrees below zero, so get those brass monkeys off the front lawns fast. . . ."



This is a little episode tossed out by Varner Paulsen, program director of radio station WIP, Philadelphia, in the course of a panel discussion in which he participated at the first annual convention of popular disk jockeys in Kansas City, Mo., over the weekend of March 7, 8, 9.

I said in my last BACKSTAGE remarks that the developments at this convention could have an important bearing on the effectiveness of millions of dollars worth of air advertising. I want to revise that statement with a one word change: Not "could have an important bearing," "will have an important bearing." And the bearing it will have will be determined by how station management copes or fails to cope with the simmering rebellion indicated by the brass monkey yarn.

### Formula programing vs. the ad lib personality

All through the weekend it became increasingly clear that a substantial number of disk jockeys were of the deep conviction that so-called formula radio (top 40, et al) is making faceless, mindless, personality-less robots of the potentially great performers called disk jockeys.

This was expressed in every shade from the calm, soft greens of Jack Lacey of WINS, New York, to the violent, passionate purple of Stan Dale of WAIT, Chicago. Lacey told his audience that he was a realist rather than an idealist, that it was his simple objective to please his employer while at the same time retaining and developing as much of his individual personality as possible, within the bounds of the kind of job his employer asked of him. Dale, on the other hand, flatly and repeatedly stated that "station managements who utilize formula radio are afraid to let the disk jockey get too popular. They're afraid he'll ask for a raise. . . ."

Dale carried on so vehemently and repeatedly on this that Storz' national program director Bill Steward, who was moderating the panel (as well as most other panels during the meets) firmly told him: ". . . that's enough of that thing you've got with the Plough stations, Stan. . . ." But the subject came up in a number of the panel discussions, and in off-the-record talks I had with quite a few jockeys it was clear that jockeys are gravely concerned with what they believe to be a management program policy, which will eventually destroy them as personalities in their own rights.

How long this rebellion continues, as I said . . . or how successful or unsuccessful it actually turns out to be will have a direct and stringent bearing on the shape of the programing which thousands of spot advertisers support. And the success or failure of the re-



the key station in  
**MICHIGAN'S\*  
MIGHTY MIDDLE  
MARKET**

with a 24 hour schedule and



has over twice the number of  
listeners than all other sta-  
tions combined in

(March-April, 1957—C. E. Hooper, Inc.)



contact Venard,  
Rintoul & McConnell, Inc.


\*17 Central Michigan  
counties with  
\$1,696,356,000  
spendable income.





# LEADERSHIP in Baltimore's 3 STATION MARKET

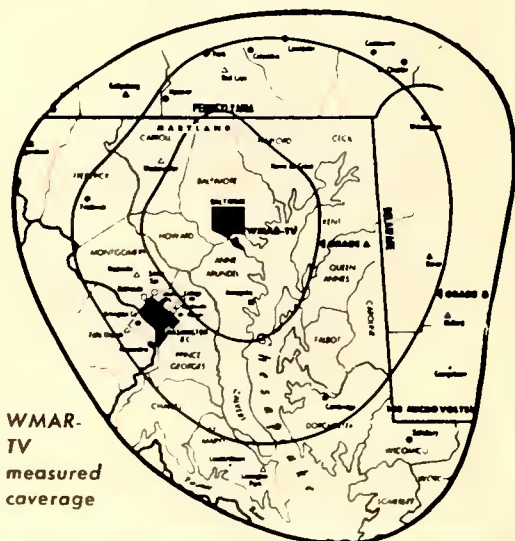
## 38,146,800\* HOMES

 Aggregate of Quarter-Hour Homes tuned to WMAR-TV in One Week Sign-on to Midnight NIELSEN Jan. 58

### QUARTER-HOUR FIRSTS\*\*

	WMAR-TV	STATIONS B & C COMBINED
Daytime (before 6 P.M.)	159	127
Nighttime (6 P.M.-Midnight)	99	69
<b>Total One Week, Sign-on to Sign-off</b>	<b>258</b>	<b>196</b>

\*\*The station reaching the greatest number of homes in each quarter hour is credited with a "quarter-hour first."



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc.  
New York, Detroit, St. Louis, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

bellion will depend on several factors:

(1) Surely a jockey who suggests people remove brass monkeys from their lawns in anticipation of a cold wave does not display the sense of responsibility to encourage management to permit jockeys an ever-freer voice on the air. Jockeys will, individually and collectively, get almost as much opportunity to be unrestrained personalities as their sense of responsibility indicates they deserve.

(2) The profit-and-loss success of formula programming as opposed to ad lib personality programming will determine how long formula radio, top 40 or any other kind, will last.

One fact in the convention developments struck me as interesting, and may be highly significant. I did not hear a single jockey who worked for any of the foremost formula groups, such as Storz, Plough, McClendon, Kluge, etc. beef about the restrictive handicaps of formula programming. Virtually all the beefing seemed to come from jockeys working for stations who are the imitators of the imitators, i.e., stations who had only a loose idea what "top 40" format actually is.

In other words while a Storz, Plough or McClendon format is, in a certain sense, restrictive, there are still literally dozens of areas in which the jockey is able to utilize and develop his own distinctive personality marks. Chuck Blore, program director of KFVB in Hollywood, I believe, said it best in a very fine talk on the specific subject "How Can the Deejay Maintain His Individuality Within the Framework of Conformity Required by Management?" (You can get a copy of this talk, if you like, by writing Chuck, c/o KFVB, since Bob Pursell of the station, taped the whole bit.) Blore called carefully planned and developed format programming, ". . . the love child of perceptive management."

### To Storz—a vote of thanks

It seems to me that what is most needed to keep the jockey rebellion from turning into a purely destructive and unwholesome trade development is a much more thorough understanding on the part of all stations as to just what restrictive formula radio is, and what it isn't. Jockeys, too should have a thorough understanding of it, before slashing wildly away at it in all directions. Once it is clearly understood, jockeys can rebel at those phases of it which are really damaging to their greater effectiveness, and help improve those sections of it which are good. And so can station managements.

The Storz convention went a long way in this respect, and an even longer way toward spreading ideas and information generally. Todd Storz, Bill Stewart, Bud Armstrong and all the Storz personnel, who knocked themselves out virtually day and night for the run of the show, deserve the industry's thanks, and the thanks of radio advertisers, for that matter. For it's activities like this convention which will lead to program changes that will make radio ever more productive for sponsors.

I caught virtually every aspect of the show excepting SPONSOR editor and publisher Norman Glenn. Norm was on at the very last Sunday luncheon, and my wife and I had to catch a plane to Chicago to have dinner with my daughter. Incidentally, even though my wife, June Bundy, is on the music staff of The Billboard, and writes that paper's disk jockey column, I take a dim view of people calling me Mr. Bundy. And the next guy that does it, I will deal with harshly.



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost-per-thousand.

(Nielsen & SR&D)

Beeline stations lead in programming, too. In news programs, for example, Beeline stations lead in their individual markets with locally produced shows. Beeline radio news editors coordinate closely with McClatchy newspapers to bring listeners complete up-to-the-minute coverage.

## McClatchy Broadcasting Company

Sacramento, California  
Paul H. Raymer Co.,  
National Representative





For the  
first time  
in TV  
network  
history...

a guaranteed  
maximum  
cost  
per thousand  
of...

**\$ 2 50**<sup>\*</sup>  
per commercial minute,  
(based on reaching  
5½ Million TV Homes,  
per week.)

and your potential  
is even better.  
Higher ratings will  
result in even lower  
cost per thousand!

...on American  
dynamic

\*Guaranteed on firm thirteen-week orders.

**The plan: Double Impact**

... giving you two unduplicated audiences in two tested and proven time periods — Sunday afternoon and one week night.

**The dates: March 30th to June 22nd**

... in which advertisers and their agencies may participate for *one week, five weeks, or the entire thirteen-week period.*

**The program: "The 20th Century-Fox Hour"**

... top-quality dramatic series, of *proven* popularity, made especially for television by that master studio — 20th Century-Fox.

**The stars: proven personalities**

... such as Bette Davis, Ed Wynn, George Sanders, Merle Oberon, Linda Darnell, Paul Douglas, Joan Fontaine, Fred MacMurray and many others.

**The vital statistics: 63 TV stations**

... reaching 84.4% of U.S. TV homes, where 81.5% of U.S. retail sales are made, with 86.5% of effective U.S. buying power. (With even wider coverage, if desired.)

**The suggestion: phone, wire or write today**

... for the greatest *assured* value in television network history to ...

**NTA** : FILM  
: NETWORK

Coliseum Tower, 10 Columbus Circle, New York 19, N. Y. • JUdson 2-7300

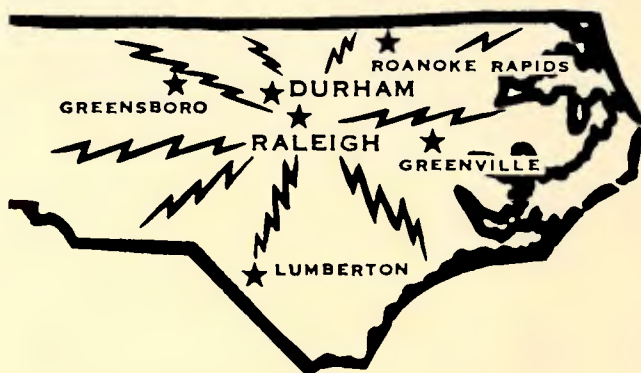




# Your sales messages here



## Get sales action here



from Greensboro to the Coast, from Virginia to the South Carolina line

—a total of more than 2 million population

## BECAUSE

your messages will be on the most seen screen! WRAL-TV has topped every Raleigh-Durham ARB study since it started telecasting—leading consistently in Share-of-Sets in Use, Sign-on to Sign-off

## WRAL-TV

FULL POWER CHANNEL 5 NBC AND LOCAL COLOR

New Studios: Western Blvd. • Raleigh, North Carolina

REPRESENTED BY H-R, INC.

# 49th and Madison

### Request

I have observed with considerable interest the article in the December 7 issue entitled "Radio Super-Saturation vs. Full Page Newspaper Ads," and I am wondering if it is possible to obtain 25 or 30 copies of your reprint.

I can use them to mighty good advantage, and certainly thank you in advance for your cooperation in this respect.

Clyde D. Pemberton  
*commercial manager*  
KFJZ, Ft. Worth

We found your reprint from SPONSOR, December 7, "Radio Super-Saturation vs. Full Page Newspaper Ads" of quite some interest.

There are three am stations in Anchorage and, having discussed the matter with the managers of the others, it would appear to be just about the right time for us to start a "sell radio" campaign using your reprint as a mailing piece. It seems to us to make a good "opening gun" for any such campaign.

Would you please be good enough to ship us 150 reprints, by "air parcel post." These will be distributed equally among us and mailed simultaneously to the heaviest users of newspapers in town. Please bill KFQD.

Ernest Spink  
*general manager*  
Anchorage, Alaska

• With pleasure.

### Our error

In your March 8 issue you report that *Casey Jones* is the top syndicated show in Baltimore. To bring the record up to date, the February ARB shows *Sheriff of Cochise* in the No. 1 position with a 28.4 rating and *Sea Hunt* second with a 25.0.


Both shows are on WBAL-TV.

Roy Meachum  
*pub. rel., prom. & adv. mgr.*  
WBAL-TV, Baltimore


(Please turn to page 24)



*A television market is more than two cities*

When you use KGUL-TV  Galveston, serving Houston . . . you sell a quarter of Texas — a television market whose:

- Total Retail Sales are greater than Metropolitan Pittsburgh.
- Effective Buying Income is \$3,750,000,000.
- Food Sales are greater than Metropolitan Cleveland.

Smart advertisers want to tap this market. They do it over KGUL-TV , the only station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 3/57; Copyrighted . . . Sales Management 1957

**A CORINTHIAN STATION** *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



the fabulous

45

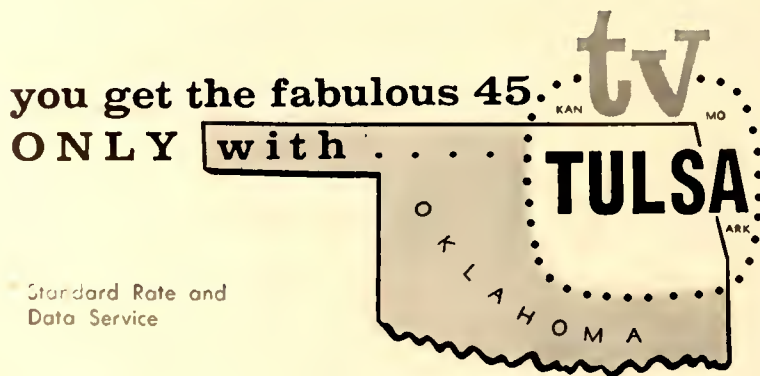


TV-TULSA covers 45 counties where . . .

**GROSS FARM INCOME  
TOTALS \$285,832,000.00\***

Oil-rich Tulsa — Farm-rich counties! Just 31 of the "fabulous 45" counties produce more than half Oklahoma's total gross farm income — *the half that you can't reach without TV-Tulsa!*

Farmers in Kansas, Missouri and Arkansas Counties are an added bonus to this rich Oklahoma market.



\*Standard Rate and Data Service

**49TH & MADISON**

(Continued from page 22)

**SPONSOR's new look**

The proposed step-up and adjustment in your news strategy is very interesting.

I have found the newsletters "Sponsor-Scope," "Washington Week" and "Sponsor Hears" attractive and interesting to read.

Wilbur M. Havens  
WTVR, Richmond

• We're as excited as our readers.

**Buyers' Guide**

We are subscribers to your good publication and enjoy reading each issue. We would like to enlist some help from you. We understand you recently published a Shopping Guide, in which was included stations that program Country Western Music. We are interested in such a list of stations. Could you help us obtain such a list.

Alvin Epstein  
Alvin Epstein Advertising  
Washington, D. C.

• SPONSOR does not plan to publish a Buyers' Guide for 1958, but much of this information will be incorporated in the Tv/Radio Basics to be published in July of this year.

**Title mix-up**

It would be an understatement to say that we were pleased with your article "Sociology Instead of Westerns" (8 February).

There is one thing, though, which might help a small situation here. Les Delano's title is Director of Marketing Services; this includes and subsumes marketing, merchandising, research and media. His Media Director is a chap named Tom Garrabrant. It appears that this slight confusion on titles has upset the North people considerably.

It is, of course, my fault. I wonder if it would be possible to alter this oversight by, perhaps, printing a letter to the editor or something like that. This is a bothersome detail, but, due to the impact of your book on the trade, an important one for Les and Tom.

Donald Kanter  
director of creative research  
Tatham-Laird Inc. Advertising  
Chicago





# A happy 10th birthday to us!

As we start our *second ten years* of making commercials for television, we wish to thank you, our clients, for making the first 10 years so successful.

We believe we have the studio and the people to produce the best-made TV commercials in the industry. Many of you have told us just that, and *we look forward to serving your future needs better than ever* during the next 10 years.

Thank you again for our happiest birthday!

## UNIVERSAL PICTURES TELEVISION DEPARTMENT

*New York Office: 445 Park Avenue Telephone: PLaza 9-8000*

*Hollywood Office — Universal Studio, Universal City*

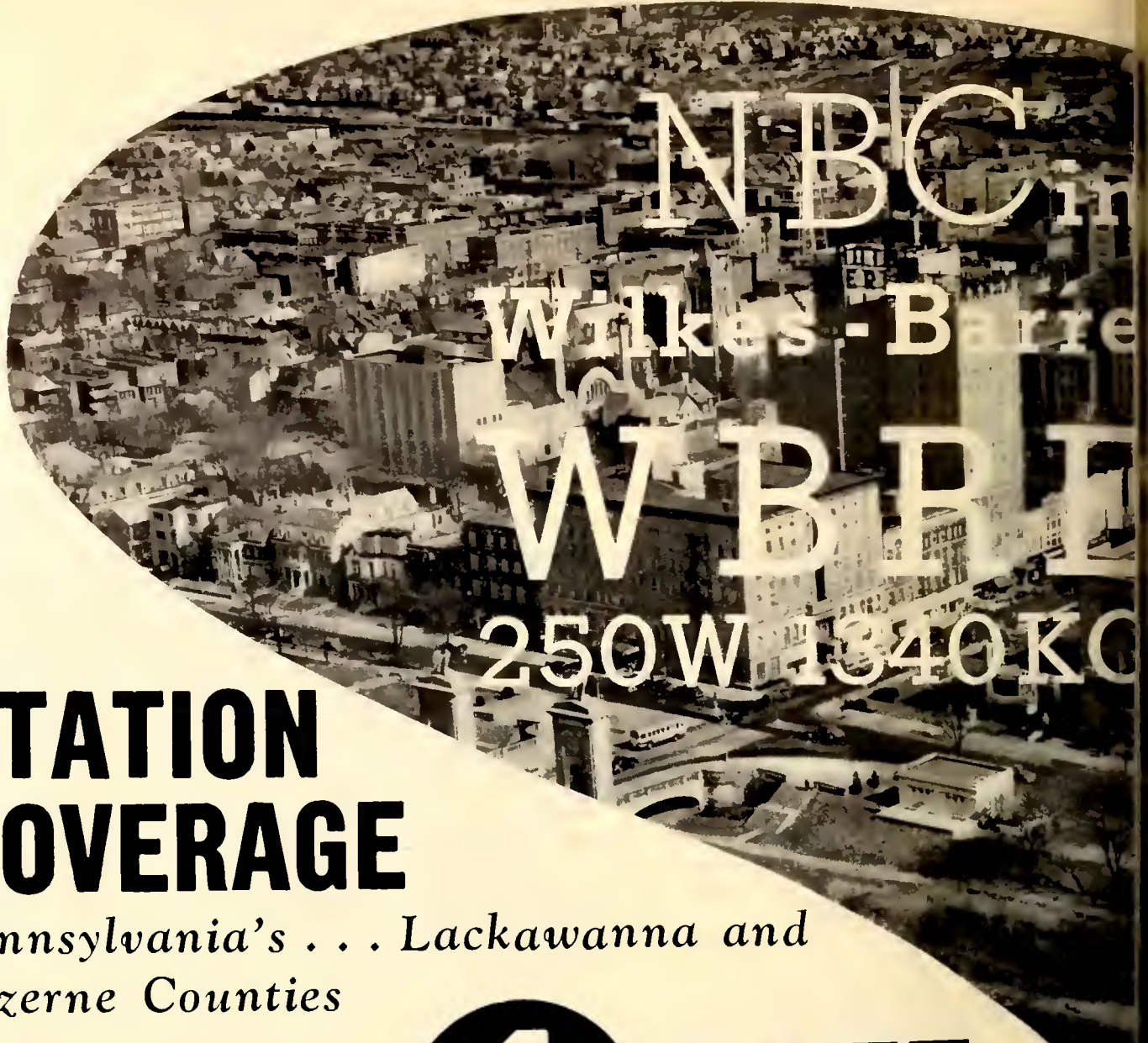
*George Bole in Charge of Production Telephone: STanley 7-1211*

*Write for free illustrated brochure.*





All week—every day  
(from 6 AM to 12  
Midnite) — Sunday  
through Saturday—  
WBRE and WSCR  
provide 13% more  
homes at 34% lower  
cost efficiency —  
than any station  
serving the Wilkes-  
Barre-Scranton area.



# 2 STATION COVERAGE

*In Pennsylvania's . . . Lackawanna and  
Luzerne Counties*

# 1 RATE

*for National or Regional  
Advertisers . . . !*



Here at one rate WBRE and WSCR offer you the two largest markets in Northeast Pennsylvania located in America's greatest concentration of Populations with unlimited sales potentiality

WBRE and WSCR are top rated NBC affiliates. This station is the "buy" individual area . . . but for the National or Regional advertiser they become the 2-station combination to consider when planning your advertising to reach Pennsylvania's double "L" market.





# **AGENCY MERGERS: HOW THEY BOOST AIR SPENDING**

**Marketing and air media services strengthened through mergers**

**have drawn new clients into tv and radio, agency men say. Biggest**

**boon to national clients: local help through regional branches**

**A**ir media growth in 1958 has a new booster rocket: the increasing number of agency mergers.

In a nut-shell:

“Mergers tend to increase air media facilities and marketing services within the merged agencies. Therefore, they often stimulate new or stepped-up air advertising by existing clients,” says Bob Newell, Cunningham & Walsh executive v.p.

“One particular West Coast regional account prior to our merger, is now spending a bigger chunk of its budget in tv and radio because of the new marketing help and wider air media scope of the merged opera-

tion now available to them.”

Newell's example is far from isolated. Tv has long been recognized as a prime cause for agency mergers (See SPONSOR 21 September 1957). But as gears start to mesh within some of the 1957 headline-making merged shops, it's becoming apparent that mergers which strengthen tv/radio departments and media buying can attract new client budgets into air advertising.

At the same time, tv/radio department mergers have been the greatest source of friction and may be at the bottom of troubled mergers heading for divorce.



**In era of rising operating costs, admen predict more mergers, but warn of trouble when methods of client servicing conflict in key departments**

At SPONSOR's presstime, Cunningham & Walsh picked up its six-month option on the Henry Mayers Co. trial marriage in LA. Mayers' chief objection: A different interpretation of the autonomous clause in the original contract.

In New York's biggest merger—Erwin. Wasey with Ruthrauff & Ryan—a major client exodus since October gave rise to important organizational streamlining in tv/radio and media as two conflicting operating theories are being harnessed into cohesive working form. Axiomatically, the EWRR merger has resulted in greater air media strength for the agency's Philadelphia branch, Geare-Marston, and also provided R&R clients with a major tv-

radio staff through the existing Erwin. Wasey operation in Los Angeles.

At its best, a merger can offer two-pronged advantages to national and regional air media advertisers.

1. Regional agency offices are increasingly important to national advertisers in their emphasis on local market problems. Texaco's needs, for instance, were a major factor in C&W's geographic expansion through mergers. Such mergers can spell out agency economies that are passed on to the national spot advertiser particularly.

For instance, a current Texaco spot radio schedule is being strengthened in the Midwest as a result of suggestions from a C&W marketing man who

makes field trips out of Chicago.

"It's more economic for us to have merchandising men on the road out of their respective branch offices in key cities (Chicago, San Francisco, Los Angeles), than out of New York," says C&W media v.p. Newman McEvoy.

"These men not only police our clients' schedules as they travel on their marketing missions, but they also alert us to new local buying opportunities. For instance, in mid-March I got a memo from Bill Dean who covers the Midwest out of Chicago about the local impact of d.j.'s on WIL, St. Louis and KANS, Wichita. We added to our schedules in those markets."

Mergers with established (though smaller) agencies in key cities can offer clients of the New York-based agency greater marketing service on a top level and at a lowest cost.

"One of our clients, introducing a new product via air media, needed trade and dealer support on the West Coast particularly," C&W's Bob Newell told SPONSOR.



**New EWRR tv-radio look:** Air media copy, under Doug MacNamee (not pictured), and production under Roly Howe (r.) are under Rolo Hunter, v.p., tv-radio dir. Conflict stemmed from differing approach to organization prior to merger

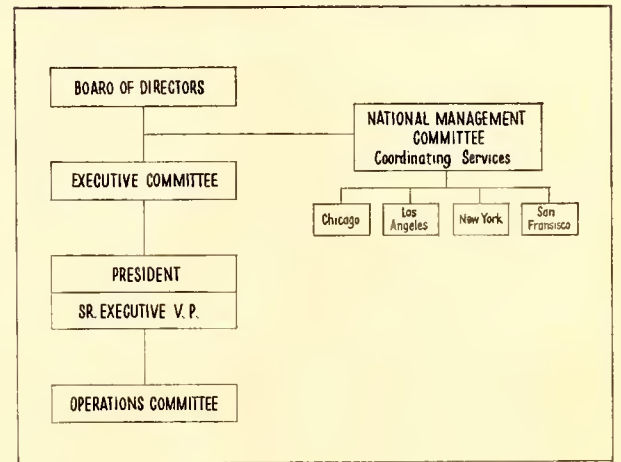
**Media at EWRR,** headed by Harry Way, v.p., dir. of media (center), acquired one group supervisor each from E,W and R&R. Way plans to speed integration by trading off accounts, and bringing broader media experience to each client. Above (l. to r.): Vincent DeLuca, timebuyer; Tony Gee, media group supervisor; Way; Bill Hunter, media group supervisor. EWRR branches have autonomous media departments







*Cunningham & Walsh pattern, autonomy for the merged branch offices, is most popular for inter-city mergers. Inter-office client conflicts, policy clashes are handled by C&W's national management committee (see diagram at right). Despite machinery for conflict-solution, careful planning, mergers did run into trouble: On 17 March 1958, C&W announced dissolution of recent merger with Henry Mayers Co., L.A. Above, at peak of C&W expansion through mergers, are (l. to r.) Franklin C. Wheeler, executive v.p., San Francisco; John P. Cunningham, president, New York; Henry Mayers, executive v.p., L.A.; Ivan Hill, executive v.p., Chicago; Robert Brisacher, senior v.p., San Francisco. Biggest advantage to big agency in merging is (1) growth potential for agency; (2) services for clients*



“As a result of our merger with Brisacher, Wheeler, we had a top-notch marketing man, stationed on the Coast and familiar with trade and dealer problems, who coordinated our air effort with the client’s trade. Both the agency and our client had an obvious saving in time and money otherwise needed to send out a New York man.”

2. For the small agency without New York or Los Angeles outlets, the advantage in joining a key-tv-city agency is obvious.

“The smaller agencies do not have, because they cannot support, a tv department,” says John Orr Young, agency consultant and merger doctor. “There comes a time when a client of the small agency needs tv service or when the agency loses an account to some agency with good tv ideas and personnel.”

Clients in the smaller agency, now serviced by top-level tv-radio agency-men, may be exposed to air media opportunities the small shop couldn’t uncover. The implications are as great in network tv buying, where agencies with small billing frequently lack

leverage in negotiating show buys.

“Clients of small agencies, particularly those shops located outside New York, are increasingly aware that they’re at a disadvantage compared with the big agency’s negotiating power with talent agents and networks,” says Herschel Williams, Robert C. Durham Associates v.p. who specializes in agency mergers.

Through its fall 1957 merger with the Raymond R. Morgan Co. in Los Angeles, Fletcher D. Richards opened up network buying opportunities for its clients on Los Angeles-originating tv properties. While Richards had a two-man operation in LA before merging, it now has an 18-man staff. Conversely, Folger Coffee, a major Raymond regional account, has expanded its spot activity “because of broader marketing and media buying help,” according to Sherwood Dodge, Fletcher D. Richards executive v.p.

But mergers are far from an un-mixed blessing for clients. The transitional stage can be painful when conflicting methods of handling air media are brought together, as was the case

with EWRR’s New York offices.

To date, most mergers involved the joining of one large shop with a small one in another city. In those instances, integration of personnel has generally been easier, with the large-agency method of operation frequently taking precedence over the small. Both Cunningham & Walsh and Fletcher D. Richards actually look upon their merged semi-offices as agency autonomous operations. For example, the New York headquarters might operate its media department with time buying and print specialists under all-media supervisors, while the merged shop had just one all-media buyer.

This difference in operating wouldn’t affect client service within each divisional office, however.

“San Francisco or Chicago could call on our timebuyers for help and they’d be charged on a cost-basis for the time our media department spends,” says Bob Newell. New York, by the same token, can call on the C&W divisions on the same basis. A difference in organizing media department  
(Please turn to page 62)



# THE TIMEBUYER: two surveys reveal

## 1. HE FEELS HE NEEDS MORE INFORMATION TO DO HIS JOB

Survey by radio station promotion firm shows a sizeable number of broadcast buyers have the responsibility for selecting markets and for determining what share of the advertising budget should be allocated to specific markets

**T**he timebuyer's feeling that he's never been given the responsibility and marketing facts to do a proper job has been a lament of long-standing in the broadcast business.

It's never been clear, however, just what responsibilities and marketing facts timebuyers in general have been given.

This week some light was shed on this question. A nation-wide survey made by Eye & Ear, Inc., a new advertising and promotion company to service radio stations, indicated:

- A sizeable number of broadcast buyers have responsibility for selecting markets and determining what proportion of the advertising budget

should be devoted to specific markets.

- Buyers feel they need more information to do a proper job.

In the survey, handled by Marketing Associates, questionnaires were sent to 1,762 broadcast buyers as listed in SPONSOR's "Timebuyers of the U.S." Covered were 783 ad agencies operating in 44 states. The survey was sent out 8 January and by 24 January—the cut-off date—307 replies were received, a 17.5% return.

Other highlights of the survey:

- Ratings alone were considered a minor factor in selecting stations.

- A high proportion of buyers reported they were kept up-to-date on the client's affairs by the account and

marketing men in their agency.

- But a high proportion also indicated they were shut out of client-agency meetings.

- Buyers are generally satisfied with the service given them by reps and station men, though sizeable minorities had complaints of specific failings among station and rep salesmen.

- More buyers prefer to work through reps than through station men.

- There was a decided preference among buyers for station discounts and saturation packages.

- On the subject of saturation, the average figure given for an effective weekly saturation drive was 50 per.

- A high percentage of buyers said they were interested in station coverage information.

- Nearly all buyers read trade papers and find them helpful.

Though the survey did not actually ask the timebuyers if they were dissatisfied with their status, a certain amount of dissatisfaction was implicit in the an-

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### Buyers answer questions on station selection, budget allocation

	YES	NO	SOMETIMES
Do you select the market?	35%	39%	17%
Is the market recommended through the account supervisor and/or merchandising department?	57	18.5	14.5
Do they provide a budget for this specific market? Or	41	31.5	10.5
Do you get a total budget and decide what portion should be spent in the specific market?	46.5	2.5	14

# is methods and attitudes

## 2. HE IS AT HOME AMIDST COMPLEXITIES OF RATINGS

**NBC Spot Sales survey finds average broadcast buyer uses at least two different rating services with ARB and Nielsen used most for tv, Pulse and Nielsen used most for radio. Only small minority favors buying-by-the-number method**

**T**he oft-repeated charge that timebuyers are numbers-mad and confused by the complexities of ratings is dealt a mortal blow by a survey released this week by NBC Spot Sales.

First in a series of studies by the rep firm devoted to provide a sounding board for timebuyers and to spotlight changing patterns in timebuying, the current survey is based on 326 questionnaires returned out of a mailing to 1,200 buyers in large and small agencies across the country.

If the timebuyers' responses are at all accurate, it can be safely said that he (or she) is not at all befuddled by the complications of ratings and that he has a sensible, balanced point of

view toward numbers. He can juggle standard errors, cumulative audience data and the rest of it with comfort and ease (see chart below) and considers ratings a servant, not a master.

In releasing the first results of NBC Spot Sales' "Timebuyer Opinion Panel," which was devoted to ratings, Thomas B. McFadden, vice president, expressed the belief that the answers by timebuyers "helps to isolate the actual use of ratings from the half-truths and suppositions surrounding them. We wanted to know the honest and thoughtful views of the men and women who use ratings in making daily decisions on how millions of advertising dollars are to be spent."

The spot sales firm took care to point out that, strictly speaking, the figures from the survey aren't projectable to the "several thousand persons engaged, directly or indirectly, in the purchase of broadcast time." However, the responses that were received came from 225 agencies and offices, including virtually all the major agencies. About 40% of the panelists work for agencies with broadcast billings of \$5 million or more.

The study found that the average respondent uses at least two different rating services. ARB and Nielsen were the leading services in the purchase of tv time while Pulse and Nielsen were the leaders for radio. As far as tv is concerned, both ARB and Nielsen were more likely to be employed by the larger agencies. Telepulse was considerably more important in the smaller shops than in the larger ones. In radio, Nielsen is used more by the \$5 million-plus agencies (72% of those responding) than by the smaller ones

*(Continued on next page)*

### **Timebuyers go beyond the numbers, says NBC Spot Sales study**

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**70% use standard error data in comparing ratings**

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**50% average figures from different rating services**

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**40% use cost-per-1,000 cut-off points**

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**90% use cumulative audience data in buying strips**

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**75% study trend of ratings before buying**

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**96% use audience composition data in buying announcements**



(56% of the under-\$5 million group).

In tallying up the questionnaires NBC said it was surprised to learn of the extent to which buyers use standard error measurements in comparing ratings on competing stations. (Standard error figures tell, among other things, whether the spread between two ratings is statistically significant.) NBC found that 29% of panel members regularly consider this factor, while another 42% said they use it sometimes. A breakdown between the larger and smaller ad shops showed that 32% of the latter never consider the "point-spread" compared with 22% of the larger agencies.

"Another surprising fact," NBC notes in its report, "emerged in connection with the manipulations to which ratings are subjected in order to

bigger ad shops which answered.

Cost-per-1,000 cut-off points beyond which a buyer will not purchase time for a given account is one of the biggest gripes of broadcasters. On an over-all basis, the study showed, more buyers do not do this than do. About two of five buyers reported using cut-off points. Furthermore, as the spot sales' report said, "It is very likely that such cut-off points are established with reference to specific accounts, rather than as a matter of over-all agency policy."

It is not surprising to learn that the larger agencies are more apt to use cut-offs than the smaller ones. Among the larger shops, 24% used cutoffs compared with 16% for the smaller agencies—"undoubtedly," said NBC Spot Sales, "a reflection of the types of

"frequently" and 37% said they use it "sometimes."

Again, as expected, it was found that the larger agencies utilized cumulative audience data more than smaller ones. For the larger commission houses, the figure was 60% using it "always" or "frequently" compared to a 47% figure for the under \$5 million group.

The charge that buyers only look at recent ratings and ignore the audience-building potential of a time-slot is ill-founded if the panelists in this survey are representative. Said the report: "Fully three-quarters of our panelists told us they consider an 'upward rating trend' over a period of several months quite important in considering the purchase of an announcement or program, and that a consistent upward trend of this nature has influenced their decisions on many occasions." The size of the agency has a considerable bearing on the use of trend data. Among buyers at the larger agencies, fully 85% said trend data was important to them while the figure for the smaller agencies was 67%.

On the question of projecting figures, the survey found this is done more often than not. Among the larger agency buyers, over half used trade-journal sources, 43% used their own estimates, 29% used NCS #2, only 9% used coverage figures supplied by the station and rep. Among the smaller shops, 38% used figures supplied by the station and rep (a striking difference compared with the larger agency group), 34% used the agency's own estimate, 45% used trade-journal sources, and 19% used NCS #2.

In addition to these figures, 44% of the panel members said that, whenever possible, they used the "total homes reached" figure from NSI or

### Rating services used by agencies to buy television

% agencies using:	AGENCY BROADCAST BILLINGS	
	Over \$5 million	Under \$5 million
NSI	71%	58%
ARB	95	86
Telepulse	27	53

yield usable and meaningful information, and that is the frequency with which ratings of two or more services are averaged in order to yield a 'composite.' While only 5% of the panelists reported that they always averaged rating services, 44% of them stated that they did so 'frequently' or, at least, 'sometimes'."

Research technicians generally frown on this practice on the ground that ratings of different services are not comparable. This attitude is also apparent from the fact that, according to the survey, the practice is more common among the smaller agencies, where trained researchers are often a luxury. Among the \$5 million-and-under group, 31% of the panelists reported they average ratings "always" or "frequently" as against 5% for the \$5 million-and-over shops.

The NBC Spot Sales questionnaire asked the buyers if they would like station reps to submit "averaged-out" ratings on availability sheets. Nearly one-third of the respondents from smaller agencies favored this idea compared with a mere 10% from the

accounts handled by these larger agencies."

The use of cumulative ratings was found to be widespread, particularly in the purchase of strips. Only 9% of the panelists said they never use cumulative (unduplicated) audience data in buying announcements in strips. A breakdown of the users disclosed that one out of every six always takes cumes into account in buying strips; 36% reported they use cumes

### Why agencies buy stations—the qualitative factors

% buyers usually influenced by:	AGENCY BROADCAST BILLINGS	
	Over \$5 million	Under \$5 million
Sales success stories	27%	50%
Mail pull data	16	33
Personality cooperation	50	61
Station prestige	37	46
Merchandising services	43	59



ARB area studies rather than projecting ratings to a coverage base.

Going "beyond the numbers," the survey found a considerable interest in qualitative data among panelists. Most important was audience composition. Interestingly, audience composition data was used by nearly all buyers in the purchase of announcements; 96% said they used it either "always" or "frequently" in this type of buy. Furthermore, about 75% felt audience composition was important enough to be included regularly on availability sheets.

Five other qualitative factors were mentioned frequently. These were: (1) personality cooperation, (2) merchandising services, (3) station prestige, (4) sales success stories and (5) mail pull data. Their relative importance differed a little between the larger and smaller agencies. The percent of buyers who said they could "usually" be influenced by these five factors were as follows:

Among the larger agency group—50% could usually be influenced by personality cooperation, 43% by merchandising services, 37% by station prestige, 27% by sales success stories and 16% by mail pull data.

Among the smaller agency group—61% by personality cooperation, 59% by merchandising services, 50% by sales success stories, 46% by station prestige and 33% by mail pull data.

In addition to specific questions on ratings, the questionnaire gave panelists a chance to sound off on the use and validity of ratings. More than three out of four panelists took the opportunity to get something off their chests. Most of these signed their questionnaires. As a matter of fact, out of the total of 326 returns received by the tabulation cut-off date, only 22 preferred anonymity.

The general responses fell into three categories:

- A small minority believe in buying by the numbers. This group considers ratings honest and claim they provide, says NBC, "the only method of justifying business decisions in unfamiliar markets. They feel that strict adherence to ratings is likely to produce sales results with far greater consistency than guesswork or contradictory station and representative claims."

- A small minority took exactly the opposite tack. This group says that using ratings as an absolute measure-  
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## TV VIEWING IN FEBRUARY UP OVER 1957. IS RECESSION THE REASON?

**A** striking increase in tv viewing during February compared with the same month last year is shown by the latest ARB sets-in-use tally. A rundown of hourly averages during February's first week shows viewing hikes in practically every daytime segment in each time zone. While there has been no probing to see whether unemployment is spurring daytime viewing, it remains a strong possibility.

Average tv sets-in-use by time zones, Feb. 1958  
Monday thru Friday daytime

Local Zone Time	Eastern		Central		Pacific		Total U.S.	
	1958	1957	1958	1957	1958	1957	1958	1957
7:00 AM	7.1	7.8	10.2	9.7	4.4	2.5	3.9	4.4
8:00	16.7	15.8	19.1	17.0	8.0	8.3	11.9	11.8
9:00	14.3	13.7	21.6	17.9	13.7	11.3	13.9	12.8
10:00	17.5	16.4	24.6	21.8	13.8	10.5	17.0	15.0
11:00	22.1	19.3	22.7	22.3	20.6	17.6	20.8	18.5
12:00 Noon	21.7	22.7	22.7	17.9	23.2	19.2	20.7	20.8
1:00 PM	15.8	13.0	21.9	18.3	18.8	16.1	17.8	14.0
2:00	15.5	14.3	20.4	17.8	13.5	11.4	18.3	16.0
3:00	22.2	17.0	25.8	21.9	16.3	11.1	21.6	17.5
4:00	29.0	25.6	30.9	25.4	20.9	17.4	26.4	23.0
5:00	31.8	36.4	38.5	37.0	30.7	32.9	28.8	29.6

Sunday thru Saturday evening

6:00 PM	41.5	37.8	54.1	49.9	54.8	43.8	35.7	34.6
7:00	55.7	52.3	70.1	66.8	69.1	60.7	50.8	47.4
8:00	52.2	68.6	71.8	68.0	73.5	66.3	56.5	63.5
9:00	68.9	65.5	62.0	62.3	66.9	60.8	68.4	63.7
10:00	54.3	53.6	34.2	33.4	44.8	42.6	59.2	57.4
11:00	25.4	22.8	16.0	15.0	20.1	16.5	35.5	32.2
12:00 Midnight	13.6	10.5	3.5	4.3	6.9	5.4	21.8	18.6



# RADIO PROGRAMING: Miller Attacks

At Storz Stations' Pop Music Disk Jockey Convention in Kansas City recently, Columbia Records' Mitch Miller said that d.j.'s appeal to musical tastes of 8-14-year age group

**G**athered under this roof are a great many men of fantastic skill, taste, and imagination. You caused radio to jump out of bed and click its heels a few years back, while the public was dressing for the funeral. You made radio once again a vital force on the American scene, a source of first-rate entertainment, and—best of all—you made it pay.

But what's been happening in the last year or two? To say that many of you have grossly mishandled this great, fat money-maker—radio—would be understating the case.

You carefully built yourselves into the monarchs of radio and then you went and *abdicated*—abdicated your programing to the corner record shop; to the eight to 14-year-olds; to the pre-shave crowd that makes up 12% of the country's population and 0% of its buying power, once you eliminate pony-tail ribbons, popsicles, and peanut brittle.

I know that most of you agree with me that much of the juvenile stuff pumped over the air waves these days hardly qualifies as music. But your standard answer is—"We're not here to educate. We're here to give them what they want."

What *who* wants?

Certainly not the 75% of the nation over 14 years old! If they did, they wouldn't be buying hi-fi record players in unprecedented numbers, setting them up in the living room, shutting off the radio—and creating their own home-made programing departments!

Certainly not those who want variety, musicianship, a little bit of literacy, and a bit more sophistication in their music. And, gentlemen, that's the majority . . .

"Well," you reply, "that may be, but we radio stations are doing O.K. in the rating departments." Yes, but we

both know that ratings are comparative. Each of you is fighting for your share of the milk—after the cream's been skimmed off. The current phenomenal grosses of the recording companies show that the country is hungry for music. Television has failed over and over again to satisfy that hunger. It lies in your power to bring the grown-ups back to radio music.

O.K., so who's the "they" in radio's standard defense—"We're here to give them what *they* want." It is usually the mythical "they" who make up the Top 40 song lists. At its best, the Top 40 presents only a philosophical problem on a par with "Which came first, the chicken or the egg." Does the demand for a record come because you play it first, or do the kids demand it because they find it in the Top 40?

If you media buyers think none of this applies to you, you're very much mistaken. It all translates quickly and painfully into advertising dollars and cents. Most of you buy radio listeners for your clients at so much per pound, like meat.

I can see you station owners objecting, "Why should we change our programing at a time when business is going great?" But just because you're making a profit and this is a seller's market, it doesn't follow that you're making the profit you should. And, if the economy slumps further, which stations will best weather the storms ahead? I believe it will be the ones with distinct personalities, the ones that jump out at you as you're twirling the dial because they're not programing with the herd. A policy of music and news is great. But it can only work in the long run if it doesn't rest on fresh news and stale music.

You stations aren't thinking clearly into the future when you gear yourself to the eight to 14-year-old men-



tality. Every year, a large chunk of the audience, at the top end of your age span, gets over its musical growing pains and gives up the game of rebelling against parents, teachers, and the world at large. That means that every five years the stations that program for sub-teens turn over almost their entire audience. The smart station is the one that recognizes that you're a grown-up a lot longer than you're a sub-teen, and works to build a permanent audience.

One other word to station owners. You pay for the best equipment, you seek golden-voiced announcers, your engineers work to get the best signal possible, and then what—you play records so badly produced the listener thinks he can't tune you in properly.

I'm not asking you to snuff out the musical life of these kids or their followers. But I am asking you to put new life in radio; I'm asking you to take radio away from the lists and give it back to all the people; I'm asking you to give up lazy programing—to play music for every age group and every taste. The by-product of such a move will be aesthetic, and you can take pride in the public service. But principally you'll be doing it for your pocketbook by insuring a broader, healthier audience, and guaranteeing advertisers who are seeking that audience a fair shake for their money. ▀



# and Adam Young answers back



After the D.J. Convention, SPONSOR invited Adam Young to answer Mitch Miller's charges concerning radio programming. Young, founder of Adam Young, Inc. and head of several other radio and tv representative companies, is a founder of the Station Rep. Assn. and is active in radio/tv association work. In his rebuttal, Young refutes Miller's claims that radio stations appeal to the 8-14-year old listeners, and disk jockeys "made" independent radio what it is

**M**itch Miller gave an interesting talk which appealed to the people who are prejudiced against some of the modern news and music operations around the country. His talk contained two basic themes—

1. These stations appeal to a group of listeners between the ages of eight to 14 years old.
2. Disk jockeys have made independent radio.

By coincidence, we have just completed a survey in nine markets which we believe are typical of markets across the country. The consistency of the evidence from market to market proves that Mr. Miller's opinions so far as audience composition is concerned, are based on personal prejudice and not fact. No intelligent radio operator would program directly to the teenage audience and our audience composition breakdowns show that they do not. From the hours of 6 a.m. to 3 p.m., there is very little listening done by teenagers and this, of course, is to be expected because they are all at school. However, in virtually all of the situations analyzed, the news and music station had more total listeners. Between the hours of 3 and 6 p.m. when teenagers are at home, the teenage audience still makes up a comparatively small percent of the audience even though it is, naturally, larger than during the daytime hours be-

fore 3 p.m.

Modern station operators consider the teenage audience to be a nice plus for its advertisers and it should be pointed out that they do represent in certain fields very considerable purchasing power and in other fields exercise great influence on their parents' purchases, and, never forget the older teenagers are tomorrow's customers.

The interesting point we found in our survey is that in almost every one of the nine markets during every hour of the day, the independent station had more adult listeners than the network station. Within a very short time these figures will be available to anyone on request.

The other point that Mitch Miller made was that the deejays made modern radio. A fairer statement would be that they *contributed* to it. Modern radio was made by sound management, and disk jockeys and the music they play is one important element in successful programming. We know of no place in recent years where a disk jockey has made a station. We do, on the other hand, know of a great many situations, and these would include all of the well known successful exponents of modern radio, where disk jockeys following a pattern laid out by management have developed large listening audiences. But, it is important to remember that many elements go into

making up an exciting sounding radio station in addition to deejays and music.

Mitch Miller makes a couple of other points. One is that today's listener has no choice but to listen to the station playing top records. This is definitely untrue. As we look around the major markets of the country we find that listeners have a wide choice, and the reason stations that play top records have large audiences is that the greatest number of people choose to listen to the top numbers. This has always been true going back to the *Lucky Strike Hit Parade* 25 years ago. The fact that music choices have changed reflects only a change in the taste of the public—definitely not in the pattern of programming.

There was one very important point which I am sure Mitch Miller does not know and is not generally appreciated and that is this. Everytime a good modern operator has started broadcasting in a new market the *total listening* in that market has substantially *increased*. A large part of the increase in radio listening in the last couple of years can be attributed to these forward looking men who have developed the new modern concepts of radio.

I have a great deal of respect for Mitch Miller for his abilities in his own profession. In this regard he is certainly outstanding.





**Great outdoors:** Labein Gilford, AAN vice president, sees in "the broad highway" a fresh opportunity for broadcasters and advertisers

## WILL THE NATION'S TURNPIKES BE RADIO'S NEW MARKET?

The American Automobile Network, scheduled to debut this summer, intends to sell radio advertising by highway groups rather than home markets. If successful, timebuyers may find a new tool on their desks—the road map

**T**his summer, if all goes well with the plans of a group of Milwaukee investors, auto radio—currently a bonus audience for the air advertiser—may have a price tag of its own. These investors have set up the American Automobile Network, Inc., with an ultimate goal of 600 radio station affiliates strung out along U. S. highways to specialize in programing for the long-distance motorist.

So far slightly more than 60 stations have signed contracts with AAN; negotiations are under way with 200 others. The debut of the network is scheduled for the upcoming vacation season when the American family goes gypsy with two-weeks pay.

The spinning of so specialized a web is indicative of the mounting interest in and valuation on the out-of-home-and-on-wheels radio listener. At the same time it poses some questions: (1) Will it work? (2) How will it

work? (3) Is there really a need for such an auto radio network?

A pilot study conducted by the originators of AAN along U. S. Highways 2 and 10 from the Mississippi to the West Coast satisfied them of the need for an auto network, at least so far as stations were concerned. This took place between August 1956 when the idea was initially broached to investors and last fall when the plan took shape. One of the newly-formed network's first promotional pieces featured an imaginary station in the middle of Nevada as the prototype of an outlet in need of such an affiliation. Soon after, AAN heard from a broadcaster in Texas who wrote: "Your description of the plight of that Nevada station fits me to a T. My coverage area and the community within it doesn't, according to my rep, command the business and rates that I need. Frankly, my station is hard to

sell to the national advertiser. Yet every day about 10,000 cars drive by within 100 yards of my antenna." In the AAN which will base its affiliate compensations on traffic density rather than home coverage, such a station may well find its niche.

"The audience we're after," says James M. Shellow, an accountant with considerable experience in corporate management and now general manager for AAN, "is the motorist on a fairly long trip (traveling salesman, vacationer, etc.) who will spend a sizeable chunk of money on gas, oil, tires, meals and hotel accommodations before he arrives at his destination." Naturally the advertiser targets of AAN will be the sellers of such products, the dispensers of such services: automobile manufacturers, gas and oil companies, auto accessories, hotels, motels and restaurant chains.

SPONSOR talked to a few such na-



tional advertisers, found reactions to the auto network plan mixed. "Frankly," said one agency media man, "I don't see a need for it now. But if it's handled right, it may create its own need."

Said another: "I don't think we'd be interested. We're reaching a good share of the auto audience now. We're not just aiming at the vacationer or the salesman on the road. The salesman knows his territory, isn't too concerned about traffic reports since he knows all the shortcuts and alternate routes anyhow. Besides he usually has his own favorite radio stations in each area he travels. As for the once-a-year vacationer—well, how specialized can you get?"

"If the cost is sufficiently low," another adman ventured, "we might consider AAN as a supplementary buy." Still another said, "We want maximum circulation both in homes and cars in those areas where we have distribution. Our buys are governed by this and are market-by-market."

AAN won't be selling market-by-market, but highway-by-highway. It is national in scope, but the packages sold to advertisers will in effect be regional. An advertiser can conceivably buy, for example, Highways 1 and 22, or almost any group of highways. The rates will be commensurate with the traffic density on such arteries.

Option time, according to Shellow, of AAN on its affiliates will consist of 18 five-minute segments on the hour and half-hour from 6 a.m. to midnight. Certain hours, such as in prime local traffic times, will not be optioned. At first AAN was interested in lining up only independents. Now, they report, a number of stations with network affiliations have evidenced interest in joining AAN. The clearances problem here can be knotty.

The five-minute segments will consist of traffic information, weather and news fed to the station by a local source arranged for by AAN. To affiliates will also be made available five- to 15-minute segments during the day and night, all slanted at the motoring public. These might take the form of motoring hints, interviews with highway or auto experts, resort or vacation tips, even "music to drive by." The affiliation contract obliges the stations to identify themselves with the network 14 times daily prefaced by some simple service message. ("Save our name  
(Please turn to page 68)

## CBS DOES A SPLIT; TELEVISION SERVICE DIVIDES INTO STATIONS AND NETWORK

Madison Avenue lived up to its reputation as "a street of surprises" last week. This time a broadcaster did the surprising instead of an advertiser. CBS TV split its television operations neatly in two, came up with a CBS TV Station Division and a CBS TV Network Division. A lot of admen are wondering why.

One theory advanced along the street, for example, is that CBS has taken the step in anticipation of a possible move in the future by FCC to divorce owned-and-operated stations from network control. If this becomes a *fait accompli*, then CBS TV will be geared to it.

Other theories have been ventured, but CBS itself attributes the move to the growth, size and complexity of the tv operation. In 1951, the system's gross billings amounted to \$42.5 million. Last year, the tally reached the sum of \$240 million. With such a growth pattern, Dr. Frank Stanton, CBS president, saw a real need for regrouping, and the re-alignment was carried out along functional lines. In charge of the tv stations division was placed Merle S. Jones, former president of the entire tv division. Brought in to head up the network division was Louis G. Cowan, who joined CBS in May 1955 as the vice president in charge of creative services.



Merle S. Jones

Perhaps the real strategy underlying the move lies in the personalities and potential of these two men who top the splits. One thing that can be relied on—if CBS re-

groups, it regroups for strength and not for weakness. Stanton would have had to look hard and long to come up with a better battery. In Lou Cowan he has the creative genius he needs to head up planning and production of network tv programs (see "Newsmaker of the Week, page 4). In the fiercely-competitive three-network arena of television the victor can no longer count on the spoils until they're safely in hand.

In Merle Jones, the stations division of tv has fallen into the hands of a real pro. Jones' bailiwick (Tv Spot Sales, Film Sales, Terrytoons, six o-&-o stations with still another one to come when FCC okays purchase of WCAU-TV in Philadelphia) accounts for approximately half the profit of the whole tv operation. A more seasoned overseer than Jones would be hard to come by.

Merle Jones is a station man; when you've said that, you've said everything. He isn't awed by the super-sophistication of New York; his experience in broadcasting is too closely linked with the grass roots of America. His career began in 1933 at WAAW, Omaha. Three years later he joined CBS as assistant to the general manager at KMOX in St. Louis. From 1937 to 1944 he managed the CBS Spot Sales Western division out of Chicago, spent some time as KMOX general manager. He left CBS to join Cowles Broadcasting as v.p. and manager of WOL, Washington; shifted back to CBS via WCCO, Minneapolis. KNX, Los Angeles, was his next billet, then in the same city KTXL (now KNXT). He came to New York CBS TV in 1956. So Stanton has picked a station man to run stations, a creator for net affairs.



# USE KIDS' TV TO SELL GASOLINE?



76 Sports Club's prime merchandising tool: booklets written by prominent athletes for distribution to kids at Union Oil stations

**A \$400 million regional oil company spends over \$700,000 in kids' tv. Why? To build an image of their dealer as a member of the community "family"—a friendly guy with an active interest in the hometown youngsters. Heavy merchandising to kids and adults alike completes the pitch**

**C**an tv sell for you when your audience can't even use your product?

Admen at Union Oil Co. of Calif., tv users since 1948, recently tripled their tv expenditure to hit just such an audience. The medium now takes more than 35% of the firm's annual \$3 million plus advertising budget. (Union Oil sales total over \$400 million a year—third largest of the western states' oil outfits.)

Over \$700,000 of the company's tv advertising money is invested in a 52-week regional network show on 25 local stations. The program is purposely designed to hit 8-16 year-olds—hardly the gasoline and oil-buying population segment. The psychology behind this seemingly strange move:

"People know when you're doing something for their youngsters, particularly at junior high age and under. And, too, the teen-agers of today are the car owners of tomorrow—and their parents are the car owners of today," says C. Haines Finnell, Union Oil's director of advertising and public relations. Another reason:

Surprisingly, research shows that only 10% of a Union Oil dealer's business is from passing trade. "The average dealer's "community" lies within a radius one mile of his station. Some 50% of his business comes from a half-mile radius, 40% from a mile radius," says Finnell.

Therefore, Union Oil's big aim is "to identify the dealer as a friendly guy with a genuine interest in that 'community' of his. Since kids are important to any community, the dealer that does something for them has a reason for being there," explains adman Finnell.

These, then, became Union Oil's program objectives:

- Reach the male youth market in the 8-16 age group.
- Build a regional network of stations reaching as many cities as possible within the Union Oil Marketing area. (Calif., Ore., Wash., Ariz., Nev., Mont., Utah—and Hawaii).
- Provide for five to 10 minutes of locally produced material to increase local emphasis.

- Provide local merchandising possibilities so that dealers can gain their "community" identification via the show.

A half-hour, live sports program tailored for youngsters evolved as the format. The show features demonstrations by outstanding athletes, natural drawing cards for the 8-16 set. Title: *76 Sports Club*. ("76" is the brand sold by Union Oil.)

The show was developed by Y&R account executive Bob Belden and Hollywood production head Bill Brennan, working with packagers Bart Ross and Frank Danzig.

With the program format devised, Union Oil's tv problems had only started. Show time was one of the major difficulties.

"To reach the youth market," points out Belden, "it was essential to select a time period with a minimum of natural conflicts. School hours were out. Also, youngsters most likely to be interested in an educational sports program would probably be involved in some sport activity themselves between





**Merchandising monitor** helps Bob Rockwell, Pasadena division merchandising manager, keep tabs on dealer merchandising activity. Photos of tote board are sent to retailers to spur competition



**Registration books** for 76 Sports Clubs provide names, addresses and phone numbers for dealer follow-up to club members' parents. Rockwell checks a club membership book with dealer Hugh Marten

*Script session with (l. to r.), Haines Finnell, Union Oil director of advertising; Bob Belden, account exec at Y&R; ex-L.A. Rams star Elroy "Crazylegs" Hirsch, Union Oil sports director, and Bill Brennan, Y&R's Hollywood production chief*

school closing time and the dinner hour. So we reasoned the time should fall between 5:30 and 7:30 p.m.

"A weekend slot didn't seem desirable for two reasons. First, most of the important sports events occur during the weekend. Then, we wanted to inject a note of timeliness into the show with such devices as interviews with visiting players from pro teams prior to their scheduled weekend games," Belden said.

The decision: Thursday or Friday evening would fill the bill.

There are some important audience bonuses to Union Oil with this evening timeslot. As executive producer Bill Brennan puts it, "It broadens our audience to include fathers—even mothers and daughters. So, we developed a show with somewhat wider family appeal. For instance, where possible, we involve girls in the sport demonstrations on the program."

**Network building:** Y&R media buyer Reg Spurr says, "ABC was the only network that could deliver a regional

*(Continued next page)*





**Building a regional network for 76 Sports Club was solved with a complex buy—a 20-minute ABC network order, and a 10-minute national spot order for each of the 25 stations**

tv network after 4:00 p.m.—the others had transcontinental commitments. ABC, however, had one hour of station option time—6:00 to 7:00 p.m.

“When ABC affiliates were approached by the network to accept a network contract for 6:30 to 7:00 p.m. Thursdays, they were understandably reluctant. This question of station option time vs. network option time is, at best, sensitive,” Spurr states.

“In addition to the station’s hesitancy to relinquish their time for a network order,” he continues, “there was the basic problem of compensation.” Obviously, little incentive existed for a station that had sold out the time on a national spot basis to relinquish its 100% return in favor of the smaller return it would gain from a network sale.”

“The network, on the other hand,” says Spurr, “by its very definition and policy couldn’t contract the use of its facilities to Union Oil and allow Union Oil to pay each station individually on a national spot basis.”

Solution: A 20-minute network order—plus a 10-minute national spot order, the latter used by each station to produce 76 Sports Club’s local features in each market (starring high school coaches, players, etc.).

“The combination of revenues to each station from the 20-minute net order and the 10-minute local segment equaled approximately the amount the station would receive on a 30-minute national spot sale,” Spurr states.

The time-clearing problem was a

tough one, too. Stations had other commitments to other advertisers—in some cases during the 6:30 to 7:00 p.m. time period, and in other cases to competitive oil companies at the adjacent 7:00 to 7:30 p.m. time.

“As this situation multiplied,” says Spurr, “we increased our flexibility by having two show days.”

Here’s the basic setup today: The program originates live in Los Angeles at 6:30 to 7:00 p.m. Thursday (West Coast) and is fed on ABC lines to those stations able to clear this time.

The following night, at 6:00 to 6:30 p.m., the kine is fed from L.A., (though blacked out in this market), to San Francisco and other stations cleared for the Friday slot.

Each station, on whichever night it clears, cuts out for the locally produced segment. As a protection, in case circumstances prevent production of a local segment in any market, the kine runs a full 30 minutes, including the local L.A. segment.

A few exceptions to this pattern do exist, and in some markets the Thursday or Friday slots had to be sacrificed. Kines must be flown to several market areas to cover these exceptions.

The master kine, after its Friday night show, is flown to Salinas, Calif. for a 6:30-7:00 p.m. Saturday telecast. A private relay carries the show from Salinas to San Luis Obispo.

This kine is then flown to Honolulu for a 6:30-7:00 p.m. Thursday showing on a seven-day delay basis.

A second kine is flown to Reno,

Nev. for a 6:30-7:00 p.m. Saturday showing—and it’s then flown to Medford, Ore., for a 5:00-5:30 p.m. Tuesday telecast on a private relay covering Eureka, Medford and Klamath Falls, Ore.

Interest in the program concept by individual station managers and ABC TV network personnel was “perhaps the single most important factor contributing to the successful creation of this network,” says Spurr.

**No commercials — lots of merchandising:** 76 Sports Club doesn’t carry any gasoline or oil-selling commercials. “Instead, we attempt to create station traffic with commercials telling about our Sports Club,” says account executive Belden.

These clubs are Union Oil’s biggest merchandising tool. Former Rams’ star Elroy “Crazylegs” Hirsch, show host, is also Union Oil’s sports director. He works with Union Oil merchandising managers to set up 76 Sports Club clinics—Saturday sessions sponsored by groups of dealers. A high school coach conducts a session on some phase of athletics.

“The only cost to dealers is \$10 for the coach—that’s \$2 apiece in most cases,” says Bob Rockwell, merchandising manager for the Pasadena division of Union Oil.

So far 11 clinics have been organized in areas outlying L.A., and they’re being set up at the rate of one every Saturday. By the end of this month, Rockwell expects to have 20 in operation. Each club has a minimum of 50 youngsters.

Recently Rockwell also instituted a “Parents’ Day” at the clinics, to be held every three months.

Ad chief Finnell states clinics also are being organized now in Portland, Seattle, Salt Lake City, San Francisco, San Diego and Long Beach. Eventual aim: One or more clinics in every Union Oil marketing city of 10,000 or more population.


What are Union Oil’s benefits from these clinics? Merchandiser Rockwell feels that “a youngster at that age influences at least one parent, and each parent tells at least one friend. Each week one boy in each clinic gets an achievement plaque, followed by a letter to the parent. I’d say that letter is shown to 10 people.”

Of indirect benefits, Rockwell says, “Whether the people influenced buy (Please turn to page 70)

**Y&R timebuyer** Reg Spurr (left), discusses a station buy with account executive Bob Belden. 76 Sports Club originates live in L.A. from 6:30 to 7:00 p.m. (West Coast) Thursdays; kines carry the show to several areas on a delayed schedule









**NEW SIXTH STREET EXPRESSWAY**  
symbolizes Kansas City's dramatic  
half-billion-dollar downtown redevel-  
opment program which has attracted  
national attention.

**KCMO-TV: Basic CBS TV. Channel 5.**  
Photo: Sol Studna



## Everything's up to date in Kansas City

From the downtown renaissance to the suburban building boom, Kansas City races into the future. And—KCMO-TV keeps the city in touch with the pulse of the present and spirit of tomorrow. Outstanding CBS programming, award-winning news, community service.

This is why more people here watch KCMO-TV (say ARB and Nielsen) than any other station. Why sales are up to date in K. C. when you advertise on KCMO-TV. We broadcast at maximum power from the world's tallest self-supported tower—Kansas City's electronic landmark.

# KCMO-TV/

Kansas City, Missouri  
Joe Hartenbower, General Mgr.  
Sid Tremble, Commercial Mgr.

KANSAS CITY  
SYRACUSE  
PHOENIX  
OMAHA  
TULSA

KCMO  
WHEN  
KPHO  
WOW  
KRMG

KCMO-TV  
WHEN-TV  
KPHO-TV  
WOW-TV

John Blair & Co.—Blair-TV  
John Blair & Co.

The Katz Agency  
The Katz Agency  
The Katz Agency  
John Blair & Co.—Blair-TV  
John Blair & Co.

Represented nationally by Katz agency.

Meredith Stations Are Affiliated with  
BETTER HOMES and GARDENS and SUC-  
CESSFUL FARMING Magazines.



# How can stations use trade advertising

Three experts—an adman, a promotion man and a station man—tell SPONSOR how they feel stations can attain their trade advertising objectives.

**Donald G. Softness**, director of promotion, H-R Television, Inc., H-R Representatives, Inc., New York



*Let a good promotion man handle it*

There's no doubt that radio and television stations are extremely efficient and effective advertising media. Every day thousands of stations demonstrate gratifying sales results for their advertisers' products. It is therefore ironic that when a station falls short in any one area of management, it is likely to be in its national promotion function.

I believe that this all too common inability of stations to effectively sell themselves in print is due to a number of preconceptions:

1) *Can't afford it!* That moss-covered platitude, "Them that has, gets!" has direct application in the national advertising field. Dominant stations, wallowing in the black, have the highest promotion allotments, while those which are harder to sell, and *must* put their stories across, have small or virtually non-existent national budgets. The latter stations can't afford *not* to promote.

2) *If we can't do it up right, let's not go second class!* Nobody is more in favor of "doing it up right" than I, but when this overworked phrase indicates two-page spreads on four-color, as opposed to effective, imaginative black and white one-column ads. in-

serted on a regular basis, I pass. As recent studies have pointed out, the prestige value of size alone is dubious, and will not take the place of originality and creativeness. Direct mail too, is extremely productive, and if done well, will stretch a tight budget.

3) *If we're first in ANYTHING, let's splash it on with 60-point ultra-bold type!* Every station that gets national spot has strong selling points without resorting to obscure "firsts" in limited time periods or geographical areas. Such aspects as the market, programing, sales results, current advertisers, merchandising aids and public service, among others, may be sources for good advertising appeals. Timebuyers immediately see through research or copy sleight of hand and exaggerations, and lose confidence in the over-zealous station.

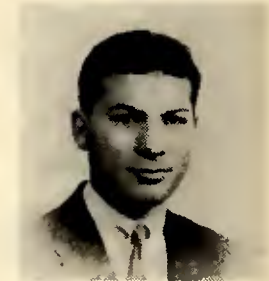
4) *Cancel our schedule. The buying season is over!* While nobody will blame a station for firing its biggest broadside preceding and during the peak buying times, it's open season on media men the year 'round. Single, sporadic ads waste money and accomplish little. A station can establish a strong identity and call-letter recognition for itself only by utilizing a series of related ads constituting a campaign theme. This will also reduce the temptation to "tell our whole story" in a single ad, which, of course, should not consist of more than one major copy point.

5) *Let the promotion man do it!* Let him do it, but not alone. He probably has a copy and research background, so let him do the research and write the copy. But unless he has an art background, or strong artistic talent, permit him to work with a good agency in developing the illustration, layout and type selection. Station promotion must be highly professional to motivate advertising professionals.

6) *Promotion has its place, but it's the sale that counts!* It's always a

shock to hear broadcasters, who live, breathe and sell advertising, voice such sentiments, but it still happens. Promotion men can't flourish in an atmosphere where promotion activities are downgraded and cramped by stringent budgetary and salary ceilings. Broadcasters must remember, promotion is selling.

**Art Gelb**, Art Gelb Advertising, New York



*Try to create station personality*

Aiming for positive identification each station should strive to create a personality of its own, utilizing the particular character of its programing and market location.

This personality, once developed, will become synonymous with the station's call letters, and can be instrumental in its success. To further this aim, the station should follow through with promotion in the various media, utilizing professional art and copy to animate this personality. It is here that many stations have fallen short.

Looking through the trade publications, we find ads which are disjointed, cluttered and unimaginative in copy and art technique. Superlatives like greatest, best, first, wow, bingo, are screamed across the pages in buck-eye type, with no attempt to substantiate these claims with facts and with complete disregard for the intelligence of the reader.

Many stations completely neglect the vital sales advantages which they have to offer and succeed in creating an undesirable personality picture by using trite, gimmick come-ons, completely unrelated to the subject matter. We have been exposed to bathroom scenes,



# more effectively ?

boudoir scenes, underwater scenes, flights to the moon, and gay bubble dancers gracing ads, none of which attempt to tell us anything about the station.

In making an effort to cure the aforementioned maladies, stations should:

1. Set aside a specific advertising budget, so that both the station and agency are able to plan ahead. A large splash and then a complete fadeout due to dwindling funds can have negative results.

2. Strive for continuity. Statistics prove that sporadic use of large space is not nearly as effective as a smaller unit of space used repeatedly. Repetition makes for better identification and greater retention of information.

3. Avail themselves of the services of an agency which is aware of the current trends in art and copy treatment. In this way they can best coordinate their efforts in establishing the station's personality.

4. Realize that the readers of the trade publications are desirous of the information they have to offer, and it is unnecessary to cram it down their throats. Stimulate interest with fresh art, clever copy, and above all, tell one story at a time.

Remember that a station's advertising is a direct reflection of itself, and of the way it does business.

**Max E. Buck**, Director of sales and Marketing, WRCA and WRCA-TV, New York



*Talk only when you have something to say*

If you have nothing to say, keep your mouth shut.

That's rule No. 1 for making station

advertising more effective. Talk only when you have something to say.

Too many ads are run only because the space was scheduled and it had to be filled . . . with something.

The filling of white space should not be a chore. It's a challenge—a treasured opportunity to sell! And that's rule No. 2 for trade advertising—make every ad a *selling* message.

These are the days for hard-sell. Actually, *all* days are days for hard-sell. This doesn't mean you must holler at the customer. The subtle sentence can sell as hard as the boastful sentence. Harder!

But the product you sell must have value. That's rule No. 3. If it isn't a value, improve it *before* you advertise it. It must be a fine product so that you can apply great sales leverage without a sense of guilt—and so the customer can buy it without a feeling of remorse.

Tell your sales story simply. There's rule No. 4. Simply doesn't necessarily mean briefly. Tell *all* you have to tell to make the sale. They'll read the message if it's told well.

On the other hand, a few words may tell the full story. The Gettysburg Address, scribbled on the back of an envelope, sold humanity for all time.

Size of an ad is important only because it takes size to stand out in a crowd. A diamond can get lost in a coal bin.

Artwork is important only if it contributes to the persuasiveness of the sales effort. The picture of a pretty girl doesn't necessarily improve your ad . . . unless you're selling girls.

Anytime I read an ad, I want to know two things before I haul out my check book. What's being offered for sale? Why should I buy it?

And I like to be told the facts in a warm and friendly manner. Because I like to do business with warm and friendly people.



# 81,652

## POSTCARDS

In a contest just concluded by WMAZ-TV, 81,652 postcards were received from viewers in 75 Georgia counties in four short weeks. We asked them to name their *one* favorite WMAZ-TV program.

GUNSMOKE headed the list of 113 program preferences, but seven out of the first 20 were daytime programs, and of those seven, *four* were WMAZ-TV local productions!

Just another proof that WMAZ-TV daytime is a good buy, and proof too that local daytime productions have plenty of zip and sell.

There is still available time in these four local WMAZ-TV shows. Get full details from your nearest Avery-Knodel man about which of these programs will best suit your needs.







**3 WAYS TO GET TO THE CONVENTION**



## **Grab a plane**

*and get out to Los Angeles. The NAB Convention is between 27 April and 1 May. That way you'll meet most everyone you want to meet and see most everything first hand. It may be hectic but it's bound to be a great show.*

## **Read SPONSOR**

*That way you'll get to see the industry's collective mind on almost every important problem of the day. The Convention Issue will have reports on major exhibitors and equipment. Reports from NAB, RAB, and TvB, ideas on the recession and how the air media can combat it; a special NAB-dominated Sponsor-scope; rundowns on all convention hotels—who is staying where, and how to get there. A complete directory of agencies, advertisers and reps in the Los Angeles area. Listings of the best restaurants . . . and we could go on. It's a big important issue you just can't afford to miss.*

## **ADVERTISE IN THE CONVENTION SPECIAL**

*When you advertise in the Convention Issue, you can advertise in the Convention Special, too, at bargain rates. That way you get your message to everyone who is anyone at the convention itself. For SPONSOR'S Convention Special (it's a separate book of its own) is hand-delivered to the hotels of 2500 of the very top people at the show. It blankets the NAB hotels in Los Angeles. This double exposure, double impact to the key men in the industry, costs you only \$75 extra per page over the regular rate.*

Advertising forms for the Convention Issue, plus the Convention Special, close early April. Wire collect for reservations now.

# **SPONSOR**

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**

40 East 49th Street, New York 17, New York • MURRAY HILL 8-2772



# THE FASTEST DRAW

in Billings, Montana

## KGHL-TV

N. B. C.'s brand new affiliate covering one of the West's truly fabulous markets. Only KGHL-TV can offer maximum coverage of this rich area with its new RCA traveling-wave antenna (first in the country).  
Prime availabilities are open now! Broadcasting begins March 15th.



NEW YORK

SAN FRANCISCO

LOS ANGELES CHICAGO

BOSTON ATLANTA ST. LOUIS

# YOUNG TELEVISION CORP.



# FILM-SCOPE

22 MARCH 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

**Focus of the week:** Optimism about the sales outlook for the 1958-59 season was so rampant among syndicators that a buyer couldn't help but be convinced the economy is headed for an upturn.

Here's what some syndicators had to say as they girded themselves for the spring sales marathon:

**CNP president Earl Rettig:** We're producing more (40% more, to the tune of an \$8.5 million investment), specializing more and selling more. This is the year for advertisers to spend as much as they can and to get every dollar's worth out of their advertising investments . . . syndication gives them impact, economy and flexibility.

One reason for Rettig's optimism: Record January and February sales, 114% higher than any previous first two months.

**CBS TV Film v.p. and general manager Leslie Harris:** 1958 will be the biggest year yet for syndication, running well ahead of record breaking 1957. There will be fewer pilots this year—the gamble is so great—but they'll be of a higher quality than before.

**Official Film sales manager Ray Junken:** It should be a very good year; national advertisers may hesitate on network buys, but they'll go more heavily into spot, i.e., syndication. There's also a healthy, expanding market in the continual flow of new stations opening up.

**Ronzoni has apparently found the right groove for its syndication fare: family situation comedy.**

It's been successful with two shows of this type—the Great Gildersleeve and the Honeymooners—and it's now looking for a third—via Emil Mogul—and for a fall starting date in New York, Philadelphia and New Haven.

The search for a new series has been made necessary by the fact that the Honeymooners, Ronzoni's present vehicle, is limited to 52 episodes.

Footnote: Honeymooners has consistently beaten the competition in the three markets, with Ronzoni gaining kudos for its merchandising of the show.

**It's the late spots that give feature films their best audiences on week-ends; in the earlier periods, their ratings are about on a par with the regular week-day pull.**

Supporting this observation are these averaged ARB ratings for top-rated shows in 43 markets.

TIME	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
Early Show	15.8	12.8	12.7	12.3	12.3	10.8	11.9
Late Show	13.0	8.8	8.8	8.5	8.3	15.7	17.2

Period: December ARB.

**Watch for more syndication stars than ever to be off on personal appearance tours this fall.**

Sponsors—local advertisers especially—are finding the visit of a program star has a double-fisted impact: on employees and on the community. And both, they say, make for company prestige and better ratings.

Some recent tour-makers: *Gray Ghost's* Tod Andrews, *26 Men's* Tris Coffin, *Sea Hunt's* Lloyd Bridges.

Note: Cost is usually shared by advertiser, station and syndicator.



Look for the airlines to be among the next advertiser groups to move into syndication.

Pan American, for instance, has discovered the prime sources for overseas travel (90%) is in 20 major cities. Hence it will concentrate its advertising in those markets. At the same time, syndicators are pointing out to domestic lines the benefits of market-by-market concentration.

Both buyers and sellers will be interested in knowing that BBDO takes a different approach in evaluating the ratings of a syndicated show.

The agency doesn't take an average rating at face value, realizing that an over-all rating though weighted, can be sharply cut down by two extremely low ratings.

BBDO extends the probing into such areas as (1) noting the high and low in markets with two or more stations, and (2) determining how many markets achieve a 25 or better rating.

For example, here's a recent BBDO analysis, based on ARB, of what it found to be the top ten syndicated shows.

SHOW	AVG. RTG.	NO. CITIES RATED	HIGHEST RATING*	LOWEST RATING*	NO. MKTS. WITH OVER 25 RTG.*
Highway Patrol	28.0	73	57.0	8.9	49
State Trooper	25.4	68	43.0	10.4	36
Sheriff of Cochise	25.4	59	42.7	5.2	30
Death Valley Days	23.7	37	46.3	9.8	15
Whirlybirds	23.0	63	40.9	6.0	26
Frontier Doctor	21.4	31	41.0	4.3	13
Casey Jones	20.9	19	30.8	8.5	5
Twenty-Six Men	20.6	44	47.0	8.3	13
Silent Service	19.5	64	39.1	5.0	15
Secret Journal	19.0	26	41.4	1.1	8

\* In markets with more than two stations.

Like wine mellowing with age, exclusive sponsorship of features can produce a lower cost-per-thousand in succeeding years.

Take Colgate's sponsorship of Colgate Theater, Friday night feature program on KTTV, Los Angeles. With its bevy of products, Colgate last year moved into full sponsorship, paid a c-p-m of \$3.59.


This year's c-p-m, based on a weekly coincidental, is \$3.09.

**Flashes from the film field:** Mr. Adams and Eve will probably be an off-the-network, CBS TV Film syndication entry this fall . . . Ziv's **Sea Hunt** is one of the first U.S. tv programs to be aired in Russia under State Dept.'s cultural exchange program. It's also sending Favorite Story and Science Fiction Theater . . . Ben Sackheim agency receives the top award in CBS TV Film's first annual merchandising contest . . . Victory Program Sales' (new CNP subsidiary) first off-the-network series, **Medic**, is sold in eight of the top 10 markets.

**New thematic group of features** is being readied for spring release by **Screen Gems** . . . Commodore Productions and Artists is offering **No Escape**, a series based on official records from Hawaiian Islands' police departments . . . Dick Clark, Philadelphia d.j., now live on ABC TV, is preparing a pilot for syndication.

(For further film news, see Film Wrap-Up, page 58, and SPONSOR-SCOPE.)





**Today,  
the most  
efficient  
buy in  
network TV  
is ABC!**

**And you should see the full story!  
It's right on the next page!**

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ple  
h.



# This is something you'll probably want to save!



## A. C. NIELSEN COMPANY



INTERNATIONAL HEADQUARTERS  
NIELSEN BUILDING · CHICAGO

WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION

500 FIFTH AVENUE

NEW YORK 36, NEW YORK

PENNSYLVANIA 6-2843

March 13, 1958

Mr. Donald W. Coyle, Vice President  
Research & Sales Development  
American Broadcasting Company  
Seven West 66th Street  
New York 23, New York

Dear Don:

There are several valid computation methods, each with its own application, that can be used to determine the average cost of delivering 1000 commercial minutes.

One method is to accumulate the time and talent costs of all sponsored programs on the network and divide this total by the sum of the commercial minutes delivered by these programs.

Using this method of computation, based on Nielsen Average Audience and program cost data published for November-December 1957, the network cost-per-1000 commercial minutes are:

COST-PER-THOUSAND COMMERCIAL MINUTES  
AVERAGE BY NETWORK  
NOVEMBER-DECEMBER, 1957

	<u>Evening Programs</u>	
	*	**
ABC		
Network B	\$3.15	\$3.17
Network C	3.22	3.19
	3.72	3.73

\* Evening Once-A-Week Programs  
\*\* Evening Once-A-Week and Multi-Weekly Programs.

Sincerely,

A. C. NIELSEN COMPANY

*Bill*  
William S. Hamill

WSH:1k

2101 HOWARD STREET · CHICAGO 45 · 500 FIFTH AVENUE · NEW YORK 36 · 70 WILLOW ROAD · MENLO PARK (SAN FRANCISCO)  
OXFORD, ENGLAND · TORONTO, CANADA · SYDNEY, AUSTRALIA · AMSTERDAM, THE NETHERLANDS · WELLINGTON, NEW ZEALAND  
BRUSSELS, BELGIUM · FRANKFURT/MAIN, GERMANY · LUCERNE, SWITZERLAND · DUBLIN, IRELAND · STOCKHOLM, SWEDEN  
NIELSEN FOOD · DRUG · VARIETY · PHARMACEUTICAL and CONSUMER INDEX SERVICES · NIELSEN SPECIAL RESEARCH  
NIELSEN RADIO & TV INDEX · NIELSEN STATION INDEX (RADIO & TV) · NIELSEN COVERAGE SERVICE (RADIO & TV)  
NIELSEN COUPON CLEARING HOUSE (CLINTON, IOWA)  
CABLE ADDRESS (ALL CITIES) "NIELINDEX"

Today the most efficient buy in network TV is ABC



# TV RESULTS

## AUTOMOBILES

SPONSOR: Sutton Oldsmobile

AGENCY: Griswold Advt.

**Capsule case history:** Sutton Oldsmobile of Sacramento has been sponsoring half of *Western Theatre*, 7:00 to 7:30 p.m., Thursdays, on KBET-TV, Sacramento for the past few months. Sutton displays an Oldsmobile model on-camera during each of their announcements. They have met with conspicuous success since they started their campaign. Not a week has gone by that Sutton's has not had direct results from their tv program. Early in 1958, as evidence of the immediate response to this advertising, the model displayed on the program was sold before Sutton's could remove it from the studio. The following two days brought more than 100 people to Sutton's showrooms from all over the valley. In addition there were several long distance phone calls from cities over 100 miles away such as Reno, Turlock and Tracy. "We think the results of our advertising have been excellent," said L. M. Griswold, KBET-TV's agency president.

KBET-TV, Sacramento

PURCHASE: Half-sponsorship of  
*Western Theatre*

## GROCERS & SUPERMARKETS

SPONSOR: Graceffa & Sons

AGENCY: Direct

**Capsule case history:** To win a larger share of food volume in Rockford, Ill., Graceffa & Sons switched a portion of its budget to tv. Graceffa was spending \$125 weekly on ads in the local newspaper, but sales were not satisfactory. The supermarket decided upon a single weekly 60-second spot on WREX-TV, Rockford. Each announcement was written to spotlight an employee and give the store a personal touch. In one spot, one of the checkout girls or meat managers appeared on the screen to quote the best buys. Within four weeks the Graceffa management saw concrete sales results. Following this success they immediately added another spot—again sales increased—and again Graceffa increased the budget by purchasing a quarter-hour co-sponsorship of *Roddy Mac*. Now 80% of the ad budget is devoted to tv—an increase of 350%! In the time Graceffa & Sons has been using tv, sales have increased 25%.

WREX-TV, Rockford

PURCHASE: Announcements & co-sponsorship in *Roddy Mac*

## SOFT DRINKS

SPONSOR: Pepsi Cola Bottler

AGENCY: Direct

**Capsule case history:** By now the local teen dance show is familiar to every soft drink sponsor in the United States. George Noland, a Pepsi Cola bottler, bought several announcements in *Dixon On Disc*, Monday to Friday, 4:00 to 5:00 p.m., on WALA-TV, Mobile, Alabama. This was a pioneer test show—at least for the Southeastern section of the United States. The trade publication "The Pepsi Cola World" reported Noland's investment has been returned 800%! Instead of dropping announcements from *Dixon On Disc* in the winter months, which is slow for soft drinks, Noland continued his campaign. Results were so good that he increased his schedule to one-half sponsorship of the show. "Since I started using this show, there has been a steady increase in sales," says Noland, who is going into his third year with WALA-TV. The national organization was so impressed they bought the same type of show elsewhere.

WALA-TV, Mobile

PURCHASE: Half-sponsorship in  
*Dixon On Disc*

## PAINT

SPONSOR: Dagastino's Wallpaper and Paint Co. AGENCY: Direct

**Capsule case history:** The most difficult time of the year to sell paint is traditionally during February and January. Nevertheless, the Dagastino brothers bought a 10-plan of six 60-second and four 10-second spots on WHBQ-TV's, Memphis, *Million Dollar Movie*. Using only four of the 10 announcements, they advertised Texolite and Super Kem-Tone on a Thursday and Friday evening in February. On Saturday, the biggest snow of the year hit Memphis. Yet, sales for the day were \$300. They claim that their volume totaled 90% of all paint sales made in the city that day. A normal Saturday's volume under ideal conditions is only \$150. They estimate their sales for the month of February to be 80% of all the total of the more than 100 retail paint businesses in Memphis. Dagastino's has ordered three more 10-plans, on WHBQ-TV, and has already formulated summer plans for additional advertising on WHBQ-TV.

WHBQ-TV, Memphis

PURCHASE: Announcements in *MDM*

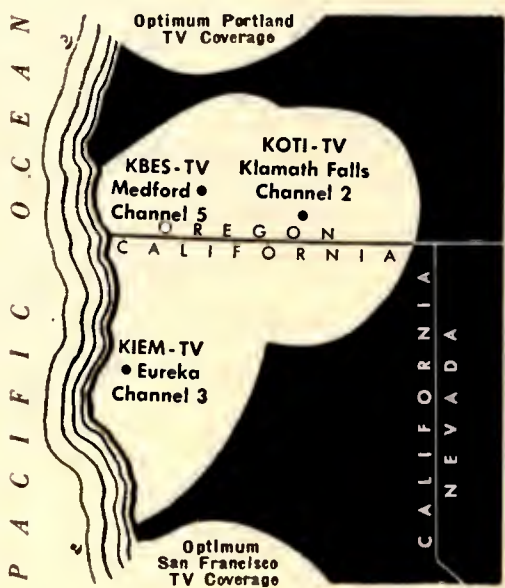


# THE CALIF-ORE TV TRIO

with  
**100%**

## SHARE OF AUDIENCE

bridges the entire  
92,720 TV family gap  
between Portland  
and San Francisco



Three Markets—One Billing

**SETS** July-Aug. '57  
**IN USE** 6 PM to signoff  
50.8%

<b>KOTI</b>	CHANNEL 2	} CBS NBC ABC
	Klamath Falls, Ore.	
<b>KIEM</b>	CHANNEL 3	
	Eureka, Calif.	
<b>KBES</b>	CHANNEL 5	
	Medford, Ore.	

THE SMULLIN STATIONS  
CALIF-ORE TV TRIO, Don Telford, Mgr.

ask **BLAIR Television ASSOCIATES INC.** national representatives

New York, Chicago, San Francisco, Seattle, Los Angeles, Dallas, Detroit, Jacksonville, St. Louis, Boston.

National and regional spot buys  
in work now or recently completed

# SPOT BUYS

## RADIO BUYS

**Chevrolet Motor Division**, General Motors Corp., Detroit, is going into 170 markets in an all-out campaign to promote its cars. Schedules start in April for 18 weeks. Minutes are being slotted during early morning and late afternoon hours, frequency saturation. Agency: Campbell-Ewald Co., Detroit.

**Cities Service Co.**, New York, is buying schedules throughout the country for its gasolines and oils. The 34-week campaign starts in early April. Minutes during early morning and late afternoon are being placed. Frequency: 20-40 per week per market. Buying is not completed. Buyer: Dan Kane. Agency: Ellington & Co., New York.

## TV BUYS

**Harold H. Ritchie, Inc.**, Clifton, N. J., is reviewing current schedules with its new agency for Brylcreem. Some schedules are being dropped, others added. New schedules start this month and run for 52 weeks. Minutes and chainbreaks are being slotted during late night segments; frequency varies from market to market. Buyer: Lou Kennedy. Agency: Kenyon & Eckhardt, Inc., New York. (Agency declined to comment.)

**Ex-Lax, Inc.**, Brooklyn, N. Y., is planning a campaign in major markets for its Ex-Lax. The schedule kicks-off 1 April for 13 weeks. The advertiser is seeking minutes, chainbreaks and I.D.'s during both daytime and nighttime segments. Frequency will depend upon the market. Buyer: John Hughes. Agency: Warwick & Legler, Inc., New York. (Agency declined to comment.)

**Lever Bros. Co.**, New York, is lining up schedules in Eastern markets for its Breeze. The six-week campaign starts 14 April. Minutes and chainbreaks during nighttime periods are being bought; frequency will vary from market to market. Buying is not completed. Buyer: Jeanne Sullivan. Agency: SSCB, New York. (Agency declined to comment.)

**Sterling Drug, Inc.**, New York, is going into many scattered markets to push its Philip's Milk of Magnesia. Starting date is 1 April for 52 weeks. Minutes and chainbreaks during daytime and nighttime are being placed, with frequencies varying. Buyer: Bob Bruno. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

## RADIO and TV BUYS

**Nehi Corporation**, Columbus, Ga., is scheduling both radio and tv announcements throughout the country for its Nehi Royal Crown Cola. In radio, minutes and 20's during prime time are being used in about 75 markets. In tv, minutes, 20's and I.D.'s are being aired during prime time in about 175 markets. Frequencies depend upon the market. Campaign runs till forbid. Buyers: Genevieve Schubert and Len Davey. Agency: Compton Advertising, New York.





## of Maryland APPAREL sales covered by W-I-T-H at lowest cost per thousand

And the other 27% are so far from Baltimore that they're controlled by distribution centers *outside* of Maryland.

When you buy W-I-T-H, you buy *all* of *Metropolitan* Baltimore's burgeoning population of 1,550,645\*\*—up 20.2% in the past seven years alone. You get blanket coverage of

\*Sales Management, 1957

the total effective buying market—and *no waste coverage*. You get by far the lowest cost per thousand.

That's why W-I-T-H has twice as many advertisers as any other Baltimore radio station. That's why, for apparel and every other product, it rates as *your* first choice.

\*\*Metropolitan Research

**It "figures"!  
Baltimore's best  
radio buy is . . .**

# W I T H

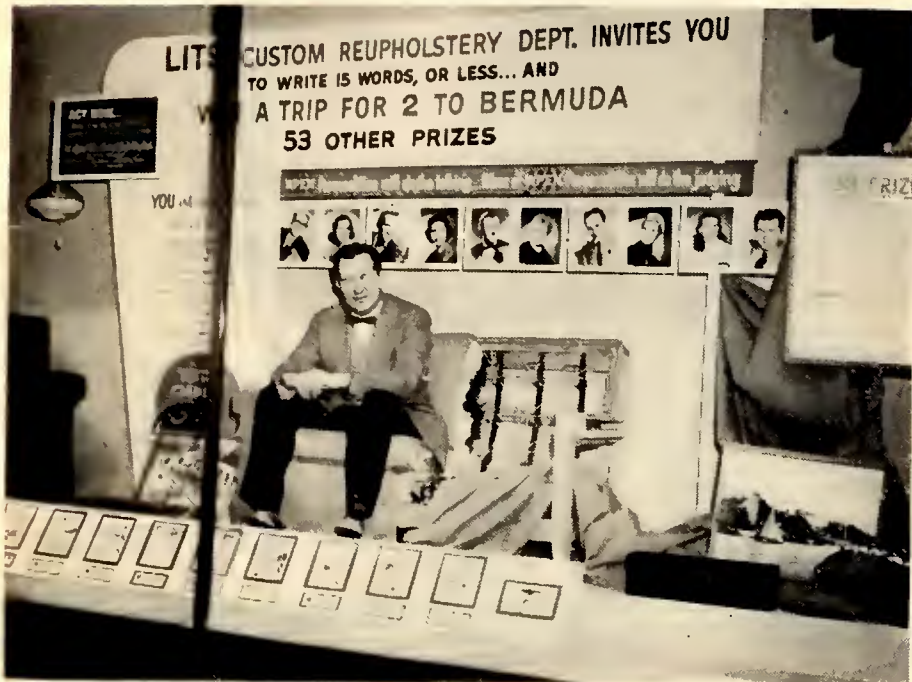
Tom Tinsley, *President*

R. C. Embry, *Vice-President*

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles.



# PICTURE WRAP-UP



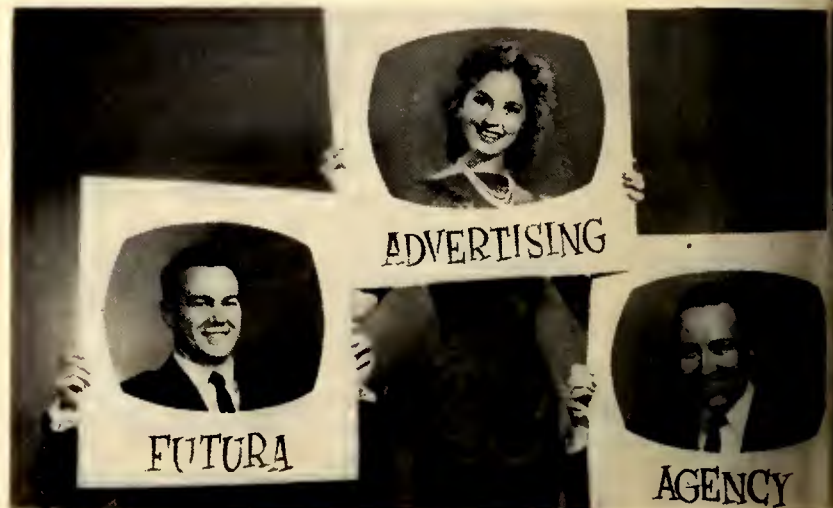
WPEN personality Mac McGuire put himself on display recently in the window of Lit Bros. department store in Philadelphia. The stunt was part of a promotion for a combined Lit reupholstery-WPEN slogan contest. WPEN personalities' wives acted as judges



\$10,000 cash will be given to the Women's Clubs of the Greater Pittsburgh area in a Community Club awards campaign to be conducted by WAMP, the 215th station to join the campaign. Here CC v.p. John Gilmore (l.) and WAMP's Hank Shepard go over plans



World record for underwater endurance is marked by Joe Dorsey as he emerges from a tank in the studio of WBAL, Baltimore. Joe submerged for 29 hours, 1 minute, was greeted by his wife Rita. NBC net newsman Dick McCutchen and Marine guard unit look on



Tv in 1970 will be a three-in-one medium of tv, newspaper and direct mail, predicts this trio (l. to r.) Allan Halverson, Halverson-Hurst Agency, San Francisco; Charlotte Sheffield, Miss U.S.A., 1958; and Garth Wright, art dir., after conducting "future agency" survey

Miss Big Beat contest winners chat with deejay Mickey Shorr, of WXYZ, Detroit, after he emceed the contest and a stage show to kick-off Universal-International's new hit, *The Big Beat*. Pretty winners are (l. to r.) Loretta Michal, Lila Verslype (chosen as Miss Big Beat) and Janet Gazes





# News and Idea WRAP-UP

## ADVERTISERS

**Mattel, one of the first toy manufacturers to use tv year-round, will double its use of the medium this year. Scheduled expenditure: \$1 million.**

Starting in October, the L.A. firm will sponsor 52 segments a year for the next two years of *Mickey Mouse Club* over ABC TV.

Mattel, which this year sponsored the program on an alternate-week basis, has doubled its sales since signing on the program in 1955.

**Miller Brewing Co.** will repeat in 1958-59 its sponsorship of "All-Star Golf" over ABC TV. Miller will be half sponsor of the 26-week series, the balance of which is now open.

### Campaigns:

- **Silf Skin Girdles** will spend \$1 million this year in its first tv advertising campaign.

The campaign, which begins 25 March, calls for from four to seven 1-minute commercials daily in major markets. In New York the buy is for 40 1-minute spots weekly.

- **Helene Curtis** will spend \$1 million in various media in a three-month campaign for its Enden Dandruff Treatment Shampoo. The program features special Enden prepack floor stands and counter displays and will be supported via spot tv and Curtis' three network shows, *What's My Line*, *Oh, Susanna*, and *Dick and the Duchess*.

- **Ohio Oil Company** has opened its 1958 campaign via print and spot radio in behalf of Marathon petroleum products and Super-M gasoline. The campaign spotlights Super-M gasoline as "power tonic for today's cars" and the company's "smile-maker service" concept.

- **Leslie Salt**, through Honig-Cooper & Miner, will use 10-second ID's in a saturation spot tv campaign slated for California, Washington, Oregon and Arizona markets.

**New personnel:** Al Harris, Paul Kerr, Joe Malone and Les Ramsdale, regional v.p.'s, Lanolin Plus . . . **Lincoln McConnell**, president, Canada Dry International, Inc. . . . **Edward J. Chapdelaine**, assistant sales promotion manager, and **John E. Sutton**, advertising assistant, Remington Rand Electric Shaver Division, Sperry Rand . . . **James R. Steel**, advertising manager, Sylvania Lighting Products, **John S. Williams**, merchandising manager, Sylvania photolamp division, and **Edward L. Slater**, advertising manager, photolamps, Sylvania Lighting Products division of Sylvania Electric Product.

## AGENCIES

**JWT** was awarded Quaker Oats' \$3.5 million Ken-L products account this week.

It put the agency back in the dog food business only two weeks after it parted with Swift's Pard.

The Ken-L account, including Ken-L Ration, Meal, Biskit and Treat came from Needham, Louis & Brorby.

JWT also handles Quaker Oats' Aunt Jemima products.

**Peuget, Inc.**, French car maker, named Needham, Lewis & Brorby as its agency this week.

Then French company is making its debut in the American market. N,L & B's N. Y. office will service.

**Ogilvy, Benson & Mather** will resign the Thom McAn shoe account on 31 June.

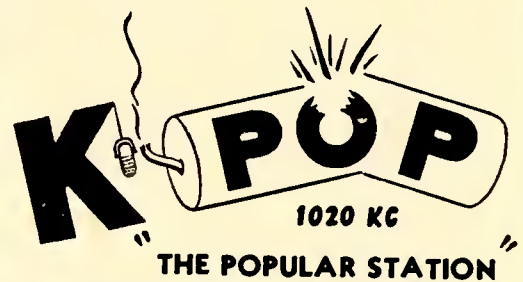
McAn spends most of its \$900,000 budget in local advertising.

**Frank Silvernail**, one of the best known timebuyers in the business, retires from BBDO the end of this month.

Silvernail took over the agency's chief timebuying spot in 1942.

**Others named:** John J. Warren, producer, tv department, D'Arcy . . .

## AURIFEROUS\*



\*Yielding or containing gold  
(as KPOP's audience)

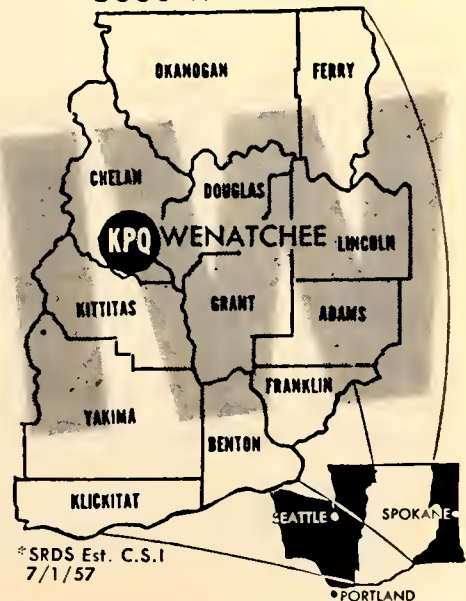
## So. California's Radio Success Formula

5,000 w. Represented by: 1020 k.c.  
BROADCAST TIME SALES  
N.Y. Chicago Detroit Dallas

**MEEKER COMPANY**  
San Francisco

## INLAND WASHINGTON

A 12-County, \$743,538,000\*  
Market Covered by  
**KPQ WENATCHEE**  
5000 W - 560 KC



\*SRDS Est. C.S.I.  
7/1/57

**A Market Apart from Seattle  
and Spokane**

FORJEO & CO., Nationally  
ART MOORE & ASSOCIATES  
Seattle and Portland  
PAT O'HALLORAN, National Sales  
Normandy 3-5121, Wenatchee



Fuller & Smith & Ross, Cleveland . . . **Robert Haverback**, account executive on the Frigidaire account, Kudner, Dayton, O. . . . **Edmond Gray**, tv-producer, McC-E, Chicago . . . **Robert E. Cooper**, account manager, Bolland Associates, San Francisco.

## CHICAGO REPORT

by GWEN SMART

This has been a more active week in Chicago, and there seems to be a definite cheerful upturn in business, along with related activity in the industry:

Sponsors continued to sign up for WNBQ's new 10:00 to 10:30 nightly lineup.

**Bell Savings and Loan Association**, through M. M. Fisher Associates, has purchased the Tuesday night Len O'Connor newscasts, on a 52-week basis, beginning 18 March.

**Northern Illinois Gas Company**, through J. R. Pershall Company, will sponsor the Friday night O'Connor newscasts for eight weeks, beginning 21 March.

**General Cigar Company**, through Young and Rubicam, bought the Tuesday and Thursday night Norm Barry sportscasts.

**Sidney Wanzer and Sons** (dairy products), through George Hartman Company, booked the Tuesday night Clint Youle Weatherman program for 13 weeks beginning 18 March.

**Slenderella International**, via Management Associates of Connecticut, has signed up for the Tuesday night

Dorsey Connors program for four weeks beginning 18 March.

WGN-TV's newest game, *It's In The Name*, has been picked up by the **National Tea Company**, Chicago, through Rutledge & Lilienfeld, Inc. The weekly half-hour premieres on Thursday night, March 20, with contestants asked to build words from a famous person's name.

"WGN is in the farm fraternity to stay," **Ward Quall**, v.p. and general manager, told representatives of ad agencies, agricultural businesses, and farm organizations last week, in a talk outlining expansion plans for farm service programming including remotes from local area farms, which are in future plans for WGN radio.

"Radio," Quall said, "particularly clear channel stations like WGN, is especially effective in reaching the farm audience." He saluted agriculture as one of the greatest forces in the nation's present-day economy, pointing out that farm incomes reached \$34.4 billion in 1957.

Chicago tv stations, long-time originators of network shows which ultimately move to one of the coasts, are at it again this week.

For example:

• At **WBBM-TV**, Frank Atlass is talking about six or seven new live half-hour programs to bow within the next few weeks. Among these is a panel format and a jazz show. Right now Atlass, WBBM program head, is negotiating a network deal with New York on one big production.

• At **WBKB**, Red Quinlan, ABC v.p., foresees network implications with the new *Science 58* series, an early morning education show featuring University of Chicago Professors.

Quinlan has announced that *Science 58* is strictly public service, to stimulate an interest in science in the adult male. Chicago is really enthusiastic about this one, judging from viewers' mail requests for the printed syllabus outlining each day's session. About 7,000 requests so far, with the series starting at 7:00 a.m. Monday, 17 March.

**MacFarland, Aveyard** has produced a new series of super dramatic 90-second spots for **Drewrys Limited**.

Using top Hollywood stunt men and women in falling, leaping and fight scenes, the series is geared for program-competition for viewer interest. Following the stunt, the star of each sequence delivers the Drewrys commercial.

The stunt sequence was produced specifically for sponsorship of *Target*, tense dramatic series hosted by Adolphe Menjou, which debuts in 20 Mid-west markets next week, kicking off on WGN-TV on March 18.

As a result of successful sponsorship of a daily five-minute financial news report on Station WMAQ, the **A. C. Allyn & Co.** investment firm has expanded its radio advertising to other cities in the Midwest.

**A. C. Allyn**, Chairman of the company said, "We have received institutional and public relations value immeasurable in new business, and again

**“An independent station can't afford this choice of entertainment.”**

*Listeners interviewed by Motivation Analysis, Inc. stated the importance of Network affiliation to a station's image. Compared to Independent stations, the C-O's were considered bigger and more authoritative.*

**C-O**

WEEI, Boston  
WBBM, Chicago  
KNX, Los Angeles  
WCBS, New York  
KMOX, St. Louis  
KCBS, San Francisco

**CBS-OWNED RADIO STATIONS**



in 1958, radio will be our principal advertising vehicle."

Listeners on wheels have gained a great share of attention lately, and now station WCFL has put on a **police-man disk jockey**.

In cooperation with Mayor Daley's traffic safety campaign, officer Victor Petrolis offers safety information along with music for 15 minutes every evening, Monday thru Friday.

Chicago's finally getting into the act with the **Academy of Television Arts & Sciences**. Ed Sullivan is due here on Tuesday to organize the Chicago chapter. At a luncheon meeting in the Hotel Sherman, Sullivan, National President of the ATAS, will outline his plans to the industry. Strongly behind the movement to get Chicago into the Academy spotlight, are local network heads: Les Atlass, CBS; Jules Herbeux, NBC; Sterling Quinlan, ABC; and Ward Quall, WGN.

**Chicago Chapter, American Women in Radio & Television, Inc.**, plans an all-day industry-wide workshop at the Ambassador East on Saturday, 22 March.

Leaders from networks, local stations, and agencies will participate in five panel discussions of Chicago's present and future role in broadcasting. A highlight of the day's activities will be the afternoon panel on new developments in the Chicago agency field with emphasis on radio and tv programming. **Pete Cavallo**, v.p., D'Arcy Agency, will conduct the panel, "15 Will Get You 100," in which **Len Matthews**, v.p., and media director for Leo Burnett; **John R. Pershall**, president, The Pershall Company; and **James Cominos**, radio-tv director, Needham, Louis & Brorby, will participate.

This was also a big week for personnel shifts in Chicago. They included:

**Hooper White** to JWT as a tv commercial producer . . . **John A. Malloy**, McCann-Erickson as senior writer . . . **William M. Englehaupt**, MacFarland, Aveyard as v.p. and chairman of the plans board. He was merchandising head at Earle Ludgin . . . **John L. Baldwin**, with the Wilson & Co. account from Needham, Louis & Brorby, to Kenyon & Eckhardt . . . **Walter C. Raithel, Jr.**, account man at BBD&O, Chicago, to v.p.

*In* **Louisville**  
it's **WAVE-TV**  
for

- **BALANCED PROGRAMMING**
- **AUDIENCE RATINGS**
- **COVERAGE**
- **COSTS PER THOUSAND**
- **TRUSTWORTHY OPERATION**

NBC AFFILIATE  
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.

*In the Syracuse Market*

**WSYR COVERS**  
**\*80% MORE RADIO HOMES**  
**Than the No. 2 Station**

This amazing margin of superiority makes WSYR unquestionably the most effective and economical buy for radio advertisers in a market where buying power exceeds \$2½ billion annually.

WSYR attracts the *adult, able-to-buy* audience by maintaining a high standard of *quality* performance, by *professional* performers. In every category of programming—news, music, sports, drama, variety, farm programs and public service events—WSYR is the leader in the Syracuse area.

NBC in Central New York

\*Nielsen  
Coverage  
Service No. 2

**WSYR**

Represented  
Nationally by  
HENRY I. CHRISTAL CO.



5 KW • SYRACUSE, N. Y. • 570 KC



## FILM

Two series currently on ABC TV are scheduled for syndication this fall:

- **Walter Winchell File**, which goes off network this spring after 26 weeks, will be distributed by NTA.

Desilu Productions is filming 13 more episodes for a 39-week syndicated series.

- **O.S.S.**, another ABC TV series, will be offered by Flamingo Tele-films following completion of its current network schedule.

(Flamingo is also readying 39 episodes of *Citizen Soldier* for first-run fall syndication.)

The pilot film for a new series, *Killers*, goes into production 5 May.

Robert Siodmak is producing the film in Germany.

Major sales this week were for recent releases: ABC Film's *Galaxy 20*-feature package and CNP's *Medic* (through its Victory Program Sales).

*Galaxy 20* has been sold in 22 markets, including to WCBS-TV, New York; KNXT, Los Angeles; and WCAU-TV, Philadelphia. Package of

20 films highlights *Red Shoes*, *Odd Man Out*, *Cesar and Cleopatra*.

To date, *Medic* has been sold in 52 markets, including the top five: WABD, New York; KTLA, Los Angeles; WJBK-TV, Detroit; WVUE-TV, Philadelphia; and WGN-TV, Chicago.

A new company to produce animated cartoon series and novel tv films has been formed by Max Fleischer (president) and Hal Seeger (v.p.).

Its name: Out of the Inkwell Inc.

**Rating data:** Second series of MCA's *If You Had a Million* has risen to second place in New York with an 18.1 ARB in February.

Gallo Wine and Marlboro share sponsorship.

**Personal Appearances:** Adolphe Menjou, host of Ziv's *Target* series, will address three sales meetings of Drewrys Ltd., sponsor in 15 markets.

Menjou recently made a similar visit to Olympia Brewing, *Target* sponsor in 35 western markets.

Irish McCalla, star of *Sheena, Queen of the Jungle*, will kick off the upcoming Red Cross drive in Puerto Rico.

**Strictly Personnel:** Howard B. Anderson, former ABC Film midwest sales manager, has been named to head the newly-established Central Sales Division of the company. He will be responsible for sales direction in 20 states.

CNP has added five new salesmen to its staff: named to Victory Program Sales are Charles McNamee, southeast; Frank Browne, southwest; Hann Tyler, pacific coast.

New sales reps for the NBC TV Films division are J. William Mason, for Georgia and Florida, and Prem M. Kapur, for Illinois, Nebraska and Iowa.

Frank Stone named southern manager, Screen Gems . . . Fred R. Frank Jr., from Ziv to the sales force of Gross-Krasne . . . Sam Clark, to Warner Bros. as national merchandising manager . . . Merriman Holtz Jr., named northwest sales representative, Wonderful Productions.

## NETWORKS

ABN put on the drawing board in Detroit this week some major changes in its programming policies.

Network sighted the need to make its operations "compatible with present-day radio network economics" as reason for the move.

Only announced change so far: the network next month will drop the *Jim Backus* and *Merv Griffin* shows—cornerstones of the "live" programming format it adopted last fall.

Meantime, NBC radio is reported looking with covetous interest at the *Breakfast Club*.

American Express Co. has bought two half-hour segments of CBS TV's telecast of the *Masters Golf Tournament 5-6 April*.

Agency is Benton & Bowles.

The event will also be on CBS radio.

ABC TV will maintain most of its programs in their regular time slots when daylight saving time comes around 27 April.

Only major change will be for stations operating on Pacific standard time, which will receive their programs one hour earlier.

**Oh, Stop blubbering, Smidley!!**



Gad, man, I can't stand tears. But get this straight . . . I want same alert, wide-eyed time buying around here. Just check this Cascade market. It's big, Smidley, big! KIMA-TV with its satellites is the biggest, exclusive TV buy in the West. And, mind you, it's getting bigger every day. A billion-dollar market that's aurs with one single buy. Now let's not miss it again, huh, Smid?

**Quite a market . . .**

Population .....	563,875
Retail Sales .....	\$657,655,000

Source: 1957 "Survey of Buying Power"



**KIMA-TV**  
YAKIMA, WASHINGTON  
with its satellites  
KEPR-TV, Pasco, Wash.  
KLEW-TV, Lewiston, Idaho  
and KBAS-TV  
Ephrata, Moses Lake, Wash.

**CASCADE**  
BROADCASTING COMPANY

NATIONAL REP WEED TELEVISION      PACIFIC NORTHWEST: MOORE & ASSOCIATES



NBC begins programing this week three 13-week series of live educational programs, developed by NBC's Educational Television Project and the Educational Television and Radio Center at Ann Arbor, Mich.

The Educational Television Project, launched just a year ago, created the first live network programing produced expressly for educational tv stations.

The three series *Decision for Research*, (science), *Briefing Session* (world affairs), and *The Subject is Jazz*.

**Network buys this week:** Procter & Gamble has signed for a quarter hour of *Wild Bill Hickok* for 52 weeks over ABC-TV. The buy, in behalf of Big Top Peanut Butter, begins 14 May. Agency: Compton . . . Behlen Manufacturing, Columbus, Neb., makers of metal products for farm and industry, will sponsor *This Farming Business* for 52 weeks over NBC Radio. The contract, placed through Potts-Woodbury, Kansas City, Mo., began 1 March . . . Ruberoid Co. will sponsor 10 5-minute segments each weekend of NBC's Monitor throughout its spring selling season beginning 12 April . . . Chemstrand and P. Lorillard will present *Jefferson Drum*, a new film series produced by Goodson-Todman and Screen Gems, over NBC-TV beginning 25 April . . . The Insurance Co. of North America will sponsor 12 participations on NBC's Today, running 18 March through 28 May . . . Cooper's Inc. has scheduled 5 participations on *The Jack Paar Show*, 18 April-6 June, and Dixie Cup Co. has signed for two participations each on *Today* and *Jack Paar*, NBC . . . R. J. Reynolds for Salem has signed as alternate sponsor for *Anybody Can Play*, summer replacements for *Adventures on Scott Island*, beginning 6 July for 13 weeks over ABC.

Mutual will kick off its ninth year of major league broadcasting on 29 March with a Chicago Sox-Yankee exhibition game. The series will continue daily till 28 September.

**Network people:** B. Lowell Jacobsen, NBC's director of personnel, elected v.p. . . . David C. Adams, NBC executive vice president, corporate relations, elected to the board of directors . . . Bill Costello, chief

diplomatic correspondent, MBS, Washington, D. C. . . . Robert L. Swats, Jr., manager, Detroit office, CBS TV network sales.

## RADIO STATIONS

**How WSAZ, Huntington, W. Va. went all out Irish on St. Patrick's Day!**

The names of staff personalities, for instance, were prefixed with an "O," and theatre passes were given to the first 50 Irishmen to call at the studio.

**Public Service:**

- WICC, Bridgeport, Conn., col-

lected 560 pints of blood for the Red Cross from Bridgeport housewives. The gimmick: calling it "My Fair Lady Day" and devoting the entire broadcast day to interviewing donors at the collection center.

- WNBC, Binghamton has presented \$25,000 to the Broome County Farm, Home and 4-H Center. Part of the gift will be used to purchase radio and tv broadcasting equipment in the Center.

- How the Conelrad tornado warning system worked in Louisiana: A small tornado was reported by a ground observer to the Shreveport

**COLOR  
RADIO**  
sells the new  
carriage trade



**KFWB**

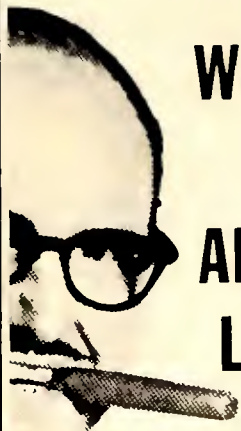
7 CHANNEL 98 1

The new Carriage Trade wheels the market basket, and decides most expenditures. Whether she's on wheels in mobile Los Angeles or at home, she is tuned to KFWB COLOR RADIO, for her seven friendly deejays. Proof of performance: over 50% of all time sold—consistently—is super-market goods. Add motion to promotion on KFWB.

NATIONAL REPRESENTATIVES: JOHN BLAIR & CO.  
President and General Manager: Robert M. Purcell



IN KEL-O-LAND



WHEN  
THEY  
AIN'T  
LOOKIN'  
THEY'RE  
LISTENIN'!

Sure, they've got big picture tubes in KEL-O-LAND. But when their eyes are resting, their ears are listening to the big radio voice KELO, a vital selling force in the 4-state KEL-O-LAND market. To get KEL-O-LAND's ear, just call the KELO rep near you. Joe Floyd and his 105-man crew will give your commercial the kind of attention that spells immediate returns.

BEAMED FROM THE MIRACLE  
1,032 FT. TOWER  
13,600-WATT POWER EQV.



KEL-O-LAND'S  
BIG RADIO VOICE



ST. LOUIS, S. D.  
JOE FLOYD, President  
Evans Nord, Gen. Mgr., Larry Bentson, V.P.  
REPRESENTED BY H-R  
In Minneapolis: Bulmer & Johnson, Inc.

Weather Bureau. The Bureau contacted station KWKH which tape recorded the alert for immediate broadcast and relay to other stations. All stations in the area received the warning and put it on the air at once.

**Station notes:** Motorists driving through Pennsylvania's Squirrel Hills Tunnels can now enjoy their car radios throughout. A newly installed antenna system, devised by KDKA's chief engineer T. C. Kenney, makes the reception possible . . . WIP, Philadelphia, will install a new RCA hi-fi radio 5000 watt radio transmitter, replacing its present equipment . . . W-GTO, Cypress Gardens, Fla., this month opened a Miami business office headed by Jack Grant.

**Station transfers:** Hollywood FM station KPLA, formerly owned by Don C. Martin, is now the property of KPLA, Inc., a new company owned 75% by John H. Poole and 25% by Don C. Martin . . . KRBO, Las Vegas, Nev., is now owned solely by Joe Julian who purchased the remaining 80% ownership from Shurley Hirschberg, David Cohen and Harry Brier . . . KBAM, Longview, Wash., has been purchased by Paul D. Wickre, formerly of Washington, D.C. KBAM's authorized power of 1000 watts will be increased to 5000 watts in the near future.

**Radio affiliations:** WHMP, Northampton, Mass., affiliated 16 March with the Yankee Network . . . KTOK, Oklahoma City, will join CBS as a primary affiliate on 30 March.

**WOR radio uses radio.** The station is running 6 p.m. announcements on seven other stations in three states asking listeners to turn to WOR for their evening programs.

All seven stations cease their broadcasting at 6 p.m.

**Whose afraid of the big, bad wolf?**

The Optimists' Club started by KQV, Pittsburgh, Pa., can meet any recession. All that members have to do is (1) wear a smile, (2) have no negative thoughts and (3) get out and enjoy life.

KQV also airs Optimists' Club reports from local businesses every hour.

Anniversaries: Paul Repp, WDRC,

Hartford, Conn., completes 13 years with the station this month . . . It was eight years and 500 consecutive broadcasts on 9 March for *It Pays to Know*, an audience participation live radio show on KQV, Pittsburgh . . . KNUZ, Houston, Tex., completed its 10th year in February.

## TV STATIONS

**Pay tv's first scandal resulting in a court investigation was disclosed in New York this week.**

According to charges filed in the New York County Supreme Court, Selectivision Inc., a pay tv company, represented, via 30,000 pieces of misleading literature, that it had contracted with thousands of home owners to provide tv programs and that it had already received \$4 million in investments.

Justice Gavagan signed a court order to restrain the sale of stock in Selectivision pending results of an examination in court of the firm's officials.

The Rochester Times-Union on



**MORE**

radio homes at the

**LOWEST**

cost per home are

**DELIVERED**

by **WSUN**

than any other station in the

**HEART of**

**FLORIDA**

(Check your Nielsen No. 2)

**WSUN RADIO**

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL & McCONNELL

Southeastern: JAMES S. AYERS



how educational tv should proceed:

1) Use a few hours daily over existing commercial channels.

2) After such a modest fling an expansion is in order, then move for some other plan.

3) Eventually set up a state educational network, linking up the best programs from the various localities.

Meantime the N. Y. regents are awaiting for the state to appropriate money to use part of WOR-TV's facilities for educational tv.

How does a station cover an "A-bombing?"

When an air force jet bomber accidentally dropped an A-bomb in the Charlotte, S. C., area, WBTW, Florence, went on the air with (1) films of the disaster area, (2) interviews with witnesses and people injured by the TNT explosion, and (3) assurances that there would be no nuclear explosion.

TV stations are meeting the recession with their own antidotes these days. Examples:

• WSVA AM-TV, Harrisonburg, Va., is broadcasting discussions with

local business and industrial leaders on strong factors in the local economy. The premise: People can talk themselves into a recession by considering only the bad factors in the business scene.

• KPHO, Phoenix, is running daily "Business ID's" on the business-is-good-in-Phoenix theme.

**Cited: KRNT, Des Moines**, has received awards from the Des Moines Area Council of Churches for its no-beer-and-liquor advertising policy, and from the Iowa Association for Mental Health for promoting better mental health in the state of Iowa . . . **WBTW, Charlotte, N. C.**, won first place in the outdoor division of the annual advertising contest sponsored by the Advertising Club of Charlotte.

## FINANCIAL

**Gross Telecasting, Inc.**, which operates WJIM-TV-AM, Lansing, revealed these figures in a handsomely brochured annual report for 1957:

Broadcasting revenue	\$2,733,846
Net earnings	674,239
Net earnings per share	1.68
Working capital	2,376,938

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

Stock	Tues. March 11	Tues. March 18	Change
<i>New York Stock Exchange</i>			
AB-PT	14 $\frac{7}{8}$	15 $\frac{3}{8}$	+ $\frac{1}{2}$
AT&T	172 $\frac{1}{2}$	171 $\frac{1}{8}$	-1 $\frac{3}{8}$
Avco	6 $\frac{1}{8}$	6	- $\frac{1}{8}$
CBS "A"	26	28 $\frac{3}{4}$	+2 $\frac{3}{4}$
Columbia Pic.	15 $\frac{7}{8}$	14 $\frac{1}{2}$	-1 $\frac{3}{8}$
Loew's	13 $\frac{5}{8}$	13 $\frac{3}{8}$	- $\frac{1}{4}$
Paramount	34 $\frac{1}{2}$	33 $\frac{5}{8}$	- $\frac{7}{8}$
RCA	33 $\frac{5}{8}$	33 $\frac{1}{4}$	- $\frac{3}{8}$
Storer	22 $\frac{7}{8}$	22 $\frac{3}{4}$	- $\frac{1}{8}$
20th-Fox	25 $\frac{1}{4}$	24 $\frac{1}{4}$	-1
Warner Bros.	18 $\frac{3}{8}$	18 $\frac{1}{4}$	- $\frac{1}{8}$
Westinghouse	63 $\frac{3}{8}$	62 $\frac{3}{8}$	-1
<i>American Stock Exchange</i>			
Allied Artists	3 $\frac{1}{8}$	3	- $\frac{1}{8}$
Assoc. Art. Prod.	9 $\frac{1}{8}$	9 $\frac{1}{4}$	+ $\frac{1}{8}$
C&C Super	$\frac{7}{8}$	$\frac{7}{8}$	
Dumont Labs.	3 $\frac{7}{8}$	4	+ $\frac{1}{8}$
Guild Films	2 $\frac{7}{8}$	2 $\frac{3}{4}$	- $\frac{1}{8}$
NTA	6	5 $\frac{7}{8}$	- $\frac{1}{8}$

**Mr. Agency President:**

NBC's loss can be your gain if you need a skilled seasoned tv administrator.

*After nearly 8 years as manager of program administration, this man's proven ability is available and will bring to your TV department the efficient and worry-free kind of operation that offers your clients superior service and top quality production. Your top industry associates will attest to this. A personal interview will permit you to reach a quick and satisfactory conclusion.*

Inquiries will be treated in confidence.



SPONSOR BOX #322

NOW! FROM WHBF-TV  
IN THE QUAD-CITIES . . .

NEW 1000 FT.  
TOWER

BIG 100 KW  
POWER

EXPANDED REGIONAL  
COVERAGE

bring a new era of television to prosperous Western Illinois and Eastern Iowa

**WHBF-TV**  
CBS FOR THE QUAD-CITIES  
REPRESENTED BY AVERY-KNODEL

**5000 W**

Best Buy  
**KFJI**  
?

More news, more times for more people in this area. A full-time KFJI news editor airs, daily, 4 local shows and 34 Mutual periods. The smart buy . . . KFJI!!

THINGS HAPPEN!

Best Buy  
**KFJI**  
KLAMATH FALLS, OREGON  
Ask the Meeker Co.

**1150 KC**



## AGENCY MERGERS

(Continued from page 29)

ments wouldn't affect client service and can be changed slowly, as the need might occur.

However, in the case of the EWRR merger in New York, two sizeable existing agencies brought together tv-radio and media departments with different working philosophies. Clash was almost inevitable.

The agency's current reorganization of its tv radio and media departments highlights problems that will arise for other air media agencies tempted by the potential economies of a merger:

*The tv radio departments had differing functions at R&R and Erwin, Wasey.* At R&R, emphasis was upon the creative and copywriting as well as production, while Erwin, Wasey's New York tv department was principally a production outlet. Upon merging, top EWRR executives severed air media copy from the tv department and tried to integrate print and tv/radio copy writing in one fell swoop. The tv/radio department was pared down in what the ad manager of a former R&R air client calls "a false economy drive."

For instance, at R&R two men were responsible for tv production: Phil Feld handled film, Roly Howe, live. In the merger, Roly Howe became production manager heading both film and live. This consolidation put added responsibilities on Rolo Hunter, v.p., tv/radio director, who was already burdened with the administrative problems implicit in coordinating two departments. Now Hunter is streamlining department procedures along the pattern of EWRR's LA tv operation, headed by Robert L. Redd, v.p., tv/radio director.

"By putting air media copy specialists (under v.p. Doug MacNamee) into the tv radio department, we feel we've strengthened our creative ability," Rolo Hunter told SPONSOR. "We believe that a medium-billing tv/radio department is better off having specialists for each job. It's hard to make an effective switch from print to tv writing, so integration is slow. By putting creative tv functions under the tv/radio department we're better geared to attract and handle new business."

The moral, according to two clients who left EWRR in the past three months: Clients are happy about a merger as long as it strengthens each agency and doesn't disrupt servicing during the transition period. But man-

agement of merging agencies should plan integration well in advance and allow sufficient time for reconciling differing inter-departmental philosophies.

"We want our agency to be profitable and obviously one advantage of a merger is a cut in personnel that duplicates responsibilities," one ad manager of a former R&R client told SPONSOR. "But personnel-cutting decisions shouldn't be made by the merged management at a pre-merger conference table, before actual working-together on varying accounts shows where the overlaps occur."

*The EWRR media department, now headed by v.p. and media director Harry Way, consisted of two all-media men, one a former E,W group supervisor, the other an R&R man.* Both agencies had print and air media specialists under group heads to do the actual buying.

"We encourage each buyer to broaden himself by getting to know other media, but we expect greater strength in specific areas," says Harry Way. "We had no basic conflict in philosophy on this score."

However, to avoid the feeling of two separate agencies within one, Way is trading off account assignments between the two groups. "That way, each client benefits from the experience of the others. That's one of the advantages implicit in a larger operation which this merger can now pass on to its accounts."

Most frequently, it's the out-side-of-New York agency that takes the initiative in seeking a merger, particularly with a New York shop, although other geographic combinations are beginning to emerge, indicating the advantage of multi-office set-ups for regional accounts: In March 1958, Honig-Cooper, a major San Francisco agency, merged with Dan B. Miner, Los Angeles.

Any New York agency of \$5-million plus billing is fair game for merger offers from agencies in Southern, Mid-western, Pacific Coast and New England cities, which have reached the growth they can anticipate from local business and now require New York time buying facilities to land bigger regional or even national accounts.

"We've got nine merger offers on the desk right now," the chairman of the board of one of the top 30 air media agencies told SPONSOR recently. "It's a sign of the times." ■

## TIMEBUYER NO. 1

(Continued from page 30)

swers. One of the questions asked: "What would be most helpful to you in selecting broadcast media for your clients?" Here are the answers: 63% said sales information; 51.5% said information about competitive markets; 50% said competitive position by markets; 27% wanted news about client products; 51.5% wanted figures on the size of the total budget; 72% wanted to find out about client distribution problems; 80% wanted to attend client-agency meetings.

The implication of these answers, according to Jack M. Kayne, president of Eye & Ear, is that broadcast buyers are working in the dark. Kayne, who has headed up the marketing operations for Necchi and Elna sewing machines as well as sales at both a plastic and an aluminum firm, said:

"This study also illustrates the fact that the media buyer is not given the responsibility nor the credit for being able to do his job. With today's higher operating expenses and shrinking profits, a more critical evaluation of the ad budget is needed and one of the places to start is right in the media department. I've felt for some time that the timebuyer is being held back."

The Eye and Ear study was divided into two parts. A three-page questionnaire was sent to more than 1,100 buyers, which covered the entire list minus New York City, Chicago and Los Angeles. A two-page questionnaire was sent to 600 buyers in the three cities not covered by the other questionnaire. The latter contained 12 questions of which 11 were taken from the longer questionnaire.

Here are some details from the survey:

*Criteria for selecting stations*—Audience composition and ratings, considered in combination, were the most commonly mentioned "barometers" by which buyers bought stations. Practically four out of five used both criteria together. In addition, 30% mentioned ratings individually and 27% mentioned audience composition separately. Other answers: special programs, 35%; availabilities, 53.5%; cost-per-1,000, 62.5%. Also noted were station coverage, type of product, programming, personalities.

*Decision-making*—Practically all the buyers (94%) said their media recommendations were generally accepted.



To the question—"Do your account executives, merchandising and marketing departments affect your decisions?"—the answer was "yes" by 74% of respondents, "no" by 15% and "sometimes" by 1%.

**Information on sales**—When asked whether account and marketing people kept them up-to-date on "client affairs, sales, etc.," most buyers (85%) said "yes," 5% said "no" and 4% said "sometimes." Another question asked, "Do these (account and marketing) departments provide you with sales figures to guide you in recommending which market or markets require help, enabling you to relate the expenditure to sales and the established budget?" Answers were: yes, 64%; no, 20%; sometimes, 5%. (While this appears to be somewhat in conflict with Kayne's interpretation that the study shows buyers working in the dark, Kayne said he doubted whether many buyers get as much information as they say. Kayne also felt that most of the buyers getting sales data were in the smaller agencies where a principal often doubles as buyer.)

**Station and rep contacts**—Most buyers (81.5%) said stations and reps

gave time-saving service but only a little over half (56%) said they were properly organized to present their story quickly and intelligently. However, another 21.5% conceded that stations and reps were properly organized "sometimes." On specifics, 59% said they were kept informed of new programs, 72.5% said they were kept informed of availabilities and 63.5% said they were kept informed of radio and television ratings.

**Saturation concepts**—The average figure among buyers for what constituted adequate saturation strength was: daily, 10.1 spots; weekly, 49.5 spots; monthly, 192 spots.

#### TIMEBUYER NO. 2

(Continued from page 33)

ment is the worst possible fault. NBC said, "They believe that the small samples on which ratings are based cannot furnish reliable statistics, pointing out that different services measuring the same periods often arrive at startlingly different results. An outspoken few call ratings the greatest myth of our time . . . taken poorly, reported poorly and used poorly."

• By far the largest number, NBC

noted, "take the position that ratings are important but should be used as a guide only . . . that a subjective judgment must be exercised. Ratings, they believe, are valid indications especially when considered over a period of time. However, a rating is but one measure of desirability . . . some others being audience composition, frequency of exposure, surrounding material, patterns of accumulation, station integrity, station acceptance in local community, the program itself, sponsor identification, experience and overall know-how."

Among the suggestions submitted by panel members were:

- All markets should be surveyed monthly.
- Rating books should be published and delivered more quickly.
- Each book should contain an alphabetical index of programs.
- Services should initiate secret rating weeks.
- A non-profit audience research organization should be established.
- Services should be more fairly priced for small agencies.
- All rating services should report audience composition figures.

## Be a **PILLAR** of the **R.T.E.S. LISTENING POST** and **WIN A PRIZE!**

enter the listening post *Job Lead Contest*:

### Phone Contest Headquarters WI 7-6910

the Listening Post is the *free* job placement and guidance service of the industry

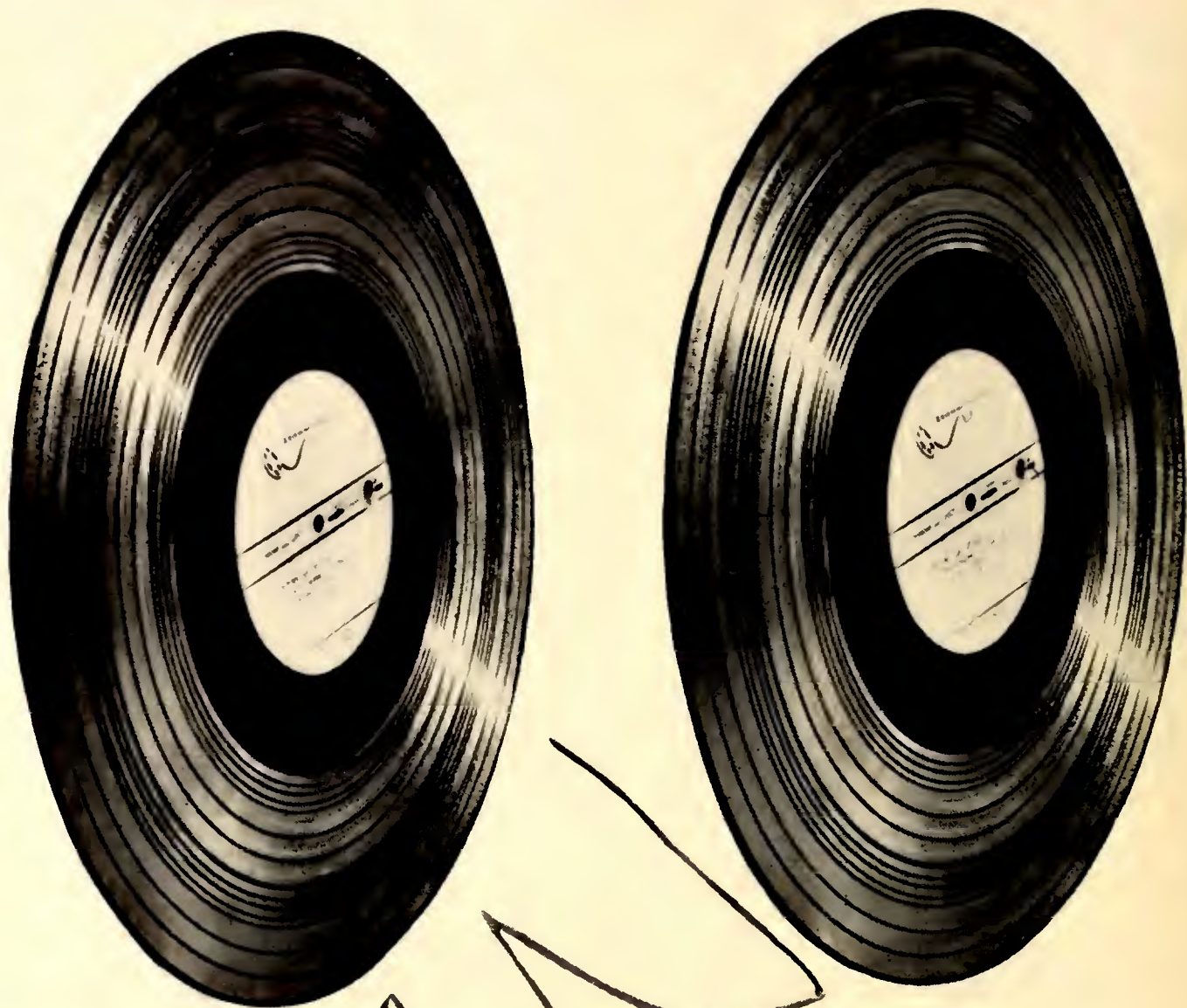
### SALES • PRODUCTION • MEDIA PUBLICITY • RESEARCH MANAGEMENT • WRITING

Contest ends May 2, 1958, prizes awarded to persons furnishing most verified leads

- |                               |                                 |   |
|-------------------------------|---------------------------------|---|
| • 2 "My Fair Lady" tickets    | • Phonograph and top 21 records | • \$25 Masters gift certificate         |
| • Westinghouse portable radio | • Royal portable typewriter     | • Subscription to Ross Reports TV Index |
| • RCA transistor radio        |                                 |   |

**THE RADIO AND TELEVISION EXECUTIVES SOCIETY INC., HOTEL BILTMORE, N. Y. 17, N. Y.**





**Your Omaha copy talks biggest . . .  
. . . where the biggest Pulse is!**

The latest Pulse says what Pulse had been saying for years. KOWH is first a.m.; first p.m.; first all day! 32 out of 40 first place quarter hours! These are the measures of KOWH's continuing dominance of Omaha's radio day, a dominance extending over 7 years.

The reasons: Programs and personalities that get through to people. Audiences aren't the only ones who turn to KOWH. Advertisers do too.

Good coverage, too, on 660 kc. Turn to Adam Young or KOWH General Manager Virgil Sharpe.

**KOWH** *Omaha*

Represented by Adam Young Inc.



# WASHINGTON WEEK

22 MARCH 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

**The network part of the Barrow report hearings has ended and multiple station owners have taken the center of the FCC stage.**

NTA had itself reclassified by the FCC as a network, so it could testify in that phase. NTA's Ely Landau, noting that people would likely be surprised, put himself on record as backing option time, must-buy, and other network practices.

Landau was not, however, without his angle on option time. He said it should be made more generous. His suggestion was that it should be extended from 3 out of 4 hours in a time period to 4 out of 5 hours.

Then he proceeded to apply the kicker: No station would be allowed to contract more than one option hour to any one network in a single-station market, no more than 2 hours in a two-station market, and no more than 3 hours in a three-station market.

**Stations could clear as much time as they wished for networks under the Landau plan. They just couldn't do it by contract.** This would of course leave the way clear for other networks to seek contracts.

Other highlights of the Landau testimony:

The FCC, rather than the networks, is responsible for lack of competition in television. FCC policies have meant shortage of stations. Feature films as a source of tv station programming "is a well that is fast running dry."

The story of the multiple owners, led off by Corinthian, King, Time-Life-Fortune, was that **local ownership isn't a charm.**

Under assault was the recommendation by the FCC network study staff that multiple owners be limited to three VHF stations in the top 25 markets.

Counter-argument was to the effect that **multiple owners have experience, cash, and know-how.** Instances of public service programming were given in profusion, and all witnesses told how well their **stations were integrated into the communities they serve.**

Handle cases on the merits of the applicants involved, rather than setting up rigid rules, was the plea.

**The FCC asked the Appeals Court to remand to it the Miami channel 10 case for a thorough reconsideration.**

The hearings of the House Commerce Legislative Oversight Subcommittee dragged along, and the FCC action was the only significant development.

Former subcommittee chairman Morgan Moulder (D., Mo.) charged that no investigative work has been done. He said the subcommittee is fresh out of ammunition.

**Bills continue to hit the Congressional hoppers aimed at the new "mess in Washington."** Most involve codes of ethics for the regulatory agencies. Some carry criminal penalties for pressures on Commissioners.

A bill which would replace the FCC with a communications administration and a 3-judge court of appeals may be introduced by Sen. Warren Magnuson (D., Wash.). This is a complicated one, however, and action at this session of Congress would be impossible.

**The FTC cleared Coca Cola of the charge that it had been giving advertising and promotion allowances to favorite customers.**

This was one of the nine cases involving radio-tv networks in special in-store promotion plans.

The hearing examiner held there was lack of proof against Coca Cola.



# SPONSOR HEARS

22 MARCH 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

**JWT will add \$7 million to its tv billings when it becomes the agency for all of Quaker Oats tv.**

Meantime JWT has taken on Quaker's Ken-L products, worth about \$3.5 million.

**Pharmaceutical, Inc., is looking around for an alternate sponsor on Twenty-One—just for the summer.**

If you're interested, Ted Bergmann, head of the Parkson Agency, is the contact.

**You may not have spotted the angle, but the new rep for ABC's KQV, Pittsburgh, is Adam Young, the most vocal critic of radio network sales practices.**

ABC recently acquired the station.

**A check among the veteran heads of rep firms disclosed that the three most popular money hobbies are:**

(1) Gentleman farming, (2) yachting and (3) cattle breeding.

**Only two of the tv network programs are now produced by ad agencies.**

They are: Hit Parade (BBDO) and Club Oasis (McCann-Erickson).

Six years ago agencies produced 19 (or 11% of all) network shows, with an average cost of \$13,000.

Another comparative note: In the heyday of radio (1948) ad agencies packaged 30.5% of all network commercial programs. (28 January 1952 SPONSOR.)

From a sponsor's curiosity over who and how his latest radio jingle was written, there emerged this off-beat anecdote:

The assignment had been given an agency staffer just out of college. One night after dinner he, his father and mother sat around the piano and doodled out the commercial's words and music.

P.S.: The jingle didn't make the grade.

As a measure of (1) growth and (2) turnover, it's interesting to note that from among CBS' present 48 general, divisional and unit officers only 10 were carried on the network's official and executive roster 20 years ago.

This 20-year club of continuing titles comprises:

	NOW	THEN
H. V. Akerberg	V.P. charge station relations	V.P. charge station relations
H. Leslie Atlass	V.P. charge central division	V.P. charge central division
I. S. Becker	V.P. radio business affairs	Bus. mgr. artists bureau
Merle S. Jones	Pres. O&O's, film, other units	Mgr., KMOX, St. Louis
John J. Karol	V.P. radio network sales	Director of research
Lawrence Lowman	General vice-president	V.P. charge operations
William S. Paley	Chairman CBS, Inc.	President CBS network
William Schudt, Jr.	V.P. radio station relations	Mgr., WKRC, Cincinnati
James M. Seward	Exec. v.p. radio network	Assistant treasurer
Frank Stanton	President CBS, Inc.	Mgr., research department





**IN THE PHILADELPHIA MARKET...**

**WHICH GOES TO WORK *FASTER?***

Most advertisers agree...WCAU-TV is the fastest way to better sales! They choose the station that offers a combination of priceless ingredients...deeper penetration...greater acceptance...effective merchandising effort...and low cost per thousand. **Right now 4 prime nighttime spots net you 2 out of 3 Philadelphia TV homes a week. The cost per 1,000 families is less than a couple of bottles of your favorite headache tablet.**

Sales are better, faster, when you buy

**WCAU-TV**

*...the station that means business in Philadelphia*

*Represented Nationally by CBS-TV Spot Sales*



## AUTO RADIO

(Continued from page 37)

tional parks," "Don't litter the highways").

The affiliates will be asked to "pass the motorist along" as he moves from under the coverage umbrella of one into that of the neighboring outlet. This is similar to the practice followed by 31 affiliates of Mutual Broadcasting along the Eastern seaboard which Mutual has been using as an auto network devoted to motorist service programming (but not sold as an ad package). At the end of each traffic bulletin, for

example, the station suggests that if you are traveling south and are passing out of their coverage area that you tune in the next MBS outlet at such a number on your dial to keep up with traffic, weather and news enroute.

AAN will count on its affiliates to do this too, will also promote the network through outdoor advertising and with printed listening guides placed in hotels, gas stations, etc.—particularly in those establishments of their advertising clients.

Looming large in AAN hopes for the future is the new \$101 billion Federal

highway construction program. This plus the more than three million miles of existing roads in the U. S. over which stream an estimated 36 million cars with radios is what made AAN decide to hitch its star to a station wagon.

Affiliates of AAN will be compensated in a somewhat unique manner. In addition to a flat monthly compensation based on the individual affiliate's command of a traffic audience (based on traffic flow information from highway commissioners and the Federal Bureau of Roads), it will also be paid on similarly-based rates for its actual network programming time. This has been figured out on a unit system at so much per 45 units. As complex as this sounds, AAN assures that payment will be both equitable and fast. Already Shellow is setting up an automatic punched-card system that will cut through red-tape and overhead.

Intention of the auto network is to place business on a long-term basis—not on "one-time buys." Standard clauses protecting affiliates through reserving their rights to reject or cancel business upon proper notification will be included in contracts. No ad rates will be quoted for individual stations.

AAN acknowledges that the problem of commissions for station representatives is a real one. "The program we're developing," says Shellow, "will not be available through normal trade channels. We may have to deal with station reps on an individual basis."

There may be still other problems ahead for the auto network. But Shellow and the other principals—Mrs. Rae Bloom, president; Labein Gilford, v.p. in charge of station relations who also is a member of the Chicago Mercantile Exchange; three directors not yet identified—have carried the idea well beyond the dream stage. In addition to lining up affiliates, they are currently in negotiation with some prospective advertising clients. Traffic information, news and weather for the motorist is certainly nothing new in radio. Nor is the linking together of several stations to pool and furnish such information either. But the concept of selling radio ad packages based only on the auto traffic a station reaches is certainly unorthodox.

As one timebuyer said, "It might be just the thing if you want to saturate a highway." So now perhaps AAN will bring a new phrase to the lexicon of radio: "Highway saturation." ▀



He's got News for you

Central Ohioans have been getting their 11 p.m. round-up of the news from Ted Shell since 1950. His sponsor, (the same one for 8 years) is as loyal as his listeners. On the faculty of Capital University, Ted gives a scholarly interpretation to world and local news.

**WBNS RADIO**

ask John Blair

**CBS in COLUMBUS, OHIO**



# as basic as the alphabet



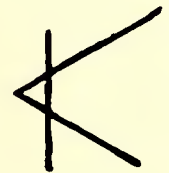
## EGYPTIAN

Ancient ancestor of our letter A was probably an Egyptian picture of an ox or of Apis, the sacred bull.



## PHOENICIAN

With the passage of time, sea-traders took over the ox letter, tipped it, and let it stand for the first sound in 'aleph (ox).



## GREEK

Later, the Greeks tipped the letter again, making it represent the first sound in alpha.



## ROMAN

Adopting the A from the Etruscans, the Romans carved it on their monuments in the graceful form we know today.

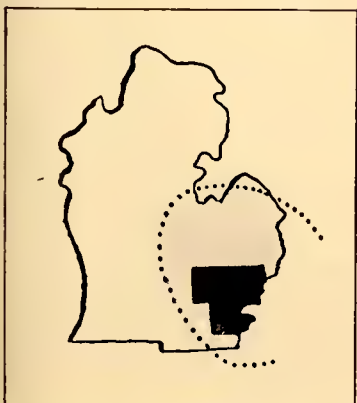


Historical data by

Dr. Donald J. Lloyd, Wayne State University.

Successful radio advertising in the Detroit-southeastern Michigan market begins with WWJ. A veteran in years of service, youthful in programming and operation, WWJ holds a unique place in the hearts and loyalties of listeners of all ages.

Start your radio campaign here—with the WWJ Melody Parade, WWJ News, with popular personalities like Hugh Roberts, Faye Elizabeth, Jim Wood, Bob Maxwell, and Jim DeLand. It's the *basic* thing to do!



**A**LWAYS EASY  
TO REACH  
MOST MICHIGAN  
CONSUMERS

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.

AM and FM  
**WWJ RADIO**

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives: *Peters, Griffin, Woodward, Inc.*



**GASOLINE**

(Continued from page 40)

gasoline right away is not important. The point is, people know what Union Oil is doing for kids. They associate our service station uniform with wholesome activities for kids and the dealer thereby becomes a friend—interested in community welfare.”

Rockwell shows letters commending dealers for their interest in youngsters, and cites examples of people who say “they just can’t buy anywhere else.”

**More merchandising:** Drawings for free sports equipment are another important aid to Union Oil. They get youngsters to register in the Sports Club—with home addresses and telephone numbers.

The pitch: “I urge dealers to call those numbers the kids put down,” says Rockwell. “They can tell the boy’s parents he’s signed up in the Club—and invite them to the station to learn more about it. At no time do the dealers talk about buying gasoline; an obvious rule, but it must be strictly observed,” says Rockwell.

A series of postcards go out to the

homes of registrants every two weeks. The first two, illustrated with a nationally known sports figure, are informational in nature.

But the third asks these questions, with check-off “Yes” “No” boxes:

- Do your youngsters watch the 76 Sports Club regularly?
- Do they get the 76 Sports Club books?
- Do you watch the program?
- Are you now trading at a Union Oil station?
- Comments

Rockwell reports that the sports equipment drawings increase club registrations at least 400%. His division comprises 550 dealers; 165 of these are in on the drawings program.

“For a minimum of \$4.60 I can set a dealer up with a window display and a drawing—that’s \$1.60 for a roll of tickets, \$3 for a basketball. The stub box and crepe paper we provide,” says Rockwell. “Every two weeks there’s a drawing for the equipment,” he continues, and “every kid who’s registered is entitled to a ticket on the drawing.”

Dealers with drawings are supplied 3’ x 5’ masonite signs reading, “Kids—Register Here For Free Sports Gift.”

All of Union Oil’s 4,802 dealers use metal 76 Sports Club banners (weatherproofed cardboard discs are attached with station, channel, day and time of show). Also, 15” x 10’ strips over the gasoline pumps carrying this message: “Sports Books Free Here.”

These books are a prime tv merchandising tool. Show host Hirsch urges youngsters to “get your new sports book now” during the program “commercials.”

A half-million of these books are printed every two weeks and sold to dealers for 2¢ each (they cost the company 4¢ apiece). “About 100 booklets is the average each dealer buys at a time; \$2.00 every two weeks the average outlay per dealer,” says Belden.

The books feature tips by sports authorities, many of whom have guested on 76 Sports Club. They are displayed on racks in dealers’ windows. Typical titles: “Les Richter Presents Fine Points of Football Defense;” “Forrest Twogood Presents Fine Points of Basketball Offense.”

As Finnell sees it, “These are books youngsters will pick up—and fathers might well look into them when they see them lying around the house. Or, a boy might even ask his Dad to pick one up for him on his way home from the office, or while driving with him.”

**More tv, some radio:** Union Oil spent about \$350,000 last year for tv sponsorship of horseracing, harness racing and tennis tournaments.

In 1957 it bought 22-week full Columbia Tv Pacific Network coverage of the Santa Anita and Hollywood Park races. Also, Western Harness Racing (KNXT, Los Angeles only), two tennis tournaments and one local sports special. A similar schedule will be maintained in 1958, in addition to the 52-week 76 Sports Club.

In this tv activity, Union Oil uses its unique “improbable pump” commercial—derived from a theme originally set in newspaper advertising.

A Royal 76 gas pump is shown on a golfing green, a skeet shooting course, a tennis court, or a beach. Voice-over tells the viewers “Wherever you are, wherever you go, Royal 76 gasoline belongs in the picture.”

On radio, Union Oil sponsors weathercasts on 26 stations of the Inter-mountain Network and four stations of the Midnight Sun Network in Alaska. Radio also is used for special area broadcast promotions.

**The “Little Rascals” join “Jaxie”**

**on fast-moving Channel 12**



Yes, and to top it off the “Little Rascals” will follow one of Jacksonville’s greatest participation shows—Skipper Al’s Popeye Playhouse. It’s a combination that’s hard to beat. Monday through Friday from 5:45 to 6:15 P.M. a half-a-million youngsters in Jacksonville’s \$1½ billion market watch the “Little Rascals”—and they’ll see your sales message.



Represented by  
Peters, Griffin, Woodward, Inc.

**NBC-ABC**

“Jaxie” suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. “Colonel” for availabilities.



**WFGA-TV Channel 12**  
Jacksonville, Florida  
**FLORIDA’S COLORFUL STATION**





For outstanding Service to Wisconsin and Michigan Agriculture\*  
...The Land of Milk and ~~N~~<sup>M</sup>oney  
\*and named runner-up nationally by  
the American Farm Bureau Federation  
WBAY Channel 2 Green Bay, Wis.





**"POP PARADE"**  
6:15 to Midnite

... your best radio buy in  
Rochester, N. Y.



as impossible as trying  
to sell Portland without



Best cost-per-thousand buy plus  
coverage and audience—that's why  
KPTV, Channel 12 is your MUST  
BUY media to sell the vast Oregon  
and Southwest Washington market.

Oregon's FIRST Television Station  
Represented Nationally **Portland, Oregon**  
by the Katz Agency, Inc.

# Tv and radio NEWSMAKERS



**Ralph M. Cohn** has been elected president of Screen Gems, Inc. He has been head of the Columbia Pictures Tv subsidiary since it was founded. After 13 years in Hollywood as a motion picture producer, Cohn in 1947 returned to New York and set up Pioneer Telefilms, which, during the next two years, produced filmed commercials for tv. In 1949 the firm was moved under the aegis of Columbia Pictures and dubbed Screen Gems, with Cohn as general manager. Late in 1952, he was named vice president and general manager. Cohn was born into show business. His father was executive v.p. and co-founder of Columbia Pictures. After graduation from Cornell, and a stint as a producer, Cohn was named exec. prod. of Darmour Productions. After WW II, he teamed with Mary Pickford and Charles Rogers to form Triangle Productions.

**Watts Wacker**, director of media for D. P. Brother & Co. was named a vice president of the advertising agency with offices in Detroit, New York and Los Angeles. A member of the agency since 1953, Wacker has held the media director's position since February, 1957. Prior to this, he served as assistant director of media, manager of the time buying department and magazine space buyer. Wacker was graduated from Northwestern University in 1947, and his past experiences in media and advertising include cooperative advertising for Batten, Barton, Durstine & Osborn and media director of the Detroit office of Geyer Advertising. He holds a reserve officer's commission in the U.S. Navy and is an active member of the Detroit Adcraft Club.



**J. Robert Covington** has been promoted to vice president in charge of promotion and public relations for the Jefferson Standard Broadcasting Co. (WBT, WBTV, & WBTW). He was vice president and managing director of WBT, Charlotte. Covington, a graduate of Davidson College, served with the 8th Air Force in World War II as a Lt. Col. He joined the Jefferson Standard Broadcasting Co. in 1946 as promotion manager. In 1953, he was promoted to assistant vice president and was named vice president in charge of sales and promotion in 1954. Covington was elevated to vice president and managing director of WBT in 1956. In his new position, he will be in charge of research, promotion, public relations and merchandising for WBT, WBTV, Charlotte and WBTW (tv), Florence, S. C. He is on the Plans Committee, RAB.





# ask any Oklahoman

...about the fantastic hold WKY-TV's "3-D Danny" has on kids! He'll tell you how for five years Oklahoma's small fry have been tuning Channel 4 every day for rocketing interplanetary adventures with personable Danny Williams!

Proof? Danny was host to a huge throng of 75,000 kids and parents at Oklahoma City's annual Kids' Day promotion! Drawing power like this is reflected in a remarkable coverage and audience story. Ask your Katz man!

## WKY-TV

### OKLAHOMA CITY

NBC Channel 4

THE WKY TELEVISION SYSTEM, INC.

Pioneering  
Color TV



WKY OKLAHOMA CITY

WTVT TAMPA - ST. PETERSBURG

WSFA-TV MONTGOMERY

*Represented by the Katz Agency*





# SPONSOR SPEAKS

## Let's sell optimism

The keynote of SPONSOR's NAB Convention special, to be published 26 April in conjunction with the convention issue, will be "Let's Sell Optimism." With this important issue we will climax our appeal to the radio and television stations of America to get behind a realistic appraisal of the *positives* in the present day business picture so that the recession and depression talk can be countered by the brighter side.

That there is a brighter side is evident in practically every community. Since our "Let's Sell Optimism" campaign began, a considerable number of station managers have told SPONSOR of the constructive editorializing and announcements that they have passed along to their communities based on facts and figures gleaned through careful research. Besides earning the gratitude of countless listeners and viewers, they have rekindled an interest in keeping the wheels of industry moving.

Back in 1949, when a recession wave struck the nation, SPONSOR's first "Let's Sell Optimism" campaign proved the power of radio stations. State associations, local chambers of commerce, state legislatures and even governors got behind the drive and worked wonders. Today, with 3200 am stations and close to 600 tv stations on the air, the ability of the broadcast media to encourage and influence can be proved as never before. But not by mere statements. Check your own community, dig out the constructive facts, and present them forthrightly to your audience.

SPONSOR has received many examples of "Let's Sell Optimism" campaigns that have been carried on, or are being carried on, by stations throughout the country. And we will welcome yours. It is our intention to make these optimism campaign examples available in kit form not only to stations but to others in the field who may request them.



**THIS WE FIGHT FOR:** *A new attitude toward advertising and its relationship to sales. In this temporary recession period, many advertisers find that with sales down, ad budgets should be increased, not cut. Economizing on advertising is no way out of a sales slump.*

## 10-SECOND SPOTS

**Spring is sprung:** First robin is yet to be sighted, but here apparently is Madison Avenue's salute to the new season—a mustachioed gent in a tweed overcoat wearing navy blue Bermuda shorts. *He's not necessarily in advertising—might just have been passing through.*

**Cheers:** The Martiniman's dream copy line has just been reported: "Quick energy in every bar." It's the slogan used on wrappers for Hershey's Mr. Goodbar candy.

**Firm:** Overheard in New York's Grand Central station where two admen were looking over the Stutz Bearcat which *Saturday Evening Post* is offering in its circulation contest: "Well, there's one auto account that hasn't been up for grabs lately."

**Request:** WKZO-TV, Kalamazoo, received a fan letter addressed to their Sunday morning test pattern asking for a copy of the background music played behind the pattern. *"To heck with the picture—play that tune again!"*

**Look up!** "It is high time American men stopped staring at women's bodies and started appreciating their faces," said Joseph Kaliff, president of the Caricaturists Society in a report on a poll which picked, among others, tv guest star Abbe Lane for the "most alluring hair," Brigitte Bardot for her lips, tv talent agent Candy Jones Conover for her cheeks. "Our morbid preoccupation with female legs, derrieres and bosoms," continued Kaliff, "marks us as barbarians, fit only to live in caves." *Okay, take us to the cave.*

**Switch:** Then there was the tv producer who came home one night and told his wife he'd been slaving all day over a hot kiné.

**Color:** An interior decorator reported in the *N. Y. Times* that an agency painted the office doors of its president, treasurer, director and copy chief red, yellow, blue and white respectively for "immediate identification." *An interesting trend, but don't forget the door with a black border for the fellow responsible for buying that show with the slipping ratings.*





# a buck-and-a-quarter a thousand on KBTV buys the denver daytime market!

To get the lowest cost per thousand Denver homes with week-day minute spots, *buy KBTV!* According to the January Denver ARB, KBTV delivers the prosperous Denver and Rocky Mountain Region for just 68% of the cost of its closest competitor!

**MONDAY THRU' FRIDAY—11:00 a.m. to 6:00 p.m.**  
(Daytime when all three network stations are competing).

	SHARE OF SETS-IN-USE	AVERAGE WEEKLY COST TOTAL WEEKLY TV HOME IMPRESSIONS
<b>KBTV 9 (ABC)</b>	<b>37.1</b>	<b>\$ 1.25</b>
Station 7 (CBS)	36.3	\$ 1.84
Station 4 (NBC)	26.4	\$ 2.31
Station 2 (IND)	6.3	\$10.91

Call KBTV or your nearest P.G.W. Colonel for one-minute daytime availabilities on KBTV for the low, low price of a *buck-twenty-five per thousand!*\*



**John C. Mullins, President**

**Joe Herold, Station Mgr.**

Represented Nationally by Peters, Griffin, Woodward, Inc.

\*Figures compiled from Television Magazine TV set count, February, 1958 plus estimated set count, five community antenna systems and from American Research Bureau, Denver Survey, January, 1958.



**KFWB**

APR 08 12 00 00 DRL MS  
W S HEDGE 10-18  
N B C RM 510  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

**NOW THE NEW  
AND UNDISPUTED  
LOS ANGELES  
CHAMPION★**

\*No. 1 in Los Angeles  
according to C. E. Hooper  
Feb. March 1958  
total-rated time periods.  
  
Note: And Pulse coming  
up fast!

Represented by John Blair & Co.