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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

presenting...



the NEW KEY to the
KEY OMAHA MARKET

KETV

OMAHA'S KEY TELEVISION

NOW ON THE AIR, bringing
NEW PROGRAMS, NEW ENTERTAINMENT,
NEW AVAILABILITIES, to the KEY Omaha area.

CHANNEL 7

OMAHA WORLD HERALD STATION

Eugene S. Thomas, Gen. Mgr.



see your man

TELEVISION AND THE URGE TO MERGE

The growing trend toward agency mergers has been stimulated by the handling cost of television and providing associated services.

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Where 87% of all spot buys are made

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Can you predict your Nielsen from a Trendex?

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Let's define station merchandising

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Famous on the Georgia Scene



FIELDS OF COTTON present a breath-taking sight throughout Georgia's rich farm belt where other crops and livestock also add to the state's \$600-million farm income. Also famous on the Georgia scene is WAGA-TV, the state's leading television station. Top CBS-TV and local programming, tallest tower and maximum power make WAGA-TV your best television buy in the Southeast's No. 1 market.



STORER BROADCASTING COMPANY SALES OFFICES
NEW YORK 625 Madison Ave • CHICAGO 230 N. Michigan Ave • SAN FRANCISCO 111 Sutter St

if you buy.....



you should buy

in philadelphia

most radio advertisers do!

PHILADELPHIA'S GREAT STATION



REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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In Upcoming Issues

Complete—and final—fall tv schedule

This month's Tv Basics will have a complete rundown on new fall network schedules with client and agency listings, complete program costs

SPONSOR's sixth annual Negro Market Issue

28 September special supplement will include marketing men's appraisal of the Negro market, its size and potential. There'll be analyses of Negro station programming, sales and merchandising; case histories on local and national advertisers; market data on Negro population, income

STATE OF ARKANSAS
EXECUTIVE DEPARTMENT

BE IT KNOWN TO ALL
MEN PRESENT, THIS

CITATION
FOR DISTINGUISHED SERVICE

IS CONFERRED UPON

RADIO STATION KTBS

IN RECOGNITION FOR
CONSISTENT AND DISTINGUISHED
PUBLIC SERVICE TO THE STATE
OF ARKANSAS, AND ITS PEOPLE.

CONFERRED BY

W. H. Hall
W. H. HALL
SECRETARY OF STATE

Orval E. Faubus
ORVAL E. FAUBUS
GOVERNOR

STATE OF ARKANSAS

THIS 28th DAY OF JUNE 1957



Arnold Sykes, (left), Executive Assistant to Arkansas' Governor Faubus presents Citation to B. G. Robertson, General Manager of KTBS.



STATE OF ARKANSAS AGAIN MAKES AWARD TO KTBS!

In April 1954, Governor Francis Cherry awarded to KTBS the first "distinguished service" citation ever bestowed on any advertising medium by the Governor of Arkansas . . .

On June 28 of this year, another Arkansas Governor — Hon. Orval E. Faubus — gave KTBS the *second* award ever conferred for "Distinguished Public Service."

Backbone of KTBS's public service programming is the highly unusual weekly show, "Can You Use Me?" — a job-placement service produced in cooperation with the Employment Security Division of the State of Arkansas. Since its inception in 1953, job placements from this program have averaged a whopping 72%!

In 1956, KTBS also aired more than 500 hours of public service programming (not including news) — *plus* more than 13,000 public service announcements — more than \$187,000 in time costs alone!

Outstanding Public Service . . . 50-KW signal . . . and topnotch local and CBS programs all combine to make KTBS Arkansas' greatest advertising value.

KTBS

50,000 Watts
CBS Radio

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

Represented by The Henry I. Christal Co., Inc.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

OUR



PLACE IN SPACE



NATIONAL AWARDS *(current)*

OHIO STATE UNIVERSITY AWARD

First award in the national classification for a program directed to special interest groups



HEADLINERS AWARD

For consistently outstanding news reporting by a radio station



RADIO TELEVISION NEWS DIRECTORS ASSN. AWARD

For outstanding radio news operation

LOCAL AWARDS *(current)*

ILLINOIS ASSOCIATED PRESS AWARD

First place —Best local regularly scheduled news program

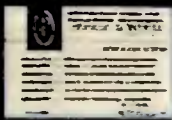
First place —Best local regularly scheduled farm show

First place —Best local regularly scheduled sports show

First place —Best local special events coverage

First place —Best general excellence of news presentation

Second place—Best documentary program



CHICAGO FEDERATED ADVERTISING CLUB AWARD

For local special features—Public service

For local programs—Audience participation

For local programs—Drama

• THE MOST HONORED • THE MOST SPONSORED

WBBM-RADIO

Est. 1922


Chicago's Showmanship Station


CBS RADIO in Chicago—represented by CBS Spot Sales



199,251 Bill Wagners...

In 1794, Gen. Anthony Wayne built a fort to fight the Miami Indians. No trace of it remains today, but its history lives on in the people that make up Fort Wayne, Indiana and the Fort Wayne television market . . . because people . . . not sites, make cities and markets . . . people like Bill Wagner, a skilled machinist in a factory manufacturing agricultural machinery.

Prosperous hard-working Bill and his family are typical of the 199,251 television families that are the Fort Wayne television market . . . families that look to WANE-TV  for their news and entertainment . . . families with buying incomes of over \$1,250,000,000.

Smart advertisers want to reach these 199,251 Wagner families. They do it over WANE-TV  the leading station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry.

Sources: 15 County Area ARB 2/57; TV Mag. 3/57 & 8/57; 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

NEWSMAKER of the week

The addition of two new principals to the 25-year-old Russel M. Seeds shop (hence to be called Keyes, Madden & Jones, Inc.) brings back to the agency fold Edward D. Madden, whose varied career in advertising includes experience in network television and the mysterious land of bartered time.

The newsmaker: Edward D. Madden, who will be president of the new Keyes, Madden & Jones agency, bows to no man in the depth and variety of advertising experience. Though he will operate as the marketing and research expert on the KM&J management team, his knowledge of television will influence key decisions. This is more significant than it sounds, for the central concept of the new agency's operations is that top management will play a direct and active role in client ad planning.

Madden's tv know-how brackets both spot and network. He was vice president in charge of tv operations and sales at NBC during video's transition into a national medium. Following this he became executive vice president and general manager of Motion Pictures for Television after which he went to International Latex as vice president. In the latter two jobs he was deeply involved in barter operations. At Latex he negotiated and managed the placement of what is still the biggest barter operation of them all: the exchange of Matty Fox' RKO feature package for time to spot Latex commercials, now running for about a year.



Edward D. Madden

Madden won't reveal what Latex is spending for the bartered time but he estimates that if he went out, cash in hand, to buy the time in the conventional manner, it would cost \$17.5 million annually. This is an interesting calculation in view of its preciseness and the fact that TvB estimates of Latex spending at the *one-time* rate add up to \$2.8 million for six months of 1957.

Latex considers the money well spent. Madden uses the word "enormous" in describing Latex' recent sales increases and says there is no doubt tv triggered the surge.

Though Latex is expanding its barter deals beyond the top 100 markets it is now in, Madden feels that, except for small operations, the big barter deal has seen its day. "You've got to have good product," he said. "What's left but Paramount's package?"

KM&J starts off 1 October with \$15 million in billings from the Seeds accounts (of which 40-45% go to radio-tv) plus another \$1.2 million expected to be announced shortly. One big problem Madden intends to tackle is seeing that tv commercials that are aired are tv commercials that sell, particularly important these days, he said, in view of thin profit margins and high tv costs. Madden will lean heavily on research to solve this problem.



LOUISVILLE IGA MOVES 20,000 PRODUCTS IN CISCO PROMOTION

H. RUNYAN & SONS, Louisville IGA distributors, pulled over 20,000 entries in THE CISCO KID's Nome-the-Pony-Contest—and each entry represented the sale of an IGA product! They reported:

"Our prestige has been roised considerably in all areas; our customers ore more IGA conscous. We ore definitely pleased with our sponsorship."

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN!
"THE CISCO KID"

Write,
Phone
or
Wire
Collect
Today



New York
Chicago
Cincinnati
Hollywood



Another facet of the fabulous WSM story...

Coverage

EVEN BIGGER THAN THIS

	As Published	Certified "Bonus"	% "Bonus"
Daytime Listener Homes "At least once a week"	469,720	56,480	12%
Nighttime Listener Homes "At least once a week"	831,640	240,350	28.9%

Nielsen Coverage Service,
NCS No. 2
A. C. Nielsen Company



There is a difference...it's WSM radio

50,000 WATTS, CLEAR CHANNEL. NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

SPONSOR-SCOPE

21 SEPTEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Spot tv may be due for a nice windfall from daytime advertisers. Here's the picture:

More and more drug and detergent manufacturers are billing their products as multi-purpose items. For example, a wax maker wants his shiner-upper to be known as a floor cleaner, too. This may be fine sales-wise, but on the tv networks it results in product conflicts. As a specific case in point:

General Foods' American LaFrance describes itself both as a bluing and as a detergent. The networks can fit it as a bluing, but the detergent angle would upset other advertisers.

So here's a budget of over \$500,000 kicking around because a housewife audience is mandatory, and yet the tv networks can't accommodate it under present circumstances.

Spot thus could find some nice pickings. Foods, too, are possible prospects. Several already go in for the swivel-jointed approach— notably the citrus people who infer that their products are good for colds.

The Chicago partner of a major rep company explained this week why spot tv billings out of the Windy City aren't so bouney as they once were. He cites these cases:

- Kellogg (Burnett), which could be counted on for about \$5 million a year in spot, is now totally ABC TV.
- Seven Up (JWT), good for at least \$1.5 million in spot, is sponsoring Zorro on the same network alternate weeks this season.

His cheerful postscript: Spot radio billings are as solid as ever.

The slowdown in spot tv nevertheless is more of a relative—rather than alarming—thing.

SPONSOR-SCOPE this week asked three reps, whose station lists represent a pretty good cross-section of the field, how their tv accumulative for the first eight months of 1957 compared with a year ago.

The increases averaged out to 9.2%.

For radio, the average was 31%.

A shaken Dancer-Fitzgerald-Sample timebuyer this week told of his encounter with so-called radio "fringe time."

He phoned a station, and . . .

TIMEBUYER: What's available in something around 9:30 a.m. across the board?

STATION: We're loaded to the brim in early morning, but I can give you a schedule around 5:30 a.m.

TIMEBUYER: It sounds much too early, but what's the price?

STATION: The same rate as at 9:30.

TIMEBUYER: Fantastic!

STATION: No, realistic. Our price is geared to the demand.

Bristol-Myers will be back in radio the first of the year with at least a \$500,000 budget.

(The drug-toiletries manufacturer was on NBC Radio's News Around the Clock for a while this year.)

The NARTB unveiled its plan for a county-by-county audit of tv station circulation at a regional meeting in Schenectady this week.

The basics of the plan (which was field tested in Paterson, N. J. and High Point, N. C.) are these:

- Measurement will be via telephone interviews.
- Any home that views a station 15 minutes or more in any day will be considered a unit of daily circulation.
- Any home that views a station 15 minutes or more continuously a week will be deemed a unit of weekly circulation.

The audit service will be supplied to stations on an annual basis, with the cost per station ranging between \$1,100 and \$25,000 (for an average of \$4,500 per station).

The plan will be presented to at least eight regional meetings.

Slenderella, which is reaching out into the products field, will be spending over \$4 million the next year—about 85% of it in air media.

The spot timetable will go something like this in terms of products and starting dates:

The salons: Immediately, five tv spots a week on 16 stations in 11 markets.

Slenderella Bread: Presently testing in Detroit, but gradually will go national—mostly tv spot, starting in October.

Slenderella Cook Book, Bras, and Girdles: Radio exclusively, starting in December.

Slenderella Non-Fattening Jelly: Spot tv, beginning in January.

The company meantime wants some network fare, too. The problem here, though, is waste coverage. It needs only 37 markets.

Tv football has become a highly saleable and merchandisable commodity because it's a good attraction for the entire family.

That's one of the big reasons why NBC TV has loaded itself with at least 18 football broadcasts this season.

For an insight into the audience composition of football, note this ARB breakdown for five representative games last year:

GAME	MEN	WOMEN	CHILDREN
Big Ten	52	28	20
TCU vs. Arkansas	55	29	16
Iowa vs. Minnesota	55	30	15
Mich. State vs. Minnesota	53	31	16
Army vs. Navy	53	31	16
AVERAGE	54	30	16

Stanley Pulver this week took up at Colgate where he had left off several months ago at Lever Bros: media supervision.

His post is in the toiletries division. Print as well as the broadcast media side are in his bailiwick.

NBC TV thinks that the past week's meeting with its affiliates advisory committee will bring rewarding results in one respect:

It will get better cooperation in clearing time for its Today and Tonight shows.

The network says that it has quite a number of prospects (including Schlitz and Pabst) in line for Tonight sponsorship, providing enough stations can be brought into the line-up.

The excuse affiliates have offered is previous feature film commitments.

Billings for Today have been running \$1.5 million behind the previous year's take of \$7.5 million.

The leader of the old network radio gang of a decade ago—P & G—was back in the fold again last week (with NBC).

And the implications of the event were greater than the order involved—40 thirty and six-second spot announcements per week, for

1) It was the first piece of P&G network radio business in almost two and a half years; and

2) With P & G back, all but one of the 15 leaders of 1948 again are on the network lists.

Here's a quick picture of what has taken place:

1948 RANK	ADVERTISER	CURRENTLY USING			
		ABC	CBS	MBS	NBC
1	Procter & Gamble				X
2	Sterling Drug		X		
3	General Mills		X		X
4	General Foods	X	X		X
5	Gillette		X		X
6	Miles Laboratories		X		
7	Campbell Soup*				
8	Lever Bros.		X		X
9	Liggett & Myers		X	X	X
10	American Home		X		X
11	Colgate		X		
12	R. J. Reynolds	X	X	X	X
13	Philip Morris		X		X
14	Swift		X		X
15	General Electric			X	X

*Campbell Soup finds it more expedient to use spot radio because it lends itself to the company's current regional needs in behalf of new brands.

What enticed P&G back into network radio?

This was the background:

- Not long ago Compton did a study which showed that a segment of the population was not being covered by other media for a particular P&G product. So it was suggested that this hole could be plugged up with radio (the product was Gleen).

- The next step was to determine how this best could be done. NBC Radio signaled it had the answer and got the nod.

Note this about recent network purchases: It wasn't numbers alone that clinched the deals. Numerically, Nielsen's Radio Index shows this slightly zig-zag pattern of homes using radio per average minute:

PERIOD	6 AM-6 PM MON-FRI.	6 PM-MID SUN-SAT.
Jan.-April 1957	6,363,000 homes (13.3%)	4,033,000 homes (8.5%)
Jan.-April 1956	6,667,000 " (14.2%)	4,381,000 " (9.3%)
July 1957	5,184,000 " (10.8%)	3,684,000 " (7.7%)
July 1956	5,664,000 " (12.0%)	3,997,000 " (8.5%)

So other ingredients figured in the situation—notably impact and coverage.

When agencies look at the daytime programming techniques of the three radio networks, they get these flash impressions:

ABC: Gives the housewife the sort of entertainment she likes as background for her chores and moments of relaxation.

CBS: Load 'em with soap operas and tickle 'em with middle-aged spoofers.

NBC: Balance the diet with drama for relaxation and music for work.

Another recognition of radio's resurgence: 115 BBDO account executives will have an opportunity to get the lowdown on what's happened to the medium at a luncheon being spread at the agency this Wednesday (25).

This type of hosting is without precedent in the business.

Network people invited to tell how radio can now be bought and used: **John Karol** and **Frank Nesbitt**, CBS; **Joe Culligan**, NBC; **Bob Eastman**, ABC; **Paul Roberts** and **Hank Poster**, MBS.

BBDO's radio-tv director **Herminio Traviesas** will preside. **Bill Hoffman**, the agency's radio coordinator, arranged the event.

Like radio, network daytime tv is on a bandwagon.

And like radio, it isn't the statistics alone that brought success. Set tune-in per average minute this year has gone up about 23%; but NBC TV this fall will have double the daytime billings it had last year.

The zip behind the rush comes from these additional factors:

- Rising nighttime tv costs.
- A tendency among the bigger advertisers to pull some of their dollars out of nighttime to reduce the risk created by stiffer audience competition among the three networks during prime hours.
- An inviting cost-per-1000-homes per-commercial-minute in daytime tv, with NBC TV averaging around \$1.65 and CBS TV \$1.85.

Where has NBC TV's new daytime prosperity been coming from? Here's a list of the sponsors the network has signed up the past six months:

ADVERTISER	EXPENDITURE
Procter & Gamble	\$6,000,000
Lever Bros.	3,000,000
Chesebrough-Ponds	2,200,000
Sterling Drug	1,800,000
Minnesota Mining	1,500,000
S.O.S.	1,500,000
General Foods	1,400,000
Mentholatum	1,000,000
Dwight & Church	600,000
Drackett	500,000
Dixie Cup	450,000
Lanolin Plus	450,000
Pharmaco	450,000
Lehn & Fink	450,000
Welch Grape Juice	400,000
Park & Tilford	300,000
Gossard	150,000
Star-Kist	150,000
TOTAL	\$22,400,000

Norelco electric shaver has arranged for this mixed package as a six-week pre-Christmas promotion:

- **\$64,000 Question:** 2 weeks major sponsorship and four weeks minor mention.
- **Walter Winchell Files:** 4 weeks major sponsorship and six weeks minor mention.

For other news coverage in this issue, see Newsmaker of the Week, page 7; Film-scope, page 53; Spot Buys, page 58; News and Idea Wrap-Up, page 64; Washington Week, page 87; SPONSOR Hears, page 90; and Tv and Radio Newsmakers, page 96.

**The Twin Cities find the range on good radio
and advertisers find the range on the Twin Cities
with first place WDGY**

WDGY's *cooking on all burners:*

Hooper: WDGY is first with 31.1% of the daytime audience (7 a.m.-6 p.m. average), Monday-Saturday, July-August.

Trender: WDGY has 29.9% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Pulse: WDGY has 189 first place quarter hours against 128 for the next station.

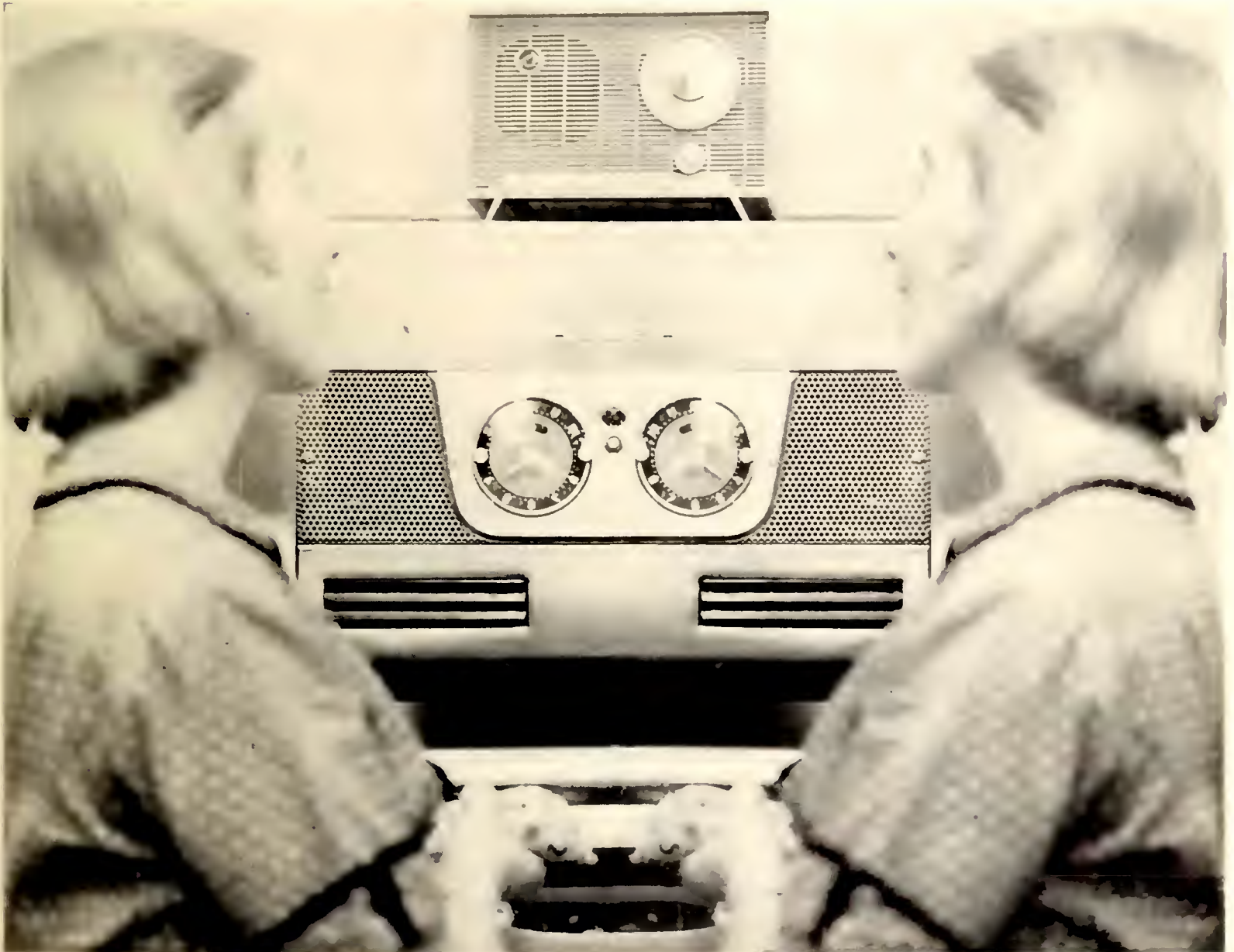
Advertisers are capitalizing merrily on this big change in Twin Cities radio listening.

Want to do some capitalizing? See John Blair
... or WDGY General Manager Jack Thayer.

WDGY

50,000 watts

Minneapolis-St. Paul



**STORZ
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*

WHB *Kansas City*

WQAM *Miami*

REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*

REPRESENTED BY ADAM YOUNG INC.

Mark this market

on your list...

CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—*one-third* of Alabama's population and retail sales!

You reach this big and growing market *only* through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list...and *buy* it with WSFA-TV!

*WSFA-TV's 35 Alabama counties **

Population.....	1,093,000
Retail Sales.....	\$ 741,637,000
Food Store Sales.....	\$ 184,927,000
Drug Store Sales.....	\$ 21,859,000
Effective Buying Income.....	\$1,062,690,000

** Does not include 3 Georgia and 3 Florida bonus counties*

Source: Sales Management Survey of Buying Power
May 1957.



Represented by the Katz Agency

MAJOR MARKET LIST

- | | |
|-------------------------------------|------------------------|
| New York - New Jersey - Connecticut | New York City |
| Central and Northern Texas | Dallas - Forth Worth |
| Southern California | Los Angeles |
| Oklahoma | Oklahoma City |
| CENTRAL AND SOUTHERN ALABAMA | MONTGOMERY |
| Central - West Coast Florida | Tampa - St. Petersburg |
| Ohio - Indiana - Kentucky | Cincinnati |
| Illinois - Wisconsin - Indiana | Chicago |
| Pennsylvania - New Jersey | Philadelphia |

ALABAMA

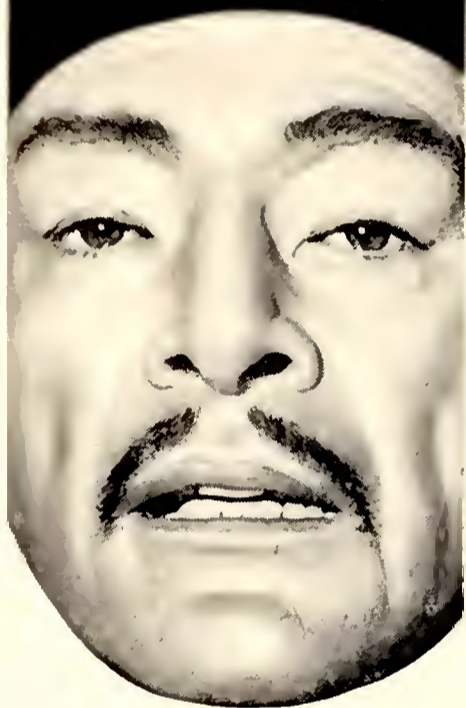
WSFA-TV



MONTGOMERY
Channel **12** **NBC/ABC**

The **WKY** Television System, Inc.
WKY-TV and **WKY** Oklahoma City
WTVT Tampa - St. Petersburg

NEW
**CHARLIE
 CHAN
 SELLS!**



78 markets snapped up in first six weeks! Coca-Cola in Atlanta! NBC O-&O in Los Angeles! Dixie Beer! Bowman Biscuit! Prescription 1500 in 10 markets! J. Carrol Naish, the NEW Charlie Chan, "the best ever to do the role." See it today, and you'll have to agree the new CHARLIE CHAN sells!



Hurry! Markets are being reserved today! Wire or phone for private screening!

Television Programs of America, Inc.
 488 Madison Ave., N. Y. 22 • PLaza 5-2100

Timebuyers at work

Bill Bushway, MacManus, John & Adams, Bloomfield Hills, Mich., reports that the agency recently bought a short-term saturation schedule for the Saran Wrap division of the Dow Chemical Co. and decided to measure its effectiveness. "With the cooperation of the stations and their reps. we were able to conduct an interview survey at chain stores," Bill says. "Over 2,000 returns were received from 39 marketing areas. The survey showed the powerful impact of television even with a short-term schedule. Over 50% of the persons interviewed were aware of the new Saran Wrap package and approximately 15% actually purchased this new package during the campaign. Television created substantial public recognition as well as demand for the product.



Both the client and the agency were satisfied with the results." Bill is also timebuyer for the Agricultural Division of Dow. He'd like stations and reps to provide more facts on concentrated farming areas—accurate county figures and specific farm population data. "The only statistics now available are from the 1954 Agricultural Census and these are outdated and inadequate for present buying."

Ed Tashjian, Emil Mogul Co., New York, timebuyer for Tintex Dyes and Esquire Shoe Polish, wonders how many timebuyers can answer these questions affirmatively. "How many times have you visited markets, stations, retail and wholesale outlets even on a vacation trip?" Ed asks. "Have you heard and viewed the gamut of the



radio and television programming on stations in your own market? Do you study the complexity of a market and endeavor to discern its basic character and personality? Have you used, or at least familiarized yourself with, the products and services you represent? Have you tried to visualize the amount of money you spend though not a penny of it passes through your hands? Have you placed schedules without the exclusive use of

ratings and slide-rule computations? Have you attended and participated in meetings with clients and account men? Have you read the fine print on a standard AAAA contract form?" Ed feels that the answers to questions like these are a measure of a buyer's effectiveness and of his imagination as well. "Buyers, too," he says, "must use 'depth' to complete their evaluation of stations and markets."



Light John G. Stilli, Sales Mgr.; Russell W. McCorkle, Auditor; Raymond W. Rodgers, Chief Engineer; Peter Thornton, Publicity Dir.; Harold Lund, V.P. Pittsburgh; Jerome R. (Ted) Reeves, Gen'l Mgr.; David M. Lewis, Promotion Dir.; Calvin James, Program Mgr.

8 Who Sell Detergents, Milk, Brotherhood

"Our Symphony, with a deficit of \$325,000, may have to close. How can we sell the public on the need for immediate help?"

"This detergent is new to your market. What's the best way to produce it and get dealers to stock it right away?"

"We have a limited budget. We want to reach housewives . . . How can we show results in a week?"


"How can we effectively sell beer? Milk? Toys? Swimming Pools? Capitalization? Mattresses? Brotherhood?"

These 8 men—along with their experienced staffs—face prob-

lems like these every day. Their knowledge and understanding of America's 8th market with its 1 1/4 million TV homes, and their 100 years of broadcasting experience, all help in solving such problems.

They have an occasional strike-out—but the batting average is pretty high. You can see the results in ratings, in sales success stories—in the high regard the community has for Channel 2—the Pittsburgh Area's No. 1 Station.

What's *your* problem?

CHANNEL 2 IS NO. 1 IN PITTSBURGH
KDKA 2 TV 



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO—BOSTON, WBZ+WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, W000
 CHICAGO, WIND • PORTLAND, KEX TELEVISION—BOSTON, WBZ-TV • BALTIMORE, WJZ-TV
 PITTSBURGH, KDKA-TV • CLEVELAND, KYW-TV • SAN FRANCISCO, KPX

WIND REPRESENTED BY AM RADIO SALES • WJZ-TV REPRESENTED BY BLAIR-TV • KPX REPRESENTED BY THE PATZ AGENCY, INC.
 ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

HIGH VALUE MARKET



WRBL
AM FM
TV
Columbus, Ga.

OFFERING OUTSTANDING VALUES IN



The great Columbus, Georgia Metropolitan Area with its ideal test cross-section of Fort Benning, Ga.—the largest Training Center in the U.S.



TV COVERAGE

A total of 53 Georgia and Alabama counties completely dominated in Pulse Survey May 1957. Top 50 once week shows. Leadership in 449 of 451 quarter hours!

RADIO PENETRATION

WRBL radio leads in homes delivered, by 55%—day or night monthly WRBL—over 54,420. Station B—34,940. Best buy day or night, weekly or daily is WRBL (NCS No. 21).



COMMUNITY PREFERENCE

Community confidence and sales results are proven by a continuously growing family of local advertisers. Your Hollingbery man has proof of local preference for WRBL.

WRBL

AM - FM - TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Sponsor backstage

Jack Paar vs. feature film

Last December at the bright, new and almost incredibly lush Americana Hotel in Miami Beach, when General David Sarnoff gave his son, Bobby to the NBC affiliates as their new president, Bobby (among other items) sounded the battle cry on a war yet to come. Well, it has come. It is the struggle of live network television against feature films. And though Bobby could not have known about the specific situation last December, an historic engagement in the war, involving NBC, is now joined.



The networks, said Bobby in Miami Beach, must not permit television to become a neighborhood movie theatre, featuring old Hollywood films. The affiliates, suggested the new NBC prexy, owe it to themselves, and to the medium to keep television predominantly live. Now—after laying one of the gaudiest eggs in late night tv history, with a *Tonight* show featuring "America After Dark"—NBC has come up with a real live late-night smash hit in the new *Tonight*, starring Jack Paar. As pathetic as the Paar predecessor show was, just so charming, relaxed, entertaining and appealing is the new Paar *Tonight*. Such eminent and tough critics as Jack O'Brian (Journal-American), Ed Sullivan (News), Ben Gross (News), Dick Kleiner (NEA), Janet Kern (Chicago American), John Fink (Chi Tribune), and all of the trade press, plus *Time*, et al have raved over the King of Comedy and his various regulars and near-regulars like Dodie Goodman, Hans Conreid, Hugh Downs, Petty Johnson, etc. Yes, the show is definitely the surprise smash of the season. But it's very existence is threatened by a simple economic fact.

Film investment demands time

Too many of the NBC TV affiliates in too many key markets have such staggering investments in Hollywood feature film libraries that they insist they cannot carry the Jack Paar *Tonight* show. They must, they insist, recoup their heavy feature film investments, and one of the prime periods during which they may do so is the 11.15 p.m. to 1 a.m. time occupied by the Paar troupe. It's reported that 10 of the 56 basic markets are not carrying the show. These now include such areas as Cleveland, Houston, Boston, Indianapolis, Miami, Pittsburgh and Schenectady. And it's reported that in the next few weeks, still other key markets, readying new feature film series, will be dropping *Tonight*. KRON-TV, the San Francisco outlet is said to be included in this group.

Yes, the battle is joined, and NBC TV is bringing all guns to bear, and most intelligently. One of the biggest guns, fortunately for the web, is the personable Mr. Paar, himself. It appears that not only is Paar one of the smoothest, most ingratiating stars on the current television scene, but also one of the most intelligent and realistic of video's salesmen and business men. Thus—last Wednesday evening Teddy Bergman of McCann-Erickson and I went to the NBC-TV

THE BIG DRAW IS ON WRC- TV



GENE AUTRY TO CHAMPION YOUR PRODUCT! ROY ROGERS TO TRIGGER YOUR SALES!
Now, WRC-TV's newly acquired library of full-hour Roy Rogers and Gene
Autry feature films will bring new appeal to the choice family viewing
time between 5:30 and 6:30 pm in the nation's Capital. Each Monday
through Friday, these hour-long, complete western dramas will delight
and excite Washington small fry...and keep their parents watching
and humming the songs these stars made famous the world over.



There's every kind of appeal—from singing to gun-slinging—in these
all-time western favorites. Pack your product on the saddle of Roy
Rogers and Gene Autry... for the biggest, fastest draw in Washington!

Call in your NBC Spot Sales representative for details of participation.

■ **WRC-TV • 4** WASHINGTON, D. C., SOLD BY  **SPOT SALES**

114% MORE audience
than Station B ALL DAY!*



Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1



MORE listeners than all other
stations heard in
Lansing combined

*Mar. thru Apr.
average C. E. Hooper, Inc.



Represented Nationally
by
Venard, Rintoul &
McConnell, Inc.



closed circuit full hour color show, previewing its new fall line-up for the affiliates, agency people and press. The key emcee, replacing Steve Allen, turned out to be Jack Paar. And he did the same excellent job of low-pressure, soft and subtle selling that he does nightly on the *Tonight* show. He talked directly to the affiliates, and it's to be hoped he won a few friends and converts.

Today (as this is written) NBC starts a three day meeting with its tv and radio affiliates. Tomorrow (Thursday) at the banquet, Jack Paar and key members of the *Tonight* show will supply the entertainment. It can be written before the fact that Paar and his people will entertain the affiliates. Again, however, it is to be hoped that he will be able to persuade them to stay with and/or pick up the show, and to work out their feature film problems in some other manner.

Offer show to non-affiliates?

I'm very certain that NBC TV brass in programing, sales, station relations, and every other department are readying every conceivable form of ammunition for this early battle with the feature film foe. It seems to me that the web has some very strong ammunition. To begin with I have the feeling that in markets where the Paar *Tonight* show bucks feature film opposition on competitive stations, over a period of time, the Paar ratings will top the old movie ratings. Should the NBC research boys be able to come up with facts of that nature it would surely help.

I'm fascinated with the purely speculative notion that some way may be found to permit a non-NBC affiliated station to carry the *Tonight* show, in key markets, where the NBC affiliate has turned it down. In other words, on a specific show and situation of this kind, is there anything very wrong in the idea of the NBC affiliate having a first refusal on the show—and in the event the affiliate exercises the refusal, permitting the show to be carried by another station.

I believe that the Paar show has one feature, which may turn out to be vitally important to its advertisers, and which most feature film programs will lack. That is the show's star, himself. I believe that Jack Paar will turn out to be not only one of the outstanding stars in the medium, but that as a salesman, as a representative of the sponsor or sponsors of the show, he will be just about ideal. I think his warmth and sincerity will be just as effective in selling merchandise, as it is in selling himself and the other members of the cast of the show. I hope live network television wins this particular engagement in the war against feature films. There will be other battles between live network and feature films, and it won't be too bad, if the feature film side wins some of them. But this one, this *Tonight* battle, is important to tv as a whole. I hope the affiliates will find some way to carry the show.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in SPONSOR Backstage? Both Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 E. 49th, New York 17, New York.



It happens every night!

Seven days a week, Warner Bros. features top those of major film companies on competing stations in Huntington, W. Va. There, nearly two-thirds of all sets in use are tuned to WSAZ-TV from 10:30 to sign-off (June ARB). Actual share of audience for Warner Bros. features is a whopping 64.2%—more than double the 24.9% for features on Station "B" and more than five times greater than the 10.9% for those on Station "C". No surprise, this... for

Warner Bros. features have a habit of dominating the picture in markets all across the country.

To see how quickly they win the greatest share of audience in your area, write or phone:

c.c.p. inc.

Distributors for Associated Artists
546 Madison Ave. M'urray Hill 6-2323
76 E. Wacker Dr., DEarborn 2-9030
1611 Bryan St., R'iverside 7-8863
9110 Sunset Blvd., C'Res'ter 6-5856

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

Famous on the local scene..

It was the leadership and inspiration of George Washington that changed Mount Vernon from a quiet country home into the country's number one shrine.

And it is the leadership in community activities that has given national prominence to the Storer stations.

A Storer station is a *local* station.



yet known throughout the nation.



STORER BROADCASTING COMPANY



WSPD-TV
Toledo, Ohio

WSPD
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJW
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WJBK
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WVUE
Wilmington, Del.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

(SORT OF A SUCCESS STORY)

KTTV has a new real estate show. It's called "Open House." Builders and developers buy time and sell houses.

Terrific idea . . .

One problem, though. We can't keep a sponsor on the show.

It sells them out of houses too fast.

It's really our fault. Some ambulance chaser in the sales department had the bright idea of an escape clause for any sponsor selling all his houses within four weeks. So, we're losing sponsors right and left.

We don't like to bother you with our problems, but we would suggest as follows:

If you've a product — not just houses, but any product that's in normally long supply — something you won't run out of in four weeks or so — put it on KTTV.

Your Blair-TV man has the necessary contracts with the 4-week escape clause carefully inked out . . .

KTTV

Los Angeles Times-MGM

Television

Represented nationally by **BLAIR-TV**



49th and
Madison

Tv merchandising

Please be assured that Proctor Electric Company is most appreciative for your recent article on our successful tv merchandising.

SPONSOR did a splendid job assembling facts and transposing them into interesting reading. The article is being distributed throughout our organization and to our customers.

William Y. E. Rambo
advertising manager
Proctor Electric, Phila.

The barter menace

This letter is to express rueful admiration for the excellent work by your staff in the story "The Barter Menace" in your August 10 issue.

I say "rueful" because we represent several clients who would much prefer not to have the story in print. And my admiration derives from the fact that the story is a wonderful example of reporting in depth, taking not only surface phenomena but probing behind into causes and motivations, and interpreting phenomena not only in the light of their history but in terms of their probable future.

With all, it was beautifully written and presented.

*Name withheld at
request of writer.*

Macy's branch signs 52-week radio

As you know, Macy's has stores spread across the country, under different names.

In Atlanta, the Macy's is called Davison-Paxon's. It is Atlanta's second-largest department store (next to 66-million dollar annual gross Rich's).

Davison-Paxon has just signed a firm 52-week contract to use our radio station, to promote the store.

Since Davison's is a division of "The World's Largest Store," we think that this sale is newsworthy to the radio industry. We hope that you do, too.

George R. Oliviere
executive director
WGST, Atlanta

Television case history

During his visit to Australia, Bob Salk of Screen Gems mentioned to me that

an article was published in SPONSOR some 6 to 10 months ago which would be of great interest to us here in Australia.

The article referred to case histories of B and M Beans and if you can advise of the date this article appeared, we could have it checked through our own library of Sponsor publications.

Any other material or reference in this regard will certainly be most appreciated by us here in Australia in regard to television.

Harry Woolf,
Managing Director,
Goldberg Advertising,
Sydney

• SPONSOR continues to get inquiries regarding this series which followed week-by-week results of a tv test campaign.

Tv Radio Basics reprints

Again I would like to express my appreciation for Part 2 of SPONSOR's 11th annual TV Radio Basics, as published July 27, 1957.

I have been affiliated with the broadcasting industry for many years and I believe, as a sales aid, the information contained in your publication is the finest available. I would like to congratulate you and your staff on the service you render to the broadcasting industry.

During the past year I distributed more than 150 copies of Radio Basics, and would like to again distribute these to clients and agencies in our area.

Gaines Allen, sales manager,
WEZB,
Birmingham, Ala.

• Reprints of Radio Basics are available. The price is 35c per reprint with quantity price information on request. Film Basics and Tv Basics are also available in reprint form. Address requests to: SPONSOR Services, Inc., 40 E. 49th St., New York 17, N.Y.

News gets around

I want to express my thanks for the write-ups in the 27 July issue (TV and Radio Newsmakers) . . . I have heard from many people that they saw the article, but I knew long before that of the continued and growing success of SPONSOR.

SPONSOR continues to be outstandingly good and, if possible, seems to improve all the time. I am sure the industry is most appreciative of the outstanding job that you are doing and you know that I wish you every continued success.

Jerry Glynn,
Midwestern manager,
AM Radio Sales, Chicago, Mich.



BEST IN THE FIELD

The "joy" in our own "mudville" knows
no bounds—performance and
showmanship have clinched us a
pennant in the ratings league! We've
got the No. 1 spot morning, noon and
all-night—so we suggest you offer
South Texans the products they prefer
on the station they have favored for years!
See your H-R representative or
Clarke Brown man.

860 kc 5000 watts

KONO

SAN ANTONIO

Radio



AMOS

Thirty years together as one of America's best-loved comedy teams, AMOS 'N' ANDY are bigger and better than ever in their fun-packed syndicated series. Stripped across the board, the 78 half-hours are attracting large *daytime* audiences in such major markets as New York, Philadelphia, Springfield (Mass.), Washington, D.C. and Providence. And in Baltimore, the show is consistently the top-rated multi-weekly show on the air. AMOS 'N' ANDY rate high with *nighttime* viewers, too, in a wide variety of markets: Detroit (17.2), Jackson, Miss. (34.8), Joplin, Mo. (30.0) and Mobile (25.7). Naturally AMOS 'N' ANDY are advertisers' favorites as well... Food Fair (now in its third year of continuous sponsorship), National Home Furnishers, Brown & Haley Candy, Fidelity Federal & Security Life (insurance) and Kroger Food Stores, to mention a few. For hats-off results in your area, buy...

AMOS 'N' ANDY

 **CBS TELEVISION FILM SALES, INC.**

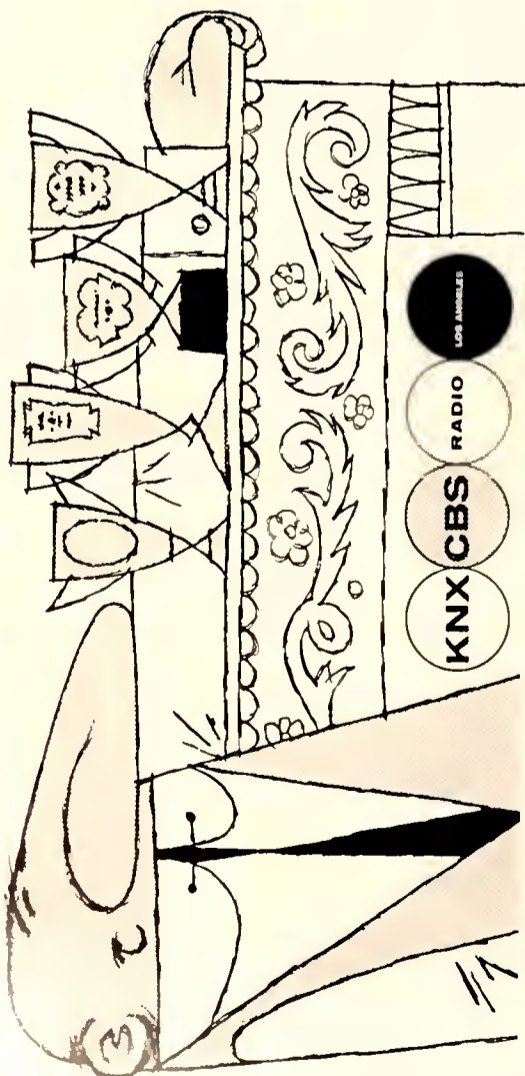
Offices in New York, Los Angeles, Detroit, Boston, San Francisco, Chicago, St. Louis, Dallas, Atlanta. In Canada: S.W. Caldwell, Ltd.

Syndicated by *Teletel* and *APF*

Women's week

New honor, newly arrived! This time a California State Fair Gold Medal Award to KNX for its documentary "Exile's Return." With pardonable immodesty, we note that KNX was the only radio program to receive an award this year. KNX-CBS is alive to its responsibilities to its community. That's another reason why the radio station that is #1 in Southern California is 50,000 watt
KNX • LOS ANGELES

Make room on the mantlepiece . . .



REPRESENTED BY CBS RADIO SPOT SALES

How to value your nest egg: That's a problem which faces the wives of top agency management executives once their husbands approach retirement age. It's become proverbial over the years that many admen live right up to their incomes; meanwhile, their wives are sometimes lulled into a sense of false security because of the stock options top executives at agencies usually own today.

"Many wives don't realize that agency stock is not on a par with industry stock," says agency consultant Bob Durham. "The wife of a president of a \$5 million to \$10 million agency figures her husband is worth some \$200,000 to \$300,000 in stock, but when it comes to liquidating, that's a different story. Agency assets, unlike those of industry, are highly ethereal. A good agency name is worth only as much as the accounts in the shop and the talent on the payroll."

Financial men give this advice:

1. Maintain a cash reserve (or industrial stocks rapidly convertible into cash) that can carry the family for six months if the man is under 45; for a year, if he's over that age.
2. Continuously increase life insurance coverage despite rising premiums as age increases. It becomes harder to cut your standard of living as you gain prominence in an industry.
3. Don't rely on agency stock options as your only investment. Any banker knows you must hedge a bet.

Lady food executive: The "conservative South" has shown the effects of the trend toward more women executives in major industry with the appointment of Heloise Parker Broeg as director of the newly former Consumer Service Department of the Coastal Foods Co., Cambridge, Maryland.

As "Mother Parker" of WEEI Food Fair, Heloise Broeg has broadcast a daily women's show over WEEI, Boston, for the past 16 years. She also had one of the first "cooking" shows on WCBS-TV when television became commercial.

In her new position, Heloise will help acquaint consumers with various lines of Coastal Foods Co. products through all media.

What's a "typical client?" In a current survey, the American Management Association describes the "typical" company president this way:

"... an energetic man who works 10 or 15 hours beyond his company's normal work week, spends six or seven weeks a year traveling on business, and has a hard time finding enough hours for his wife and two or three children, golf, reading and community service. He is about 50 years old, earns an average of \$68,000 a year, owns his own home and two or more cars."

AMA produced this picture by surveying 335 member company presidents, heading firms with sales ranging from \$1 million to several billion dollars a year; average sales were \$65 million in 1955. Their incomes varied between \$13,500 to over \$400,000 a year, generally in proportion to company sales. Geographically, the survey covered cities in and small towns in six countries and 40 U. S. states.

Pittsburgh's *NEWEST* Look!

WIIG CHANNEL 11

Now On the Air

316,000 watts ERP

serving

1,237,000 TV Homes

in the nation's

EIGHTH MARKET

with effective buying income of

\$8,731,815,000



REPRESENTED NATIONALLY BY

BLAIR TV

BASIC

NBC

AFFILIATE

ACID TEST!

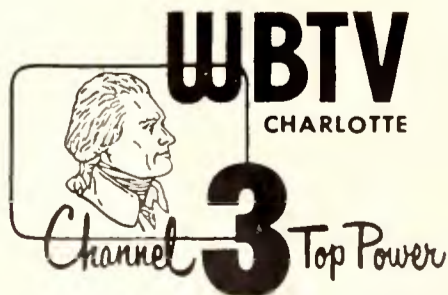
WBTV's proven sales power finds its firm foundation in audience domination. The remarkable extent of that domination has just been measured.

In ARB's brand new *total area* report of television viewing in the 80 counties served by both Charlotte stations *

- **WBTV WINS 442 OUT OF 465 QUARTER-HOURS SURVEYED**
- **WBTV'S AVERAGE SHARE OF AUDIENCE FOR THE ENTIRE PERIOD IS 79.3%**
- **THE TOP 53 MOST POPULAR SHOWS ARE ON WBTV**

WBTV's dominance is durable. Ask your WBTV or CBS-TV Spot Salesman to show you the complete ARB Total Area Report.

**The Charlotte Total Coverage Area
ARB—June 25—July 1, 1957*



JEFFERSON STANDARD BROADCASTING COMPANY

- HARRINGTON-RICHARDS ▶ MORGAN
- DON KEMPER ▶ GOODKIND, J & M
- IRWIN VLADIMIR ▶ GOTHAM
- FULLER, SMITH & ROSS ▶ ROBERT ORR
- DONAHUE & COE ▶ GROSSMAN AGENCY
- CUNNINGHAM & WALSH ▶ BRISACHER, WHEELER
- ERWIN, WASEY ▶ RUTHRAUFF & RYAN

IS TV BEHIND THE URGE TO MERGE?

High cost of agency tv departments coupled with tv demands for marketing and research will stimulate more link-ups among medium-sized and small agencies before end of tv spring season

If this year doesn't go down as the highpoint for agency mergers, then next year should. Literally dozens of mergers are now being considered by agencies around the nation. Some will take months to consummate (even years). Others will die after the first meetings.

But the merger fever is in the air and television is a major factor if not *the* factor.

Television however, is unlikely to be tagged openly as the reason for a merger after the fact. Traditionally agencies prefer to talk over-all

strategy instead of pinning themselves to any one medium no matter how dominant.

So far this year mergers have ranged from the link-up of operations billing well under \$5 million jointly to the recent giant marriage combining R&R and Erwin, Wasey at a reputed \$73 to \$80 million total.

Almost every week now brings another direct solicitation for a merger to some agency's top management—if not as the solution to a current problem then as a possibility for further growth

Many of the current agency mergers provide new regional offices for large agencies.

The result: Spot buying can be localized

and strength for their operation.

Sometimes the requirements of the tv era have been apparent on the surface: other times they're submerged. But here's why many top agency executives consider tv a stimulus for many recent mergers and for mergers predicted for the next few years:

1. Television dictates bigness. It tends to favor both the large-budget advertiser and the large agency because of the size of initial tv investments and the enormous cost to the agency of handling tv billing.

It's becoming harder for a moderate-size agency to staff a complete tv department. Above all, the smaller agency has difficulty attracting the caliber of

man to head up its tv operation who can handle top-level programing negotiations.

2. More than with other media, agency bigness tends to give a bargaining leverage in network negotiations. The agency with control of a "top 10" show will get a warmer reception from networks than an agency without such an ace up its sleeve.

Then, too, control of a lot of network business will help an agency amortize the cost of high-salaried talent in its tv department. The tv head of a \$50 million agency is likely to be as competent and well-paid as the tv v.p. of a \$150 million agency; but he's

costing the smaller agency a larger percentage of billings and profits.

3. Spot tv is a medium demanding local care and servicing. The amounts of advertiser dollars pouring into stations on a spot basis are so sizable that the agency cannot gamble. There's need for detailed market and audience knowledge and close contact between buyer and station management for top scheduling and good merchandising follow-through.

This has been a factor in stimulating the opening of more regional agency offices. Says Robert Durham, a "merger doctor" who has had such top-level positions as head of K&E's new business department:

"A national tv account naturally wants New York and Los Angeles representation. You can't buy network tv sitting in Milwaukee. But, if you're a national agency, you need regional shops for carrying through effective spot tv campaigns."

There are several examples of recent mergers where the matter of a regional office was a prime consideration. As Jack Cunningham, president of Cunningham & Walsh, puts it (referring to the agency's December 1956 merger with Brisacher, Wheeler & Staff, San Francisco):

"The consolidation was the result of an entirely new plan of agency operation designed to meet the changing demands that advertisers are placing on agencies. Advertisers are requiring from agencies a country-wide knowledge of local and regional marketing and cross-country ability to provide the client with all important agency services."

4. Tv clients' demands for more and more collateral services are raising agency cost of operation to the straining point, particularly for the smaller shop. John Orr Young, retired co-founder of Y&R, who is a prominent merger consultant, sees this trend as a predominant merger cause.

"The high cost of non-creative functions," he told SPONSOR, "is putting the squeeze on smaller agencies. But to compete in handling national accounts they must provide marketing and research and merchandising. Obviously if the small agency can get bigger, a smaller percentage of its dollars will go into both collateral services and non-creative departments."

The so-called non-creative departments that have had to increase in size

HOW TV ENCOURAGES MERGERS

Tv accounts require many high-salaried tv specialists within the agency. A top agency tv head may earn more than the principals in a moderate-size shop, causing difficulty for smaller agency to staff adequately for tv clients. Also, smaller agencies have difficulty in attracting the caliber department head to do network negotiating.

Big tv billings tend to give agencies a bargaining leverage both in network and programing negotiations. Hence, the more top network shows an agency has, the better it can attract and represent other tv accounts in network buys. Besides, it's network billing that tends to amortize cost of operating expensive tv departments.

Spot tv requires extensive local servicing. Many agencies find that they should have men in key areas, rather than buying out of one city alone. This need for regional offices to arrange good schedules and merchandising follow-through with better station contact is prompting mergers of big agencies with small local shops.

Tv clients make more demands for such collateral services as marketing, merchandising and research, but the small operation finds these too costly to maintain on staff. The smaller the agency, the bigger the percentage of billing that goes into services. Tv has increased cost of non-creative departments like accounting as well.

Big national budgets and tougher sales climate has pushed agencies into developing stronger tie-in with client sales force, distributors and local dealers. To maintain this contact on day-to-day basis, many big agencies have opened new regional offices. Setting up offices can be more costly, time-consuming than mergers.

and costliness because of television include accounting and billing. Certainly, spot tv is a complicated and costly medium for an agency to handle from this point of view. Add to this accounting and billing problem the inevitable task of policing SAG re-use payments for talent in commercials and it becomes obvious that tv has increased an agency's overhead appreciably.

5. **Today's competitive markets require more in-depth servicing** from an agency both in terms of contact with the client's national advertising management and in direct contact with the client's sales force, trade, local and regional distributors.

Since this contact needs to be continuous to be effective, few agencies are willing to do it simply by sending men out from New York. Instead, more and more of the large agencies are maintaining regional offices in key cities.

The setting up of such a regional office is a time-consuming and very expensive proposition. Instead of doing this, many an agency has merged with an agency in the city where it wanted representation. By the same token, the small local agency in that city gains all the advantages of being able to offer services only a large shop can offer, as well as good New York representation for buying national radio.

There are factors beyond the influence of tv and cost of collateral services that have been behind mergers—the tax structure for one.

"Agencies billing between \$5 million and \$20 million all over the country often have this problem," says Robert Durham. "The one or two men who built the agency worry about retirement. Their wives think they're worth several hundred thousand dollars, but it's paper stock in the agency. One of the ways to liquidate this stock is through a merger in which the agency's stock is acquired for cash."

Another reason for mergers is the rising cost of agency growth. Even if an agency gets a \$5 million account, it will take a year before this client becomes profitable to the agency. In the meantime the agency has to staff up with new and high-salaried personnel, most of whom insist upon stock options these days.

If an agency merges with a \$5 million agency, on the other hand, then it acquires the personnel and talent to handle the billing without having to go out and try to attract it at a higher rate. Since it's becoming increasingly difficult and expensive to hire top people, mergers are often an answer to this combined growth and personnel problem. At the same time, the merger frequently makes it possible to cut



Merger doctors:

Prominent agency management consultants like John Orr Young (l.), co-founder of Y&R, and Robert Durham, former K&E new business department head help engineer mergers on top agency level by working behind the scenes. "Tv and costly additional services are prime causes for mergers."

down on top-salary management duplications.

R&R's Bob Watson, chairman of the board of the newly merged Erwin, Wasey, Ruthrauff & Ryan operation, and Dave Williams, president of the new shop, both stress that the combination of "more client services in depth and a broader fund of creative talent" was the big reason for their merger.

"We feel we will serve our clients better because we now have more facilities and a wider range of people avail-

(Please turn to page 92)

Biggest agency marriage brought together R&R and Erwin, Wasey this month, Bob Watson (l.) as board chrm., Dave Williams, president



WHERE SPOT BUYS ARE MADE

From North, South, East and West come the spot tv and radio dollars that make up this year's \$600 million pot. The biggest pot ever, the same players will likely ante up in the same proportion as they did in 1948

SRA analysis of 1956 spot sources

Radio and tv combined	
New York	60%
Chicago	16%
St. Louis	6%
Los Angeles	4%
San Francisco	4%
Detroit	3.5%
Dallas	2%
Boston	1.5%
Atlanta	1%
Other cities	2%

From coast-to-coast spot dollars are pouring into radio and television at the rate of about \$600 million annually (tv's share is about 2.5 times radio's). From what advertising centers does this money come? What share of the whole does each contribute? And has this picture changed much in the last decade?

To answer these questions, SPONSOR surveyed a number of station representative firms. From them were obtained breakdowns of the percentages of dollar volume business written during 1956 in their various branches in both radio and tv. Where similar information was available for past years extending back to the early days of tv, this too was obtained for purposes of comparison.

The individual reports from each rep were added together and averaged out to strike an industry composite. Then, in the case of the 1956 breakdown, this was integrated with the recent analysis for that same year that was done by the Station Representatives Association.

The results of this industry composite appear in the accompanying charts. What trends are pointed up by the analysis?

First, the largest volume of business comes from New York, which is not surprising inasmuch as that city has recently been called "the front office for 95% of the world's business."

Chicago, accounting for about one-third of New York's placements, comes next. San Francisco and Los Angeles, although individually contributing less than St. Louis (see SRA analysis chart at left), together place about 8% of the national spot business.

Thus about 87% of all radio and tv spot business emanates from New York, Chicago, San Francisco and Los Angeles.

This picture of the broadcasting industry has not changed substantially

since television appeared on the scene. Since 1948, the changes have only involved a few percentage points up or down in the case of any market place.

The high point percentage that Chicago showed in 1952 (see large chart) might have resulted from the trend in the early boom days of tv to move some of the New York purchasing business out to the Windy City. The trend was short-lived, however, and now Chicago has settled down again to doing an average placement a shade under what it was placing in 1948. It should also be recalled that 1948 was the year that Dancer-Fitzgerald-Sample moved the buying for two major accounts (P&G and General Mills) from its Chicago headquarters to its New York office.

But all in all, considering tv's impact in so many quarters, the changes in sources of broadcast revenue have remained fairly constant. Such buying marts as Atlanta, Detroit, St. Louis, Seattle, Boston and the rest have registered slight ups-and-downs, but these could result from clients or agencies moving about, or—as might happen in Detroit—a big sales push by a single industry might up the percentage a fraction for that year.

It is also well to remember that while the percentage total of 13% being disbursed by all those cities other than N.Y.-Chi.-S.F.-L.A. may loom not too large, it still represents about \$80 million dollars in spot business this year. And, to judge by the chart, these other centers are doing more business today than in '52 or '48.

Another fact worth noting is that a lot of this money represents some product accounts of considerable size. For example, what could well help swell Minneapolis' spot dollars is the fact that Knox Reeves Advertising in that city handles such products as General Mills' Wheaties and Bisquick. In the same way, Gardner Advertising in St.

87% OF SPOT RADIO AND TV DOLLARS COME FROM 4 BUYING CENTERS

	New York	Chicago	Los Angeles	San Francisco	All others
1956* \$ Volume %	60	19	4	4	13
1952* \$ Volume %	58	25	3	3	11
1948* \$ Volume %	62	22	4	4	8
1956 Tv only %	61	21	3	3.5	11.5
1956 Radio only %	59	17	5	4.5	14.5

*Radio and tv combined

Industry composite of where spot radio and spot tv dollars come from shows that there has been little change in the areas of principal sources. New York still disburses the lion's share as it did in 1948 and in 1952. This chart was compiled from information from various station representative firms based on business done by their branches. While it in no way accounts for every spot dollar, it does establish the trend.

Louis places Purina Chow advertising for Ralston Purina Co. A big slice of farm radio and television business comes from just such cities.

An analysis of the difference percentage-wise between placement of radio and tv business also shows little variation in the N.Y.-Chi.-S.F.-L.A. market places. About 2% more spot tv is bought in New York than radio. About 4% more tv is bought in Chicago. In the West Coast cities, however, radio placement has the edge over tv buying—in San Francisco by about 1%, in Los Angeles by 2%.

What is the situation of the moment regarding regional disbursement of spot dollars? SPONSOR-SCOPE for 27 July 1957 reported that a major station rep took inventory of his spot tv business for the first six months, found volume off about 30% of the year before. His regional comparisons showed

the Midwest down about 20%, the South off slightly. Income from West Coast offices also showed a decline attributed to the strong push made by ANPA and newspapers in that region. Tv business however was up about 10% in the East, and in the West TvB was working to counteract the newspapers' push.

But in combined business, it is reasonable to assume heavy radio buying all summer has more than offset any tv softness in those areas where it occurred.

SPONSOR does not contend that this analysis is the final and complete word on where spot dollars come from. Because information on the comparative figures for the years 1948 and 1952 was less than current data, the percentages were, of necessity, built on a much smaller base. Besides this, the whole broadcast scene is too volatile

and dynamic to crowd behind decimal points.

Lawrence Webb, managing director of Station Representatives Association, clarifies his organization's own current analysis by saying, "It should be pointed out that all business indicated for any of the cities (see chart on facing page) does not necessarily mean that such business came from agencies located in that city. For example: Station representative offices in Chicago serve agencies and accounts as far away as Minneapolis and St. Paul. San Francisco offices handle business from agencies in Portland, Oregon and Seattle. Cleveland agencies may be covered from Detroit or Chicago, while New Orleans agencies may be covered from Dallas."

Nevertheless, both charts do reveal the general directional flow of dollars into spot

THIS BANK ISN'T AFRAID TO SELL



Twin City Federal Savings and Loan skyrocketed deposits from \$13 million in 1941 to over \$265 million in 1957. The secret: Hard-sell promotion on radio and tv with a budget approaching \$500,000

Earlier this year a Minnesota farmer went into a downtown Minneapolis savings bank and withdrew \$8,000 he had deposited a few hours before. He explained he had "made a mistake" and wanted to open an account at the "place Cedric talks about on WCCO."

This farmer, and some 95,000 other depositors, have proven that a savings and loan association can thrive on hard-sell promotional advertising on radio and television.

Twin City Federal Savings and Loan

Association of Minneapolis-St. Paul, was established in 1923. From a two-room, eighth-floor office it paid a six-month total dividend to all depositors of \$128.86. Today it is one of the largest savings banks in the United States with two offices and dividends this year exceeding \$6.8 million.

Today TCF uses five hours a week of programing on radio and two hours on television. Three Minneapolis-St. Paul tv stations (WCCO-TV, WTCN-TV, KSTP-TV) share 44% of a \$500,-

000 budget: 33% goes to radio stations WCCO, WDCY, WLWL, WTCN and KSTP with WCCO radio taking the largest slice (22% of the total).

Twin City Federal's radio campaign is spearheaded by Cedric Adams, WCCO personality; the bank sponsors his three daily newscasts twice a week.

In his TCF commercials Cedric urges listeners to "write for full information about opening a savings account" at TCF and as a demonstration of the confidence a radio personality



Discussing radio plans, (l. to r.) Vance Pidgeon, president, Vance Pidgeon & Associates; Cedric Adams, WCCO Radio personality and Roy W. Larsen, bank president, meet in Twin City Federal lobby

can inspire, many of his listeners don't wait for information but rather send checks and cash directly to Cedric Adams, asking him to open their account. One listener sent in \$10,000 to have an account opened this way.

Twin City Federal began advertising in a significant volume in 1941 with a total ad budget of \$41,000. Today the budget is in the neighborhood of \$500,000 with 77% earmarked for radio and television. This is an advertising increase of over 1,000%, but results have warranted it.

During the same 16-year period, Twin City Federal's assets have increased almost 2,000%, from \$13 million in 1941 to over \$265 million as of September 1957. The number of savings accounts is up 547% from 14,000 in 1941 to 95,000 today.

Three different agencies have handled Twin City Federal's advertising since 1941, but one man has been in command all the way. He is Vance Pidgeon, now president of Vance Pidgeon & Associates.

The Hutchinson Agency of Minneapolis was the original, but it was absorbed into McCann-Erickson, which had the Twin City Federal account until 1949 when the M-E Minneapolis office was closed. Pidgeon, a McCann-Erickson vice president at the time, set up his own agency with Twin City Federal as one of the top accounts.

Larsen and Pidgeon agreed early on the proper advertising approach for the bank. Twin City Federal's position as an important member of the community had to be established and emphasized. To do this, TCF's advertising was related to public service.

Because of the public service theme, radio and tv advertising for TCF rarely uses spot announcements in either medium, but rather uses five-, 10- or 15-minute shows, usually news, sports or weather. These programs afford TCF two commercial messages plus a public service identification.

Roy W. Larsen, the president since 1943, sells Twin City Federal to everyone he meets. "It's hard to come away without something in your hand," one friend reports, "he's always got a pocketful of gimmicks to hand out." This promotional spirit has sparked TCF's air advertising.

A good example of Twin City Federal's "pocketful of gimmicks" is the "Multiply your money" plan, launched in 1956 and still employed frequently because of the results it brings.

The bank's advertising tells in concrete terms how to double or triple an amount of money by periodic savings and dividends. Copy points out for example, that a person can triple \$200 in three years and one month. Here's how: Depositor would start with original investment of \$200 and each month would add \$10. At the end of three years and one month as a result of the original deposit, monthly additions and dividends paid by TCF the total would be \$600.

The plan was simple and could be easily explained on radio and tv. No special handling or forms were required: it worked right in with a regular savings account.

During the first month of operation the "Multiply your money" plan increased Twin City Federal's share of

money placed in all local savings and loan associations by 7%.

In 1957, for the 10th consecutive year, Twin City Federal will sponsor *Football Preview* and *Football Review*, half-hour programs on WCCO, aired immediately before and after all nine University of Minnesota football games.

Radio or television, news, weather and sports, Twin City Federal has fairly well blanketed the Minneapolis-St. Paul areas. Twin City Federal's national leadership, President Roy Larsen feels, must be reflected in advertising and promotion. Because of this thinking TCF has pioneered many radio and tv shows and is credited with helping to show how banks can promote as vigorously over the air as other local-level businesses. ◆



Checking art work for Twin City Federal television messages (l. to r.) Vance Pidgeon consults with Twin City Federal's president Roy W. Larsen and Ray Foley, the agency account executive in Larsen's Minneapolis office.



Big 10 conference athletic commissioner Clarence (Tug) Wilson (l.) is interviewed by sportscaster Halsey Hall on WCCO Radio's *Football Review*. TCF has sponsored this and sister show for 10 seasons of U. of M. football

CAN YOU TELL YOUR NIELSEN FROM

With new shows coming on the game of Trendex-to-Nielsen-to-chance is in full swing. SPONSOR's study shows program category has a definite bearing in predicting Nielsens. But don't look for simple formulas

"No. Absolutely not. It's impossible to make up a formula."

"Oh, yes. It can be done. It is definitely possible to come up with a pretty accurate estimate."

The two quotes above are from two men talking about—believe it or not—the same thing: whether a Nielsen network tv rating can be predicted from a Trendex rating.

Probably every researcher in the business has tried. And, as the quotes above indicate, there's a wide difference of opinion about whether it can be done. No matter what the opinion,

however, there is little doubt that the game of Trendex-to-Nielsen-to-chance is being played every day in the week.

Since, in most cases, the game is played very close to the vest, SPONSOR decided to have a whirl at it and make public the results.

Here is what SPONSOR's study showed:

- Nielsen ratings practically always differ from Trendex.
- On the average the Nielsen rating was 34% higher.
- There were significant differences among program types in the

average amount of increase.

• Within most program types, the range of increase (or decrease, in rare cases) was substantial enough to suggest that (1) oversimplified formulas are dangerous and (2) special situations must be taken into account in predicting what a Nielsen will be.

In the study SPONSOR compared the ratings of 112 nighttime tv network shows. Their ratings appeared in the Trendex report for the week ending 7 December 1956 and the Nielsen report for the two weeks ending 8 December. Average per minute audience

Percent by which Nielsen rating is higher than Trendex varies by program type

21 DRAMA SHOWS			
SHOW	Trendex	Nielsen	% Increase
Greatest rating increase: Ford Theatre	10.3	18.9	83%
Average:	16.7	22.3	34%
Smallest rating increase: Robert Montgomery	17.3	14.8	-17%

5 MYSTERY SHOWS			
SHOW	Trendex	Nielsen	% Increase
Greatest rating increase: Alfred Hitchcock	28.4	37.5	32%
Average:	20.4	25.1	23%
Smallest rating increase: The Vise & Big Story	8.2 17.4	9.6 20.3	17% 17%

15 SITUATION COMEDY SHOWS			
SHOW	Trendex	Nielsen	% Increase
Greatest rating increase: Hey Jeannie	12.0	26.1	118%
Average:	16.6	25.4	53%
Smallest rating increase: I Love Lucy	35.7	46.3	30%

18 VARIETY SHOWS			
SHOW	Trendex	Nielsen	% Increase
Greatest rating increase: Ozark Jubilee	4.7	9.5	102%
Average:	17.6	22.0	25%
Smallest rating increase: Walter Winchell	17.6	16.9	-4%

Percentage figures above refer to amount by which Nielsen ratings are higher than Trendex. Minus sign shows percent by which Trendex is higher than Nielsen. Ratings of two-week period ending 8 December 1956 for Nielsen, one week period ending 7 December for Trendex. Show categories are SPONSOR's.

TRENDEX?



ABC's "Sugarfoot"



CBS' "Bachelor Father"



NBC's "The Thin Man"

New shows above illustrate three of the program categories covered in sponsor's study. Analysis of westerns showed that the increase of rating from Trendex to Nielsen was more marked among those with appeal to children. About half of the situation comedies rose in rating around 50%. Mysteries in general tended to show a consistent Trendex to Nielsen ratio

figures were used from the Nielsen report (All Trendex figures are average per minute). The Nielsen ratings were the two-week averages rather than the single week ratings. This is because there are more ratings available in the Nielsen pocket piece on a two-week basis and also because a perusal showed little difference between the single week and two-week Nielsen ratings. The difference between the Nielsen and Trendex figures is expressed in the percent by which one rating was higher than the other, rather than the rating point spread. The data are

also broken down by program type.

The fact that Nielsen ratings are almost invariably different from Trendex is well-known and easily explained. Trendex samples telephone homes in 15 cities with about 26% of U.S. tv homes. About 84% of tv homes in these cities have telephones. Nielsen samples the entire U.S. with electronic meters.

The different techniques also account for some difference in ratings. Many researchers feel the telephone coincidental method used by Trendex has a bias in favor of "prestige" pro-

grams while the fixed panel used by Nielsen "conditions" the sample homes into tuning patterns they would not adopt if they did not have an Audimeter. There is also a certain amount of statistical variation inevitable in any sampling operation.

By and large, however, research men agree that both services do the job they set out to within a range of accuracy acceptable to the advertising business. The fact that Nielsen ratings are almost invariably higher than Trendex reflects, as the saying goes, that they "measure different things."

Range between type is wide

QUIZ-PANEL SHOWS			
SHOW	Trendex	Nielsen	% Increase
Latest rating increase: Time That Tune	16.7	27.3	63%
Average:	18.6	22.3	20%
Smallest rating increase: Tenty-One	18.0	14.5	-24%

WESTERN SHOWS			
SHOW	Trendex	Nielsen	% Increase
Latest rating increase: My Friend Flicka	10.3	24.3	136%
Average:	16.6	27.2	64%
Smallest rating increase: Broken Arrow	20.8	25.6	23%

HOW TRENDEX AND NIELSEN RATINGS COMPARE

Average all programs

Program	Net	Type	Trendex	Nielsen	Difference*
Adventures of Hiram Holiday	NBC TV	Sit. Com.	8.6	13.4	56%
Adventures of Jim Bowie	ABC TV	Adv.	17.8	25.6	44%
Adventures of Ozzie & Harriet	ABC TV	Sit. Com.	13.6	20.5	51%
Air Power	CBS TV	Docum.	19.1	23.5	23%
Alcoa-Goodyear Playhouse	NBC TV	Drama	15.4	18.8	22%
Alfred Hitchcock	CBS TV	Myst.	28.4	37.5	32%
Amateur Hour	ABC TV	Var.	7.5	11.1	48%
Arthur Godfrey Show	CBS TV	Var.	20.6	24.7	20%
Arthur Godfrey Scouts	CBS TV	Var.	28.7	33.6	17%
Beat The Clock	CBS TV	Quiz	18.1	20.1	11%
Big Story	NBC TV	Myst.	17.4	20.3	17%
Big Surprise	NBC TV	Quiz	13.3	17.6	32%
Bob Cummings	CBS TV	Sit. Com.	17.0	25.5	50%
Bold Journey	ABC TV	Docum.	5.7	13.9	143%
Break The Bank	NBC TV	Quiz	10.8	11.4	5%
Broken Arrow	ABC TV	West.	20.8	25.6	23%
Brothers, The	CBS TV	Sit. Com.	14.3	21.8	52%
Buccaneers	CBS TV	Adv.	13.6	16.5	36%
Burns & Allen	CBS TV	Sit. Com.	21.4	27.8	30%
Caesar's Hour	NBC TV	Var.	16.7	19.0	14%
Can Do	NBC TV	Quiz	9.4	11.1	50%
Cavalcade of Sports	NBC TV	Sport	10.2	32.6	220%
Cheyenne	ABC TV	West.	19.0	26.8	41%
Circus Boy	NBC TV	Adv.	14.5	25.6	77%
Circus Time	ABC TV	Var.	7.0	10.0	43%
Climax	CBS TV	Drama	20.4	28.8	41%
Crossroads	ABC TV	Drama	12.8	18.7	46%
Crusader	CBS TV	Drama	18.5	26.5	43%
Danny Thomas	ABC TV	Sit. Com.	10.3	15.3	49%
December Bride	CBS TV	Sit. Com.	23.1	35.3	50%
Disneyland	ABC TV	Misc.	23.1	32.7	42%
Do You Trust Your Wife	CBS TV	Quiz	20.5	21.1	3%
Dragnet	NBC TV	Myst.	26.2	31.8	21%
DuPont Theatre	ABC TV	Drama	15.0	15.9	6%
Ed Sullivan	CBS TV	Var.	36.2	38.1	5%
Famous Film Festival	ABC TV	Fea. Film	4.1	3.3	-24%

*For explanation, see next page

(Continued on next page)

Program	Net	Trendex	Nielsen	Type	% Difference*
Father Knows Best	NBC TV	Sit. Com.	15.9	24.2	52%
Ford Show	NBC TV	Var.	19.3	30.1	56%
Ford Theatre	ABC TV	Drama	10.3	18.9	83%
G. E. Theatre	CBS TV	Drama	26.3	41.2	57%
Gale Storm	CBS TV	Sit. Com.	14.8	26.7	80%
George Gobel	NBC TV	Comedy	15.9	22.0	38%
Giant Step	CBS TV	Quiz	12.3	16.3	33%
Gunsmoke	CBS TV	West.	21.5	32.9	53%
Herb Shriner	CBS TV	Var.	13.6	20.1	48%
Hey Jeannie	CBS TV	Sit. Com.	12.0	26.1	118%
I Love Lucy	CBS TV	Sit. Com.	35.7	46.3	30%
It's Polka Time	ABC TV	Var.	5.5	5.4	-2%
I've Got A Secret	CBS TV	Quiz	26.7	32.8	23%
Jack Benny	CBS TV	Comedy	24.1	32.9	37%
Jackie Gleason	CBS TV	Var.	26.5	32.0	21%
Jane Wyman	NBC TV	Drama	17.0	23.7	39%
Jazz Age (Special)	NBC TV	Spec.	21.5	28.2	31%
Kaiser Aluminum Hour	NBC TV	Drama	12.3	15.5	26%
Kraft TV Theatre	NBC TV	Drama	15.3	19.3	26%
Lassie	CBS TV	Drama	23.9	32.4	36%
Lawrence Welk	ABC TV	Var.	24.3	27.6	14%
Lawrence Welk Talent Show	ABC TV	Var.	16.9	19.9	18%
Life Is Worth Living	ABC TV	Relig.	7.1	6.8	-4%
Life Of Riley	NBC TV	Sit. Com.	14.9	24.4	64%
Lineup	CBS TV	Myst.	21.7	26.5	22%
Lone Ranger	ABC TV	West.	10.7	19.9	86%
Loretta Young	NBC TV	Drama	20.1	23.1	15%
Masquerade Party	ABC TV	Quiz	11.4	11.8	4%
Meet the Press	NBC TV	Int.	7.7	8.7	13%
Millionaire	CBS TV	Drama	22.4	31.7	42%
My Friend Flicka	CBS TV	West.	10.3	24.3	136%
Name That Tune	CBS TV	Quiz	16.7	27.3	63%
National Bowling Champs	NBC TV	Sport	8.8	9.5	8%
Navy Log	ABC TV	Adv.	15.1	19.1	26%
Noah's Ark	NBC TV	Drama	14.6	17.7	21%
Omnibus	ABC TV	Misc.	5.2	4.4	-18%
On Trial	NBC TV	Drama	12.2	16.5	35%
Ozark Jubilee	ABC TV	Var.	4.7	9.5	102%
People Are Funny	NBC TV	Misc.	24.1	32.8	36%
Peoples Choice	NBC TV	Sit. Com.	17.9	23.5	31%
Perry Como	NBC TV	Var.	23.8	33.4	40%
Person to Person	CBS TV	Int.	29.9	23.7	-26%
Phil Silvers	CBS TV	Sit. Com.	16.8	29.7	77%
Playhouse 90	CBS TV	Drama	16.7	22.4	34%
Press Conference	ABC TV	Int.	2.6	2.7	4%
Ray Anthony	ABC TV	Var.	4.0	6.2	56%
Red Skelton	CBS TV	Comedy	25.9	30.9	19%
Rin Tin Tin	ABC TV	West.	17.4	28.7	65%
Robin Hood	CBS TV	Adv.	23.8	32.1	35%
Robert Montgomery	NBC TV	Drama	17.3	14.8	-17%
Roy Rogers	NBC TV	West.	10.2	21.0	106%
Schlitz Playhouse	CBS TV	Drama	18.9	25.0	32%
Sgt. Preston	CBS TV	Adv.	15.6	25.2	62%
77th Bengal Lancers	NBC TV	Adv.	9.1	15.1	66%
Sir Lancelot	NBC TV	Adv.	12.9	19.4	50%
\$64,000 Challenge	CBS TV	Quiz	25.7	32.1	25%
\$64,000 Question	CBS TV	Quiz	28.6	36.3	27%
Stanley	NBC TV	Sit. Com.	11.8	20.2	71%
Steve Allen	NBC TV	Var.	18.4	29.1	58%
Studio One	CBS TV	Drama	15.4	21.0	36%
This Is Your Life	NBC TV	Misc.	21.0	26.8	28%
Treasure Hunt	ABC TV	Quiz	13.0	17.3	13%
Twenty-one	NBC TV	Quiz	18.0	14.5	-24%
U. S. Steel Hour	CBS TV	Drama	16.9	21.6	28%
Vise, The	ABC TV	Myst.	8.2	9.6	17%
Voice of Firestone	ABC TV	Music	5.4	9.4	74%
Walter Winchell	NBC TV	Var.	17.6	16.9	-4%
Wed. Night Fights	ABC TV	Sport	13.4	17.2	28%
West Point	CBS TV	Adv.	13.6	22.2	63%
What's My Line?	CBS TV	Quiz	27.3	31.4	15%
Wire Service	ABC TV	Drama	8.6	13.8	60%
Wyatt Earp	ABC TV	West.	22.6	31.8	41%
You Asked For It	ABC TV	Misc.	10.5	13.8	31%
You Bet Your Life	NBC TV	Quiz	27.9	31.1	11%
Your Hit Parade	NBC TV	Var.	25.6	28.7	12%
Zane Grey Theatre	CBS TV	West.	15.5	27.3	76%

*Percent by which Nielsen rating is higher than Trendex. Where there is a minus sign, this shows the percent by which Trendex is higher than Nielsen. Nielsen ratings are a two-week average for the period ending 8 December 1956. Trendex ratings cover the week ending 7 December. Show categories are SPONSOR's. List comprises 112 nighttime network tv programs.

Trendex cities were chosen because all three tv networks have full-time outlets there. Ed Hynes, Trendex president, estimates that his service covers 90% of those tv homes which can receive shows from all three networks on the day of origination. There are, of course, additional homes which can receive all three networks but, in some cases, these homes see telecasts which had originated on a different day. Thus, Trendex ratings disclose how a program is doing against its competition. And since network competition for the country as a whole is not as tough as in the 15 cities, Nielsen national ratings tend to be higher. Trendex figures also tend to reflect urban program likes and dislikes, apparently the major reason for the differences in rating increases among different program categories.

Because of the variation in the rating increase the average shown for all programs is not particularly useful insofar as predicting what a particular show will do. Even within a program category the average for that category must be used with care. For example, in the drama category the range varied from a Nielsen 17% below the Trendex to a Nielsen 83% above. However, a study of the live hour dramas showed that, with one exception, the increases tended to cluster together. Similarly, in the western category, those shows with particular appeal to children increased more than the so-called adult westerns. The mystery category showed the greatest consistency in the percent of increase of individual shows.

Though Nielsen and Trendex differ in program rating levels, program trends appear to run parallel, most researchers agree. As a matter of fact, one Trendex-Nielsen study done last year by Bryan Houston found that the rating spread for a number of shows ran pretty constant. For example, a rating comparison over nine months for *Oh, Susannah* showed that the Nielsen was consistently about 10 rating points higher than the Trendex. A similar story was uncovered with *Caesar's Hour*. Like SPONSOR, the agency researchers found the pattern of rating increases was made clearer by breaking the figures down by program type. It is significant that the average rating spread for situation

(Please turn to page 46)

HEY KIDS!
DONT MISS
"UNCLE HUGO"
IN PERSON IN THIS STORE
FRIDAY MAY 11, 7:00 TO 8:00 P.
FREE GIFT FOR EACH BOY AND G



Not merchandising: This is a traffic-building promotion; it doesn't necessarily move goods, is not merchandising by Vogt's definition

WHAT IS MERCHANDISING ?



Carl H. Vogt, who wrote this report on merchandising, knows the retail level. He started in retailing, for many years was a McKesson & Robbins salesman. He's now merchandising manager of stations WISN, WISN-TV in Milwaukee

You have no yardstick for measuring station performance—unless you are sure you know what the word merchandising means. Sometimes it's easier to say what merchandising isn't

*"Dear Sir:
As you no doubt know, we have a schedule running on your station for ———. We would appreciate any merchandising help you will give . . ."*

To station men this is an all too familiar prototype. They also "no doubt know" that the "suggested list" will contain what has come to be an almost standard group of "merchandis-

ing" and promotional activities, many of which will cost more than the "schedule running on your station."

To advertising men this represents a nebulous activity known as merchandising. It has only been in the last few years that this word has been added to the lexicon of advertising agencies and it may be well to throw in a bit of clarification of the subject. Merchandising is well on its way to becoming one of the most abused and misunder-



This is merchandising: getting client favorable end display which tends to increase sales; or setting up product sampling booth and supplying demonstrator represents real merchandising. Carl Vogt explains in text. Pictures show merchandising by WISN. Call letters are absent unless there's a show to tie-in with



stood words in the advertising industry.

Rightly or wrongly, the function of merchandising has come to be regarded as a burden which must be borne. It's considered an expensive load by station executives who sometimes feel as if they were watching their profits melt away in dribblets of ineffective nothingness. It's considered a bothersome annoyance by agency personnel who sometimes feel that their life would be much simpler if they didn't have to cope with what often is a smokescreen of verbiage anent merchandising thrown up to hide poor performance in a station's basic medium.

As is so often the case, the happy truth lies somewhere around the midpoint of these exasperating extremes. Merchandising is a necessary activity of all who would sell goods in today's marketplace. Stations, by reason of their peculiar abilities, are often in a position to render a service in this field that an advertiser's own representatives are unable to accomplish.

It is possible for a station to engage profitably in an effective merchandising program without an onerous burden of expense. It is also comparatively simple for an advertising agency to separate "the wheat from the chaff" where merchandising presentations are involved. It is necessary, however, that

both stations and agencies maintain an understanding of the true definition of merchandising and apply it as a yardstick for measuring performance.

First of all, we must know what merchandising means. In practice, as merchandising programs have normally been set up by broadcasting stations, the activity has usually been considered to be a *promotional* function; consequently, the tendency has been to regard every action taken in its relation to station promotion rather than to the needs of the advertiser, and a bundle of pretty photographs and colorful jumbo postcards substitute in many cases for solid accomplishment.

This emphasis is wrong. Functionally, promotion's purpose is the creation of *impressions*. It may or may not have any direct bearing upon retail sales.

Merchandising has a different slant. It has as its primary purpose the movement of goods, usually at the retail level.

We can illustrate. Not too long ago, WISN-TV's Uncle Hugo made an appearance in an area super market on behalf of General Food's Post Cereals. Over a thousand youngsters appeared; traffic was jammed; the local newspaper sent a photographer; the joint was literally jumping; and it took the merchant quite some time to work off the

excess inventory he had purchased to build his displays.

This was good promotion. It introduced housewives to the store who had never been there before and enhanced Post Cereal's standing with both consumers and the retailer. The purpose of creating impressions was accomplished.

For General Foods' Instant Maxwell House, we set up four demonstration and sampling promotions in as many super markets. Overflow crowds were not in evidence; no traffic jam occurred; no photographer appeared from the local paper; yet as many cases of merchandise were sold at retail in each outlet as had been purchased by the single merchant for Uncle Hugo's appearance.

This was good merchandising. New customer who had not previously tried instant coffee purchased it. The realization of the market potential was brought a little closer. The purpose of effecting the movement of goods at the retail level was accomplished. In comparison, the costs of these two events were approximately the same!

With this difference in mind it should not be difficult for stations to build, and advertising agencies to judge, a merchandising program. Let's examine the conditions which must be fulfilled by an adequate attempt.

First, we must examine all plans in the light of the purpose—to ring the cash registers of the market in favor of advertisers. We must accept the fact that this is a plodding, pavement-pounding sort of job, as contrasted to the inconglomerate mass of stunts and whingdings that normally pass for merchandising.

Stations must be prepared to accomplish the maximum possible results consistent with good business practice for their advertisers. All must be treated proportionately. They must also control costs. Commercial broadcasting stations are not among those organizations that can claim to be altruistic.

While on this subject of cost, it might be well to note that the value of time traded out for displays and other cooperation must be included in all calculations. It must be remembered that the commodity which broadcasters have to sell is time. Time has a value to them the same as a physical inventory has a value to an advertiser. Just as a merchant uses sales and special prices to move merchandise, so stations use "package plans" to move their unsold "inventory" of time.

Next, clients must be classified. It is obvious that the same assistance which is rendered a 52 week program advertiser will be much too costly to accord to a once a week in-and-outer.

True merchandising is an expensive operation; therefore, stations find that they must stay in the realm of promotion for the small advertiser. This means jumbo postcards or some equally economical method of informing the trade of the advertising schedule.

These mailings have a way of piling up on the retailer; so some stations find that a monthly newsletter or an advertisement in the merchant's organization's own publication is more effective and gets more readership than the individual mailing piece which soon becomes "one of a crowd."

For the buyers of large and or consistent spot schedules, a heavy saturation campaign, or a program it becomes economically feasible for a station to extend true merchandising help. What this help consists of depends upon a considerable number of factors: type of business, state of distribution, standing with retailers of both advertiser and station, advertising expenditure, to name but a few.

Here is where stations occupy a pe-
(Please turn page)

CAN RADIO ATTRACT A LIVE AUDIENCE IN A HURRY?

Is radio just a thingamajig that's tuned in because it's there or will people go out of their way to enjoy it?

Evidence that the latter is the case was provided recently by WTTX, New Orleans, which pulled 40,000 to its "Radio Appreciation Night" at Pontchartrain Beach Amusement Park.

The Storz-operated outlet blended a short, but punchy, promotion campaign with well-known, live recording talent to bring out the crowd. The WTTX show was preceded by a week of on-the-air teasers followed by a week of straight promotion, graduated in impact but fairly heavy throughout. Result: one of the largest nighttime crowds ever at the park. WTTX estimates it cost the station, at the straight card rate, less than nine cents a head to attract the audience, a price the station feels is a bargain considering the amount of exposure to the station's call letters.

Besides on-the-air promotion, promotional gimmicks include: (1) broadcasting of the *Top 40 Show* remote from the beach, (2) buying out all the amusement rides between 4:00 and 7:00 p.m. and offering them free to the public, (3) giving away nearly 1,000 records, (4) hiring models to wear WTTX streamers and hand out station promotion.

The main event, which took place on 22 August, was preceded by a 20-minute bit featuring the orchestra and floor show from a local night club. After a 100-minute break, the big show went on at 9:30 p.m.

Each of the recording acts was introduced by a WTTX personality, each of whom had a small act of his own. Highlighting the lineup of recording stars were the Everly Brothers; others were Chuck Miller, Martha Lou Harp, Joel Grey, George Hamilton, Tommy Leonetti, Jerri Adams, Bonnie Guitar. ❖



Recording stars, heavy on-the-air promotion plus a few well-chosen publicity gimmicks attracted 40,000 to "Radio Appreciation Night" show staged by WTTX. Above, recording star Tommy Leonetti at work

MERCHANDISING

(Continued from page 43)

cularly effective position, one accorded them by the natural contacts which they can gain and maintain with retailers. In calling on chains, the advertiser's representative is often unable to contact the sales and supervisory personnel; but it is here that final decision is made regarding items to be featured and promotions to be run. Stations have these persons as their normal contacts. It is not hard to see how a station which has developed

close retailer contacts is a valuable ally.

Chain display offers are good merchandising. The most effective step that can be taken to increase sales in today's self-service marketplace is the improvement of display size and location of an advertiser's wares in retail outlets. Exchange facility agreements can handle this very nicely.

But merchandising experience is essential. All too often chain display contracts are neither properly made nor effectively administered. With merchandising personnel now handling our contracts at WISN AM-TV, all re-

tailers were actively solicited as a matter of policy, regardless of size, and the price per promotion is realistic. (85% less than the original contract negotiated some years ago by the then Promotion Manager). We can be forgiven if we're a bit proud of our working arrangements with smaller independents as well as with the largest chains.

Experience pays off when merchandising is needed. The Colgate district sales manager was literally speechless the day the author arranged feature displays in some 140 stores with a couple of phone calls; he'd been trying to accomplish the same thing for a month and only wearing out shoe leather and pant's seats in the process.

Merchandising can be indirect, as long as its purpose is maintained. Some time ago we received a request from the then Snowcrop representative. He was interested in finding a way to substantially affect the sales of frozen food products through display arrangements.

Merely increasing the number of rows of an item in the refrigerator case as is normally done proved to be of questionable value, at best. Shelf talkers helped to a certain extent, but didn't always pay for their production. A controlled test, for which we were able to help in the twin problems of locations and control proved that there is one method which will materially affect the sales results on this type of item. We're sure Snowcrop benefited from the information obtained.

Merchandising is not confined to the food industry, even though it does bulk large because of that industry's relative advertising expenditures. In other lines, the assistance rendered often will take different forms, but the means are at hand and the principles of merchandising equally applicable.

Take the drug industry for example. In Milwaukee only around 8% of all retail drug stores are organized to do an effective merchandising job. In this situation we take our problem to the drug distributor.

For advertisers such as Anahist we have been able to add to the sales force of the client the effective assistance of some 20 extra salesmen during their heavy selling season. This is done by prevailing upon the drug wholesaler to require a quota from each salesman, and increase his compensation for good performance. This is done by a variation of the exchange



WICHITA AREA ARB REPORTS . . .

4 OUT OF 5 KTVH VIEWERS ARE ADULTS*



ADULTS WITH BUYING POWER

* In the June, 1957 ARB of the Wichita area, KTVH leads the way where it counts — with 2,872,897 adult viewer impressions in the top 73 quarter hours. Four out of five viewers on KTVH are adults, who pack real "grownup" buying power!

TO SELL KANSAS . . . BUY KTVH. Exclusive CBS-TV for Central Kansas.

KTVH 12

Channel

Howard O. Peterson, General Manager • Represented Nationally by H-R Television, Inc.

facility deal as is normally operated in conjunction with retail outlets.

Assistance of this type insures maximum distribution to the large independent majority which exists in the drug field; makes certain that "out of stock" conditions are held to a minimum; exposes the independent retailer to the manufacturer's sales story; and aids in the distribution and use of point of purchase material.

For Deering Milliken, Inc., during their back-to-school promotion on Lorette fabric and Maset yarn, we proved that a station can intervene successfully in the soft goods field. The merchandising accomplished for this client was unspectacular, but sound. We obtained newspaper space in department store ads; conducted clerk training sessions in the stores; even carried portable television sets onto the sales floors so the salespeople could become familiar with the advertising claims. All were small, inexpensive items in themselves. Together, they added up to a successful selling promotion.

Merchandising is not a short cut for broadcasting stations to take with grand expectations of a rush of new business. Agencies very properly should refuse to accept merchandising as a substitute for performance in a station's basic medium.

On the other hand, agencies should not regard merchandising services as "free goods." They are services rendered to an advertiser in order for him to obtain maximum sales results from their advertising. It has truly been said that advertising can drive a housewife into a store and even up to the shelf, but it is merchandising which makes her reach for the right package.

The logical man to coordinate a station's activities with the advertiser's needs and sales policies is the client's local district sales manager. He's the man responsible for the territory's sales record, and the purpose of all advertising and merchandising is to improve that record.

Let the man on the ground judge the value of a station's merchandising assistance and forward the merchandising reports. Strip the tinsel off the pretty pictures and judge a station's advertising and merchandising effectiveness by the sales record. The money in the cash register is all that really counts.

The biggest value of merchandising programs from a station's point of


vantage lies in renewals of satisfied advertisers and the relations which this assistance helps to foster between advertisers and their media.

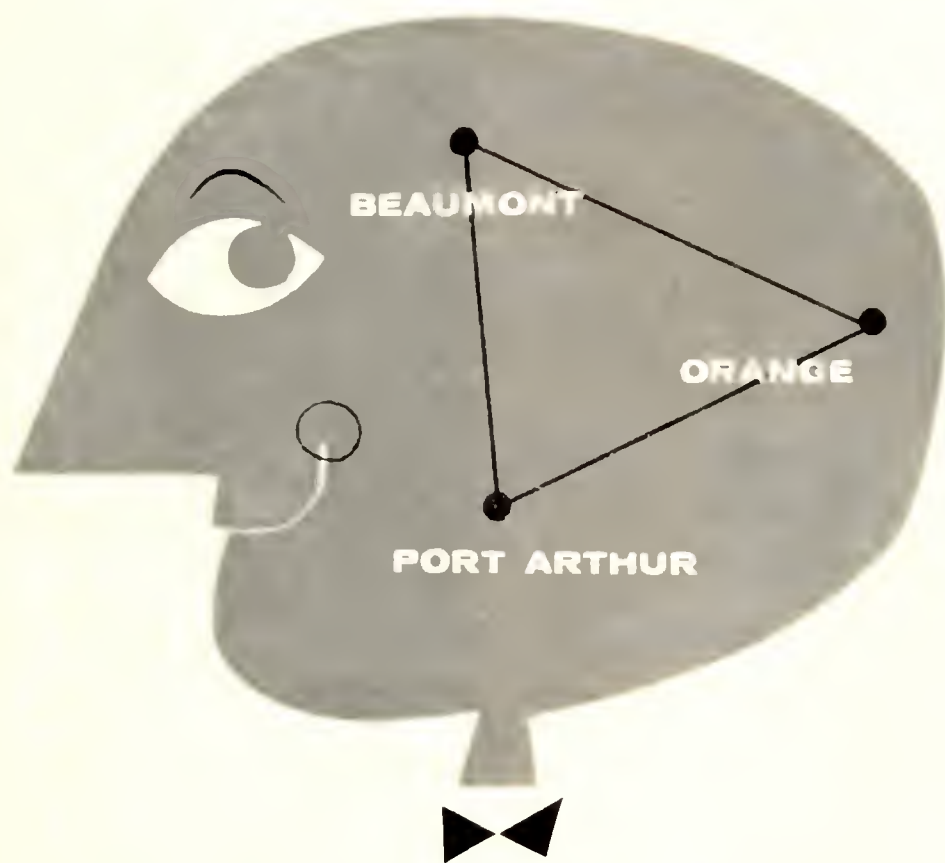
Here at WISN AM-TV we have a whole host of seasonal advertisers who repeatedly come back to us year after year, led by the effectiveness of our combination of performance in our basic media plus the merchandising services with which we back it up. A few of these clients—U. S. Rubber Co.; Roberts, Johnson, Raud; Fels-Naptha; Lan-o-shen; Mishawaka Rubber & Woolen Mfg. Co.; Deering, Milliken;

D. L. Clark Co.; Clyman Canning.

Our merchandising program has assisted recently in the changeover to WISN-TV of H. J. Heinz, Colgate Soap products, and Northern Paper Mills.

And there's the true measure of the merchandising story. Good merchandising is not necessarily good promotion, just as good promotion is not necessarily good merchandising. The objectives are different.

Like art, merchandising is limited only by the limitations of those who seek to employ it. Learn its proper applications and enjoy the results. 



Bigger than you think! The
Beaumont-Port Arthur-Orange
area is the fourth largest market
in Texas and it's all yours with
KFDM Beaumont Radio and TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, INC.

NIELSEN AND TRENDIX

(Continued from page 10)

comedies was almost identical in both studies.

It is also interesting to note that the Bryan Houston study, done on the basis of April 1956 Trendex and Nielsen ratings, came up with almost the same average rating spread. The agency spread came to 5.5 points while SPONSOR's figure is 5.7, a remarkable similarity even taking only statistical variations into account.

Paul Keller, associate research director of Reach, McClinton, who ran the study at Bryan Houston when he was associate research director there, said the rating spread could be attributed to three factors. They are (1) difference in method between Nielsen and Trendex, (2) different areas surveyed and (3) statistical error.

He calculated the first factor by comparing the 15-city Trendex and Nielsen's 14-city multi-network rating. Since the coverage of these two measurements are almost identical, Keller assumed that the difference in the average ratings of the two services would be due to differences in technique. This figure came to 2.4 rating points.

Keller then compared the national Nielsen with the 14-city Nielsen and found the average rating differed by 2.1 points. This figure is a measure of program preferences of the U. S. as a whole vs. the 14 cities, since the method of measuring was identical.

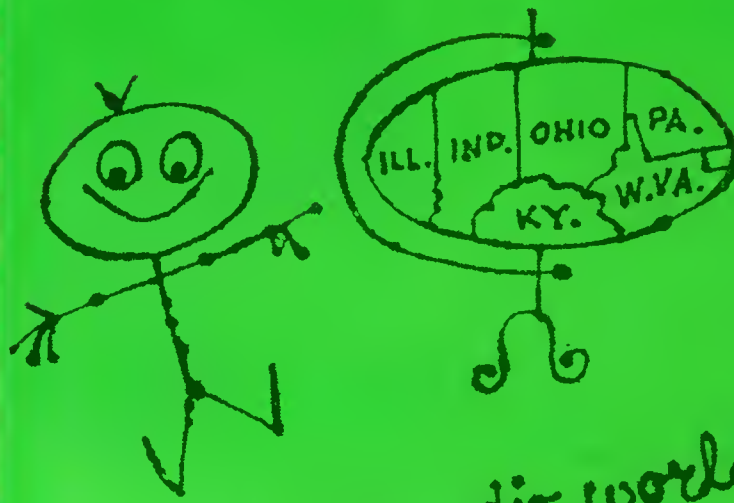
The remaining 1.0 rating points in the total average spread of 5.5 points Keller ascribed to expected statistical error.

The fact that several sources consider five rating points a good average spread between Trendex and Nielsen indicates that it is more than a coincidence. While this figure is not reliable in predicting a Nielsen rating for a specific show, it appears reliable for predicting a general sets-in-use level.

This doesn't mean that it is possible to come up with any kind of mathematical formula. Research must be tempered with judgment and a broad knowledge of other factors that influence ratings. This is especially true with trying to figure out the first rating of the season. An educated guess can be made but it must be made with care.



revised - 10/1/57



(W.L.W radio world)

PL 1-5353

Network Affiliations: NBC; ABC; MBS Sales Offices: New York, Cincinnati, Ch 8
Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Fran

12/25/54

10/5

WLW RADIO AUDIENCE AMONG TOP 10 IN AMERICA

A. C. Nielsen Company Reports - WLW Radio consistently with one of the 10 largest audiences of the more than 2870 Radio Stations in America. WLW Radio will give us the nation's 5th largest unduplicated radio audience. So before you buy radio, check with the WLW Radio representative. You'll be glad you did!

DA

SPONSOR ASKS

Should a station representative approach the client directly

E. E. (Jim) Eshleman, Jr., sales manager, radio division, Edward Petry & Co., New York

We, in radio, feel that it is not only appropriate but often mandatory to sell the client directly in certain types of sales efforts involving, for example:

1. An attempt to convert a non-radio account.
2. Presenting a different general buying pattern, such as afternoon vs.



"creation of a better understanding"

morning or nighttime vs. daytime.

3. Securing an addition to a market list.

4. Creation of a better understanding of a particular station's qualitative values when we feel that an agency is using sliderule buying methods.

5. An effort to help the buyer communicate a vital change in the over-all competitive radio picture in a market in which the advertiser is vitally interested, such as a totally new programming concept, new facilities, or other factors not yet reflected in a rating trend.

6. Direct demonstration of a particular station's extra special service capabilities, such as merchandising, point-of-sale displays, end or dump displays, competitive store checks, etc. These activities are often of more interest to the client himself than the timebuyer.

We make every effort to maintain excellent relationships with buyers,

media directors, account executives, as well as the client. When such a relationship has been properly established, there is no feeling of "going over the timebuyer's head."

The problem and circumstances must dictate the approach to be taken. Certainly there can be no fixed plan since agency organization and procedures vary, as well as agency-client relationships.

There are many ways we go about these direct client contacts. The actual contact may take the form of a direct call on the advertising manager or sales manager (sometimes both) by the representative salesman assigned to the account, but more often it will be a joint sales call by the representative salesman and his sales manager. Whenever it is possible, we include an executive of the station involved.

Adam Young, Adam Young, Inc., New York

Client contact is not bypassing the agency. Rather, it is the media representative's insurance that he is providing maximum service to the advertiser,



"we are specialists in how best to sell"

the agency, and to his own clients—in our case, broadcasters.

We believe that active, continuing contact with the advertiser is a basic responsibility in station representation. Broadcasting is such a fast moving,

rapidly changing field that no agency or advertiser can keep currently informed except through the efforts of station representatives.

With so many media decisions made at the client level, this contact is essential if we are to get for our stations the business they deserve. Effective representation requires that a selling job be done with every individual who has any voice in the selection of media and markets.

Competing media have followed this policy for years, and the broadcast media are short-changing themselves if they neglect to sell both agency and client on the use of radio and television.

In addition to its sales aspect, direct contact with the client enables the representative to service the advertiser more thoroughly. We are specialists in how best to sell those markets where we represent broadcast facilities. Because we concentrate on a limited number of stations, our knowledge of each market's characteristics is wider and deeper than any agency can be expected to acquire. Our research and sales service staff is ready to provide the client with extensive analysis on any phase of his sales problems in our areas.

Frank E. Pellegrin, vice president and partner, H-R Television, Inc.; New York
I believe it is appropriate to sell the client direct

1. When the problem goes beyond ordinary media considerations.

2. When extra strong competition from other (and unfriendly) media requires.

3. When an agency research or media department does not give a par-

ticular market its proper recognition in terms of sales potential, due to special circumstances which we feel would be better understood and appreciated by the client.

4. When more than advertising considerations are involved, such as personal or political angles.

5. When you think you are not getting a full and fair hearing, and everything else fails.

6. When, for any of several good reasons, an agency asks or suggests that you do it.

Remember that in the intricate advertising field there are all kinds of agencies; some do a superbly complete job with their clients and it is never necessary to sell them direct. Others are just the opposite—and there are all shades in between. You have to be guided therefore by your best judgment, experience and knowledge of the particular set of facts in each case, so it is impossible to set up one fixed rule.



"It's best to be completely frank"

When making the direct client approach, I think it's best to be completely frank about it with both agency and client. It's best to clear the call with the agency beforehand if this is possible, and if not, to notify them of your intentions and then to brief the agency people involved on what transpired soon afterwards.

Client meetings should be carefully planned and prepared and pitched on a high constructive level, with the idea of adding to the client's knowledge rather than merely complaining of real or fancied ill treatment.

Even if you are making the call because you think you got a bad deal from the agency, it's better to make a solid constructive presentation to the client, without casting aspersions, because this will accomplish both purposes; it will get you the order if you deserve it and will not destroy your relations with an agency that might be otherwise treating you quite fairly. Be sure, however, to supply the agency with the same information you give the client.

In fact, there are many clients that
(Please turn page)

the fabulous




TV-TULSA covers 45 counties where . . .

**AUTOMOTIVE SALES TOTAL
\$314,275,000.00***

Within the "fabulous 45" is Tulsa, 12th in auto sales in the U. S. and second in cars per capita. Auto sales in the 31 Oklahoma counties equal well over half of Oklahoma's total . . . The half you can't reach without TV-Tulsa.

you get the fabulous 45. . . tv . . .
ONLY with . . . TULSA



*Sales Management's Survey of Buying Power, 1957

SPONSOR ASKS *continued . . .*

we call on regularly in our normal operations and have been doing so for many years. This is common practice, and I believe it is thoroughly understood by the agencies concerned. Surely they would agree that no one should attempt to render clients or salesmen incommunicado, or to build impregnable walls between them. We are all interested in the same end: better service to the client and better results from his advertising, and if each party will treat the others with fairness and frankness, everybody concerned will do a better job.

M. F. Beck, *radio sales, The Katz Agency*
The client is an integral part of the sales formula and is always included by The Katz Agency in its sales approach. A representative's obligation to a client station, as we see it, is to do a well-rounded selling job. This includes a coordinated sales effort aimed at both client and agency, in addition to continuing contact by the station with local wholesalers and distributors. The most effective selling of spot radio cannot be accomplished in New York alone, but only when the local buying influences are approached as well.

While this pattern is always applicable, there are cases in which it may be altered and more than usual emphasis placed on selling the client di-



"insure coordination on all levels"

rectly. We can cite three examples:

1. Concept selling: When we are selling spot radio as a medium, especially where past advertising has been in other media, an intensified client approach is necessary.

2. Very often the client has a unique appreciation of the advantages of spot radio. We also find many knowledgeable clients who can discern best buys in markets. In such cases a direct client sell is a distinct advantage, with the agency advised at all times of developments. By the same token, many clients leave media selection completely in the hands of their agency.

3. When a sales message does not get the reception at the agency we think it deserves, we do a complete selling job, comparable to an agency presentation, direct to the client. This,

again, is always done with the agency's full knowledge to insure coordination on all levels.

Ed Jameson, *director of NBC Television Spot Sales, New York*

We have approached many prospects directly to show why spot tv merits inclusion in their advertising campaigns.

After consulting the prospect's agency (with which we always main-



"how can we help create sales"

tain close contact) and learning all we can about the client and his product, we ask ourselves: How can we help this potential client to create new sales areas or expand his present ones?

An intelligent recommendation can be made only when the client's selling, merchandising, advertising and even personnel problems are understood.

Sometimes the client has a problem that doesn't involve straight selling. It may deal with the firm's relations with its employees or its stockholders.

Depending on the facts in a particular situation, we point out how spot television can help solve the problem, either by itself or with other media.

Basing our recommendation on the kind of audience the client wants to reach, we may recommend a news, sports or weather show, syndicated or feature film. . . . etc.

After the prospect has become a client of NBC Spot Sales, we go to him directly to show how our advertising, promotion, research and merchandising departments are at work.

Agencies recognize us as a prime mover of products and are therefore interested in our continuing efforts in this area. They often suggest that we approach the client to demonstrate how spot can be used profitably in the 14 markets which we represent.

Much missionary work remains to be done for the medium of spot tv, to educate clients to its tremendous advantages. To help accomplish this, NBC Spot Sales recently created a "New Business" department. This department, which is unique in the field of station representation, will make concentrated efforts to sell the overall concept of spot to agencies as well as directly to the client.

Which



is CUTEST?

CERTAINLY, you know what you're doing! But who are you to say that this baby, that gal, will rule the raves straight across the country? Why not pretest your talent . . . put it on film . . . show it to audiences—of all types, all locales. Then you'll know in advance. What's more you enjoy the advantage of easier programming, deeper coverage . . . when you **USE EASTMAN FILM.**

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

Do it IN COLOR . . .
You'll be glad you did!

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Illinois

or W. J. GERMAN, INC.

Agents for the sale and distribution of Eastman Professional
Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.



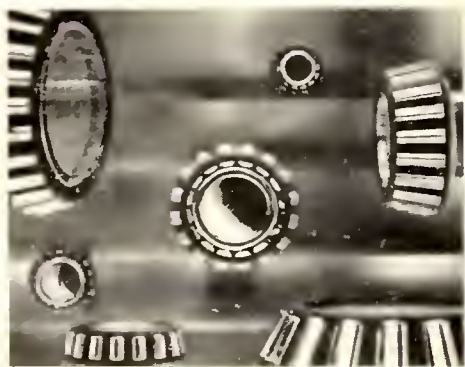
T. V. spot editor

1 column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET

CHICAGO: 16 EAST ONTARIO STREET



How to humanize roller bearings? Sarra makes them *act!* Via stop motion a Timken roller bearing rolls, then zooms into stirring shots of the product in use . . . in planes, trains, farm equipment. A switchback to stop motion at the end underscores the Timken slogan: "At Timken, we have a word for it—betterness." An exciting commercial that opens and closes the Timken show. Produced by SARRA in Eastman color and in black and white for THE TIMKEN ROLLER BEARING CO. through BATTEN, BARTON, DURSTINE & OSBORN, INC.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



Here's a how a spectacular 5-minute spectacular for Rheingold does a triple job. It introduces the 1958 Miss Rheingold contestants, urges the public to vote in the country's second largest election, subtly sells via the ballot boxes—and makes a musical comedy of the entire spot. Marge and Gower Champion—working with a special musical score—sing, dance, and "emcee" the show. The highlight of a park scenic design is a stylized carousel—a device that makes possible three natural and interesting presentations of the 1958 contestants. Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



This 60-second spot, one of a series for Zenith Radio Corporation, forcefully demonstrates how beautiful a Zenith Hi-Fi set looks, and how realistic it sounds. Decorator-planned interiors enhance Zenith models. So that anyone can see how the component parts of a Zenith Hi-Fi set operate, the various elements are popped in—in sync with voice over. Here technical information is delivered with seeming simplicity. Produced by SARRA for ZENITH RADIO CORPORATION through EARLE LUDGIN & COMPANY.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



This commercial for Knox Gelatine brings statistics to life—with *hands!* Hands moving against a black background demonstrate how 7 out of 10 women with splitting, breaking fingernails can benefit from Knox Gelatine. They also create enough excitement to hold interest high for the convincing product demonstration and close-ups of package that follow. The entire story of Knox Gelatine-for-fingernails is packed—with apparent ease—into 20 seconds. Produced by SARRA for CHARLES B. KNOX GELATINE CO., INC. through CHARLES W. HOYT COMPANY, INC.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

FILM-SCOPE

21 SEPTEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

NFA, which was the first syndicator to take a flier into barter time, this week became a crusader against this sort of business.

Oliver A. Unger, NFA executive v.p., in a scathing statement, described barter as "downgrading values of both films and station time" and as "detrimental to the entire tv industry."

Added Unger: The healthiest economy for the film business is through purchases at "regular and package station rates" by ad agencies "trained in the specifics of timebuying."

A barter deal which NFA had going with Exquisite Form Bra recently fizzled.

This week—as for many before—rising costs continued to get star billing in the film business. "Where," say harassed film makers, "will the production money come from?"

Short range, FILM-SCOPE finds, it will continue to come from three tried and true sources:

1) **THE BANKS:** This kind of borrowing costs between 5% and 6% (plus service charge). What usually happens is that a producer gets a guarantee from a distributor that the bank will be repaid. On the basis of this understanding, the bank forks over the money. The distributor gets a cut (around 25%) for his share in the deal, and the bank keeps a claim on the producer's product until he settles up.

2) **THE "FACTOR":** In the broadest sense, this is a fellow who gives you "second money." Because of his greater risk—and because "second money" is paid off last—factoring charges run high. An actual figure is pretty meaningless, because the factor usually throws in special charges and gets a share in the production besides.

3) **THE DISTRIBUTOR:** This tends to be a straight two-way ownership deal in which the producer furnishes the technology and the distributor the cash. The split in ownership and profits is 50-50.

Note: Foreign financing usually involves still another step—a sort of completion and delivery insurance. The banks just won't loan you money on a promised production because foreign law won't honor a chattel mortgage on it. So you first have to contract for a guarantee (or insurance) that monies invested by a bank or factor will be paid off. In England, Film Finances Ltd. deals exclusively in these guarantees.

It goes without saying that this financial rigmarole—in whole or in part—gets calculated into the final cost of a film.

Transfilm is inviting New York agencies for a peek at some new experimental footage in the hope that the techniques can be used in commercials.

All that the trade knows about it is that it employs live photography plus several new devices and that Transfilm has sunk several thousand into development.

The fate of the Lucy reruns on CBS in the Wednesday 7:30-8 time period momentarily looks cheery. An overnight Trendex showed that it was a close match with the new Disneyland series on ABC TV.

Next question: What happens when NBC's Wagon Train starts to roll?

When FILM-SCOPE asked a group of its Station Spotters recently how their relationships with syndicators were shaping up, **the broadcasters in the main said that they would like less of the fast-buck technique** (31 August, page 77).

This week FILM-SCOPE asked syndicators for their version. The Spotters: **Bernie Crost**, sales v.p., Walter Schwimmer; **Don L. Kearney**, sales v.p., ABC Film Syndication; **Jake Keever**, NBC TV Films, v.p.; **Tom Moore**, general salesmanager, CBS TV Film Sales; **Bob Rich**, general sales manager, AAP; and **Bob Seidelman**, manager syndicated sales, Screen Gems.

In general, **the film people think they are getting along pretty well with their customers** considering this major handicap: **The use of film has spread so rapidly that many stations can't seem to keep up with the latest concepts. Specifically:**

1) **Rigid programing notions still prevail**, sometimes blinding stations to a more flexible use of film.

2) Similarly, **the "fixed-top" price idea keeps cropping up.** With better quality film, say the syndicators, stations often could **boost local rates.** In fact, **too many stations buy film "by the pound."**

3) **"Red tape" screening leads to hard feelings.** Thus Station A will ask for a preliminary showing for its film buyer and program director, followed by a subsequent screening for its top brass. Meantime competing Station B quickly makes up its mind and takes the deal. Station A now burns.

4) Although stations are prone to complain about lack of **merchandising aids**, the shoe is apt to fit the other foot. **Film has a point-of-sale value for sponsors**—an important angle that stations tend to overlook.

5) In the same vein, **stations usually could get higher ratings (especially on feature film) if they were as energetic in their hoopla as theatre exhibitors.**

6) Looking down his nose at a film salesman may help a broadcaster's ego, but **it also shuts off some of the know-how the salesman could give him.** "I wish they would stop calling us peddlers," says one film man. **"Where else do they think they could get film—from Sears, Roebuck?"**

Every business has a certain amount of convenient statistical rubber. This week the syndication business is discussing **how you gauge sales.**

- Do you count by markets, or
- Do you count by stations?

To get a real idea, the trade feels, you should have a station list. That will show up any duplications within markets.

Horror films again were in the news this week.

Madame Tussaud's Wax Museum—which exhibits characters whose contributions to infamy earned them a place in its Chamber of Horrors—will be filmed for tv.

Robert Siodmak and **Jules Buck**, together with British film producer **Charles Reynolds**, have tv rights to the files and name of the fantastic museum, and will produce the series of 39 on the continent for distribution in **1958.**

FLASHES FROM THE FILM FIELD: **Caribe Films, Inc.**, a Puerto Rican Co., has been set up to service U.S. accounts and shoot for financial savings through tax exemptions and government cooperation in that country . . . **Buster Crabbe** stars in the new half-hour tv series, **Davy Jones**, which is deep in under-water sequences—a new fad with the kids . . . **TPA** says its **initial 1957-58 budget** is set at \$6 million with five new shows upcoming . . . **The object of ZIV's latest expansion move** is to provide more complete sales coverage because of the ever-increasing rise in syndicated sales.

ABC launches another!

WAVY-TV in Norfolk sets sail as ABC-TV's
74th live station, raising
ABC-TV coverage to 93.1%*

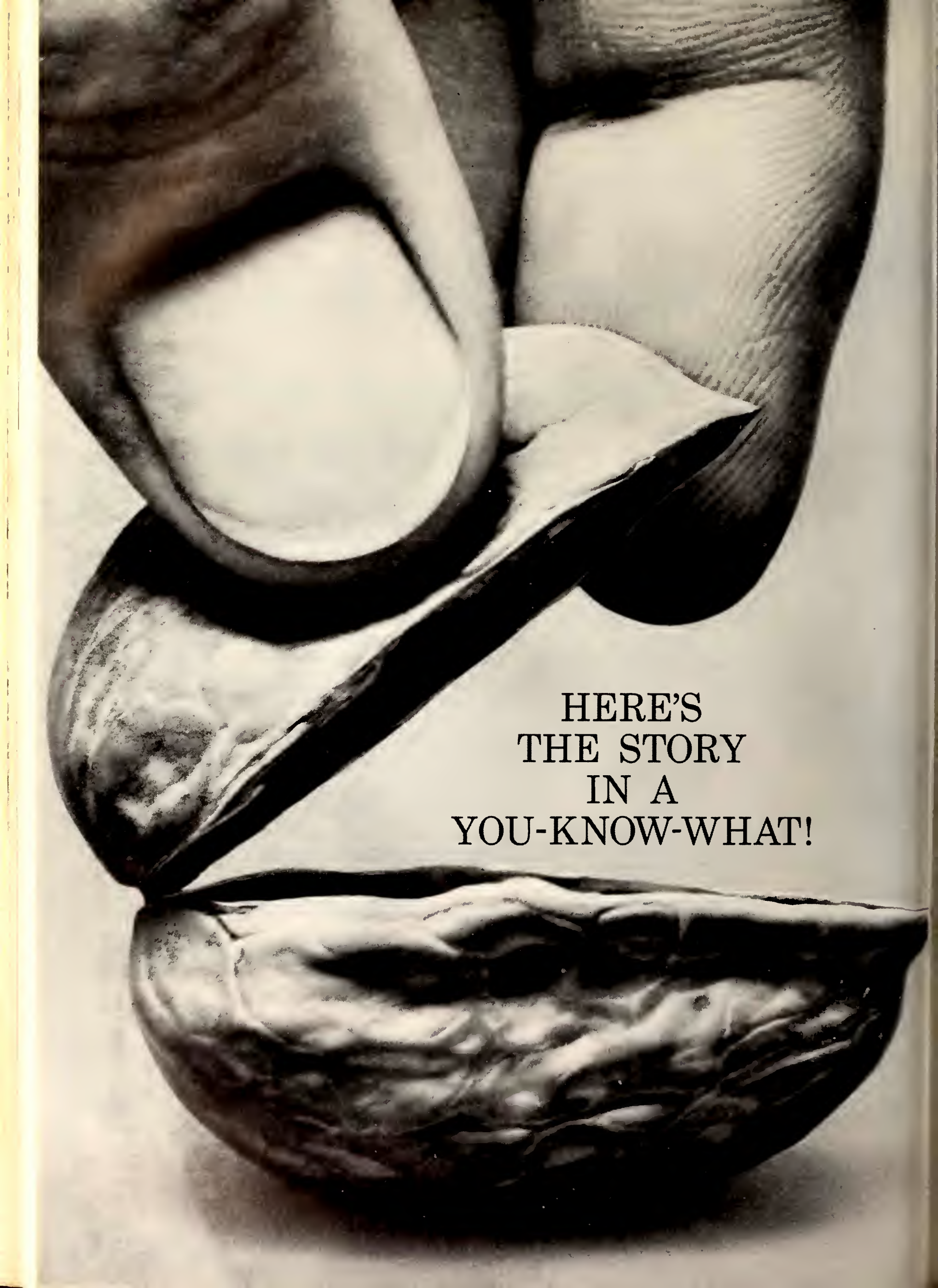
Add another to the growing list of ABC-TV live markets. This one is Norfolk-Portsmouth, Virginia – where WAVY-TV (Channel 10) went on the air in September as a full-time ABC-TV affiliate. Now all of this great market (the nation's 37th television market) can see all ABC-TV shows – as scheduled and programmed.

ABC's affiliation with WAVY-TV raises our live coverage to 78.4% of all U. S. TV homes. Already this year, we've added stations in San Antonio, Tucson, St. Louis and Miami. In the offing, this season, are live, competitive ABC-TV affiliates in Peoria, Indianapolis, New Orleans, Omaha, Youngstown, Boston, Amarillo and Pittsburgh. These will push our live coverage up to 85%.

To advertisers, ABC-TV extends a cordial invitation to take a closer look at the new ABC coverage story. And to Norfolk, it's a hearty "Welcome aboard!"



*Total coverage for average half-hour evening program. More than 84% of this is live!



HERE'S
THE STORY
IN A
YOU-KNOW-WHAT!

No doubt about it, there's many a truth spoken in gist. CNP's philosophy can be spelled out very briefly:

We believe in Planned Production. With our "Boots and Saddles—the Story of the Fifth Cavalry" just released for syndication, we're well on the way to completion of our next series, "Union Pacific." And the cameras are set to roll on yet another series. Continuity of effort like this is why we have and hold some of the best creative people in the business.

Our production plans are our own. We have full confidence in the continued growth of non-network television, and we have undertaken to supply its program needs on a regular basis. The result: film of far greater quality per dollar invested than is possible in an intermittent, piecework, patchwork operation. The beneficiaries: non-network advertisers, broadcasters, the public, and us.

Our creative decisions are our own. We believe that tailoring a series to the assorted demands of all potential customers only leads to the kind of programming that's best described as corned beef hash.

Our timing is our own. When we produce a new series, it's because our own best creative judgment tells us that a series is ripe for the making—not because a "pilot film" has lured enough advance sales to underwrite any part of our negative costs.

We don't create consumers and we don't create advertising. We *do* create entertainment that *energizes* consumers for advertising. And because CNP production doesn't wait on sales, temporary fluctuations, or other people's opinions, we'll always be ready, as we are right now, with prime syndicated TV film product to meet the growing needs of an expanding Non-Network Market. That's the CNP story in a nutshell.

NBC TELEVISION FILMS A DIVISION OF
CNP
CALIFORNIA NATIONAL PRODUCTIONS, INC

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati, is preparing a campaign for its Crisco in various markets. Schedule kicks-off in September for an indefinite period. Announcements of varied lengths will be placed during daytime segments; frequency will depend upon the market. Buyer: Graham Hay and Bob Pape. Agency: Compton Advertising, New York. (Agency declined to comment.)

General Foods Corp., Maxwell House Div., is going into scattered markets for its Regular Maxwell House coffee. Campaign begins 1 October for 26 weeks. Nighttime minutes are sought, with frequency varying. Buying is not completed. Buyer: Roger Clapp. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

Exquisite Form Brassiere Co., New York, is entering various markets to promote its undergarments. Late September schedule will run for 52 weeks. Minutes and chainbreaks will be slotted both daytime and nighttime; frequency varies from market to market. Buyer: Jo Napoli. Agency: Grey Advertising Agency, New York. This is the cash portion of the schedule, part of which is barter. (Agency declined to comment.)


Procter & Gamble Co., Cincinnati, is initiating a campaign in Southern markets for its Tide detergent. The September schedule will run for 52 weeks. Minutes and chainbreaks will be placed during nighttime hours; average frequency: five per week per market. Buyer: Dave Place. Agency: Benton & Bowles, New York. (Agency declined to comment.)

Bissell Carpet Sweeper Co., Grand Rapids, is going into the top 56 markets for its Breeze sweeper. September schedule will run for seven weeks. Minute film announcements will be used during daytime segments; frequency will depend upon the market. Buyer: Frank Carvell. Agency: N. W. Ayer, New York.

RADIO AND TV BUYS

The Wheatena Corp., Rahway, N. J., is planning on using radio and television spot to reach the housewife, after many years of strictly print advertising. Radio-tv schedule initiates 30 September for 18 weeks: a 10-week run, four weeks off, then an eight-week run. Announcements will be slotted primarily during daytime segments, Monday through Friday; frequency will vary from market to market. Buying is not completed. Buyer: Jim Ducey. Agency: Cunningham & Walsh, New York.

1150 KC



Why should I buy—
KFJI?

Because even by Wild West standards Klamath Basin is a rip-snortin' cradle-bustin' infant, growin' by the hour!

8000 square miles of above average income. radio families are all yours with KFJI's 24-hour exclusive, complete coverage.

Because no media can reach Klamath Basin's year 'round buying power so effectively as KFJI! Grow with Klamath Basin!

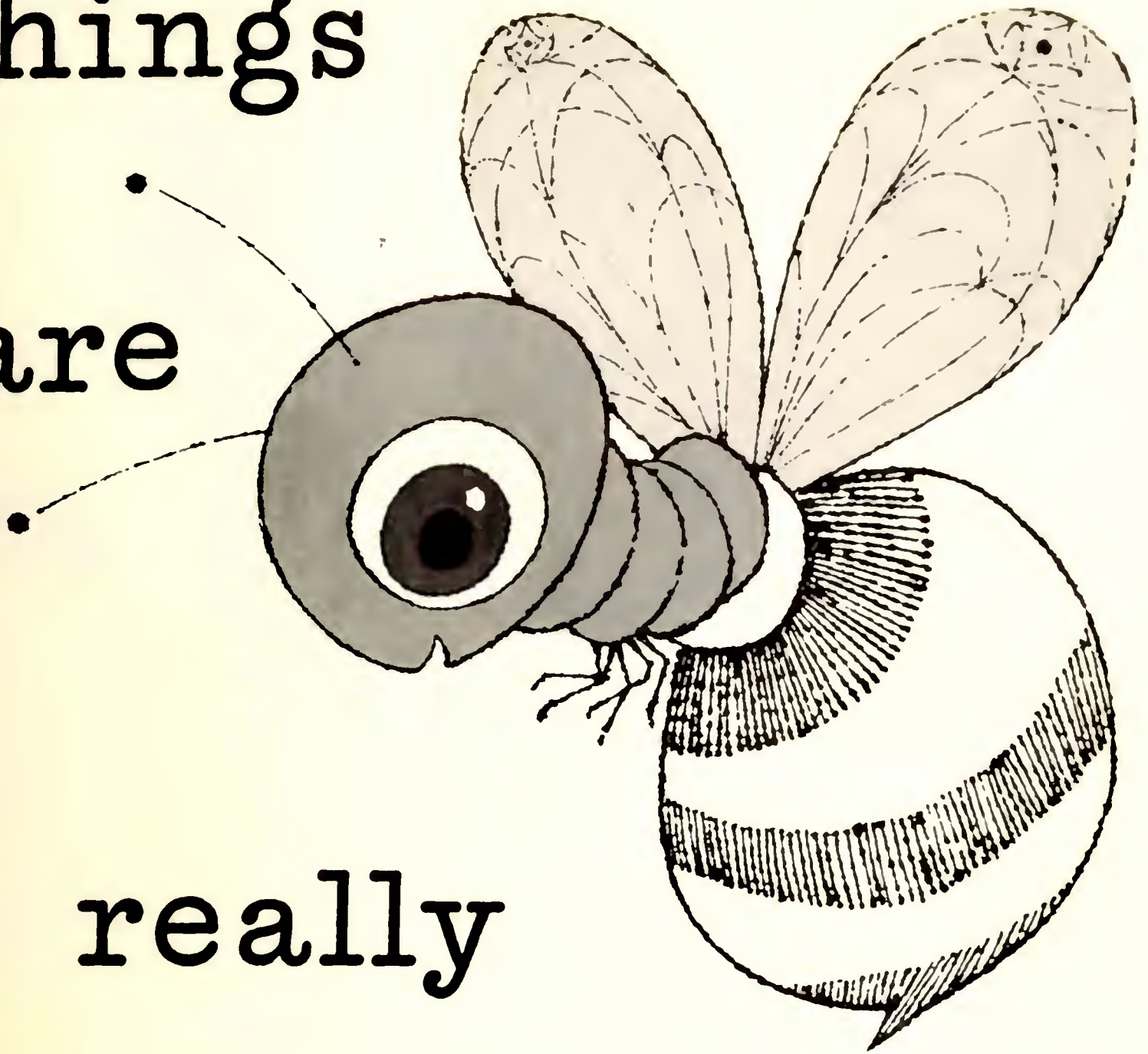
Dominates ...
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"

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

5000 W

things

are



really

B·U·Z·Z·Z·I·N·G!

While some have been sleepy as gophers over the summer, the Young group have been "busy as bees." The result is more honey for the stations—and more stations to represent.

The new hives of activity are:

WSAI Cincinnati

WYDE Birmingham

WILD Boston

Worcester ***WORC**

Topeka ***KJAY**

Why not taste some honey yourself?

ADAM YOUNG INC.

NEW YORK • CHICAGO • ST. LOUIS • LOS ANGELES • SAN FRANCISCO • BOSTON

*represented by Young Representatives Inc.

RADIO RESULTS

DRUG STORE

SPONSOR: Jackson's Drug Store

AGENCY: Direct

Capsule case history: Results-getting radio advertising and alert merchandising can mean success for any business. This adage has been proven true for Jackson's Drug Store. In December of 1948, Wallace Jackson was introduced to radio advertising by the area's new station, KGYN. Eight years and 3,000 broadcasts later, he's still advertising on KGYN. The store's old 25-ft. front has been replaced with a beautiful new 100-ft. building and a branch prescription department has been added at one of the local clinics. For the 3,000th consecutive broadcast, Jackson's 40-minute live morning organ show *Among my Souvenirs*, was performed from the store. The crowds and the phone requests were so overwhelming in the town of Guymon and the entire surrounding area that another program was broadcast later that day, with equal audience response. Both Jackson and KGYN realize that the first 3,000 are only the beginning.

KGYN, Oklahoma City

PURCHASE: Program

AUTOMOBILES

SPONSOR: Coyer Motor Co.

AGENCY: Direct

Capsule case history: For 21 years, this Scranton Chrysler dealer has sponsored *The Coyer Show*, a musical presentation on WGBI, Sundays from 5:30 to 6:00 p.m. Nick Coyer reports WGBI has expanded his sales area to such distant towns as Mount Pocono, Luzerne and Carbondale, which have their own Chrysler dealers. From a small beginning, Coyer has become one of the area's largest Chrysler dealers. With 50% of his ad budget in radio (the remainder is divided in print), Coyer and WGBI have created many new slogans and promotion ideas. One of them, "Coyarized Used Cars," has won strong public recognition. Indication of radio's good will: people constantly visit showroom to request numbers to be played. The auto agency reports that radio advertising has been primarily responsible for their success in the area. Coyer says: "96% of the cars sold have radios—and radio sells cars!"

WGBI, Scranton

PURCHASE: 30 minutes

SOFT DRINK

SPONSOR: Washington Coca-Cola

AGENCY: Direct

Capsule case history: After some months of disappointing advertising results, Washington Cola Cola decided to try radio advertising on independent specialty stations because (1) their music appealed to a large audience in the area and (2) they had a low cost-per-1,000. Coca Cola was able to purchase five specialty stations for the price of one network outlet. Country-and-western music station WARL was given a substantial part (\$2,244) of the budget for a period of three months, to help increase sales in the metropolitan area. The first month hypoed 'Coke' sales 20% in the Silver Spring, Md., area, 15% in the Alexandria, Va., area, and 14% in the D. C. area. Consequently, the firm renewed for 52 weeks and have since realized a profit increase of up to 30% over last year. With the inauguration of the second campaign, 'Coke' increased the number of stations used in the area, from the original four to 10.

WARL, Arlington

PURCHASE: Announcements

SHOPPING CENTER

SPONSOR: Lochwood Shopping

AGENCY: Clarke, Dunagan &

Capsule case history: What happens when a new, giant shopping center backs its opening day with 24-hours of on-the-spot radio coverage? The result is the biggest crowd ever gathered in Dallas except for the opening of the State Fair. Police estimated 103,000 shoppers turned out to see the center dedicated, to be entertained by an all-star line-up, and to visit Lochwood's 36 retail stores. KLIF placed a specially designed glass 'fishbowl' broadcast booth at the shopping center for the 24-hour schedule. Beginning at 12:01 a.m., its d.j.'s did their regularly scheduled shows from the 'fishbowl.' All commercial time during the day was allocated to Lochwood's merchants. Bill Dunagan, of Clarke, Dunagan & Huffines, the agency, said: "Advertising the shopping center on KLIF made it one of the city's greatest promotions in years. The full impact of 24 hours of radio put the Lochwood opening 'over the top!'"

KLIF, Dallas

PURCHASE: 24-hour schedule



**Two exciting
personality programs
daily from Detroit's
EASTLAND SHOPPING
CENTER**

The huge, new \$25 million Eastland Shopping Center is the talk of Detroit. It features 73 stores, has parking space for 8300 cars, serves a neighborhood of almost a half million people—more people than live in Omaha, Toledo, Nashville, Miami or Ft. Worth.

Naturally, WWJ is right in the center of things—with its exclusive glassed-in studio, two top notch music-and-interview programs every weekday, merchandise displays, and other salesmaking features.

Step up your Detroit business by using this powerful one-two punch on WWJ.

WWJ AM AND FM **RADIO**

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives *Peters, Griffin, Woodward, Inc.*



JIM WOOD

11:05 A.M.-12 Noon—Weekdays



JIM DELAND

4:30-6:00 P.M.—Weekdays

Reeves arrives



Here's the

showmanship-

salesmanship

mood that makes the new,

live Jim Reeves Show click:



The **Jim Reeves Show** joins American Radio's **live**, weekda

Jim Reeves, whose song hit Four Walls is pushing the million sales mark, brings to American a 10-year record of radio success as a local musical personality, network guest star and persuasive air salesman.

His new musical hour, The Jim Reeves Show, originates **live** from WSM Nashville, home of today's hottest musical talent. Featuring the Anita Kerr Singers (**live**) and Owen Bradley's orchestra (**live**), it will boast regular guest appearances of such top-tune artists as Marty Robbins, Ferlin Husky and the Everly Brothers.

The **live** Jim Reeves Show is backed up by the showmanship-salesmanship skill of WSM and the new American Broadcasting Network.

October 7!



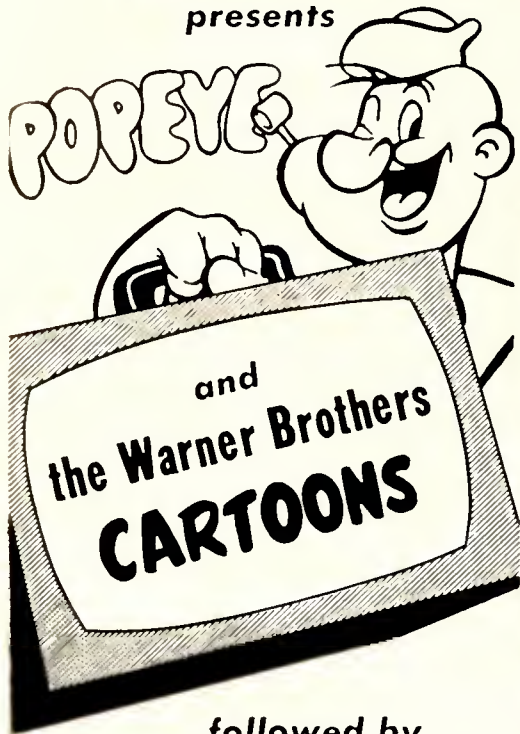
musical line-up Monday, October 7, 1-2 pm

the *live* one is

AMERICAN
BROADCASTING
NETWORK

**NOW IN
ROANOKE**
and Western Virginia
WDBJ-TV

presents



followed by


the **EARLY SHOW**

Famous Feature Movies



**Monday through Friday
4:00 to 6.05 P. M.**

Your Peters, Griffin, Woodward
"Colonel" can give you the full story con-
cerning participations. Call him now!

WDBJ-TV
Channel 7 

ROANOKE, VA.
Owned and operated by
the *Times-World Corp.*

**News and Idea
WRAP-UP**

ADVERTISERS

Sunshine Biscuits which has been using spot tv in 70 markets, is moving into network tv for the first time, beginning this week.

CBS TV's *Beat the Clock* and *Garry Moore Show* are the two vehicles.

Supplementing these network buys. Sunshine plans to use some film syndicated shows (*Highway Patrol*, *Code 3* and others) in selected markets.

Cunningham & Walsh is the agency.

This fall its going to be an all-television advertising program for Drackett Co. with a combination of nighttime and daytime network tv being used consistently for the first time.

Windex and Drano will be featured on NBC TV's *Wagon Train* (Wednesday 7:30-8:30 p.m.) and also on the network's daytimers: *Bride & Groom*, *The Price is Right*, *Tic Tac Dough*, *It Could be You* and *Today*.

Decision to direct all ad efforts in tv was made following a short test last spring of the day plus night tv plan.

Agency is Y&R.

Keebler Biscuit Co., in behalf of Saltines, this week has begun a saturation radio-tv campaign due to run the entire month.

Around 50 radio stations in 46 Keebler market areas are being used and a similar plan for tv is in the works.

Lewis & Gilman, Philadelphia, is the agency.

Lysol (Lehn & Fink), which has just signed as one of the co-sponsors of NBC TV's *Truth or Consequences* (M-F, 11:30-12n), is looking for additional television coverage as part of plans for the most extensive ad budget in its 71-year history.

Agency for the disinfectant is McCann-Erickson.

Pharma-Craft has added seven

daytime network radio shows to its fall advertising plans.

These radio buys are in addition to sponsorship of an alternate week half-hour of NBC TV's *Steve Allen Show* (Sunday 8-9 p.m.).

The radio broadcast schedule includes: *Art Linkletter*, *Helen Trent*, *Young Doctor Malone*, *Ma Perkins* and *Nora Drake* on CBS, *News of the World* on NBC and news programs preceding and following the Notre Dame football games on Mutual. Several other shows are also being considered.

All radio time will be used to advertise Coldene cold medicines and Pharma-Craft feels that when radio purchases are complete, they will add up to the biggest broadcast schedule ever developed for a cold medicine.

In addition to the network radio schedule, Coldene will be featured on 93 local radio programs in 46 cities.

JWT is the agency.

Job notes: Edward Kletter has been elected vice president and director of advertising for Pharmaceuticals. He will also serve as a member of the executive committee. Kletter was president of Parkson Agency which handles the Pharmaceuticals account.

AGENCIES

With Edward Kletter's move over to Pharmaceuticals as vice president in charge of advertising here's the new set up at Parkson Advertising:

Ted Bergmann replaces Kletter as president and chief executive officer on 1 October. Bergmann comes from McCann-Erickson where he was a radio-tv vice president. Before McCann-Erickson, Bergmann was managing director of DuMont and director of broadcasting division of the Allen B. DuMont Labs.

Franklin Bruck moves from executive vice president of Parkson to chairman of the board.

Parkson bills around \$20 million a

year with 80% going to air media and 20% to space. Accounts include Pharmaceuticals and J. B. Williams Co. products.

New agency appointments and resignations: **Joseph Katz Co.** has resigned the entire Charles Antell account effective 30 September . . . **Olian & Bronner**, Chicago, has been appointed to handle the advertising for Autopoint Co. (3x ball point pen). An expanded consumer campaign is currently underway . . . **Leo Burnett** has resigned the Eastside division (Los Angeles) of Pabst as of 31 December. This was the last Pabst piece of business in the Burnett shop . . . **Ruthrauff & Ryan** has received a renewal of its contract for the recruitment advertising of the Air Force. New contract expires 30 June 1958 . . . **Gordon Best** for Helene Curtis' dandruff treatment hair tonic for men, a new product . . . **Kenyon & Eckhardt** for A.S.R. Products Corp. (formerly American Safety Razor) . . . **George H. Hartman Co.**, Chicago, for the Kretschmer Wheat Germ account. Network radio will be used in future ad planning . . . **Emil Mogul** for Barricini Candies, which operates 50 stores in major eastern cities. New advertising program will include broadcast media . . . **W. B. Doner & Co.** for Coastal Foods Co. (a division of Consolidated Foods).

Focus on personalities: **Richard W. Tully**, vice president and account supervisor at FCB has been appointed general manager of the agency's Chicago office . . . **Lawrence J. Jaffe**, formerly vice president and director of research at Erwin, Wasey, has joined Kastor, Farrell, Chesley & Clifford as senior vice president and director of marketing and research . . . **Robert Kelly**, formerly product manager at Lever Brothers, has joined DCSS as an account executive . . . **H. Maurice Jones** has been named as a supervisor and **Frank R. Ladick** as an associate in the research department of NLB. Jones formerly was research director with Earle Ludgin and Ladick comes from Swift & Co. where he was a market analyst . . . **Sherman J. McQueen**, formerly with CBS Radio, has joined D'Arcy's Los Angeles office as marketing and research representative . . . **Dr. Arthur H. Wilkens**, formerly with DFS, has joined B&B as a project director in the re-

for your budget . . .

WCUE IS NO. 1 IN AKRON

Between 8 A.M. and 5 P.M.

daily, WCUE delivers

more listeners for your

ad dollar than any

other Akron station.

(In all other periods, just

a gnat's whisker away from first.)*

See your JEPSCO Man for

details or call WCUE Sales

Veep, Jack Maurer, FRanklin 6-7114

*Cost per thousand spots based on Pulse, April 1957

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - WCUE / WICE - Providence, R. I.

The John E. Pearson Co. National Representatives

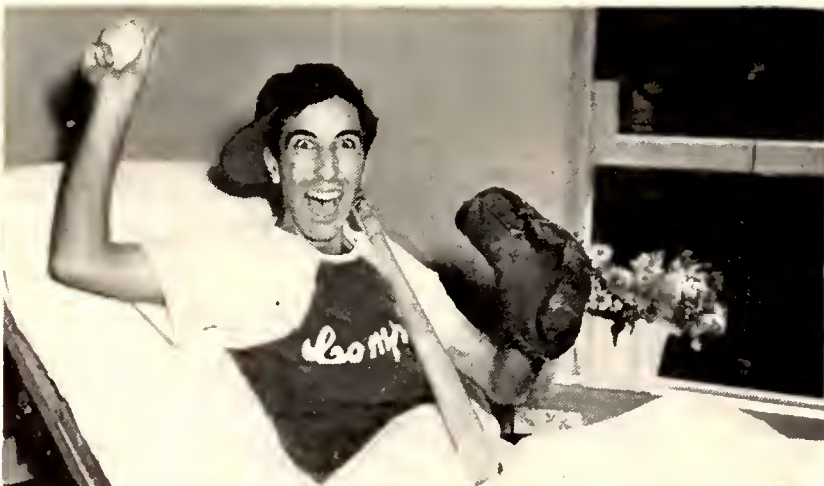
PICTURE WRAP-UP



No, he's not Santa Claus. Kids line up to meet Toby David, alias "Captain Jolly," emcee on the CKLW-TV, Detroit, *Popeye* show. In nine personal appearances, Captain Jolly drew an average audience of 2,000



At least there's no parking problem. Joseph Beres, WHK, Cleveland, account executive gets fast ride downtown on disc jockey Bill Gordon's newly purchased motorcycle



First fall casualty, Albert Allotta of Compton's New York art department nurses broken leg. Accident occurred during inter-agency softball game, when Al, a center fielder filling in at third base was dumped during a close play. Despite Allotta's spirit, BBDO won

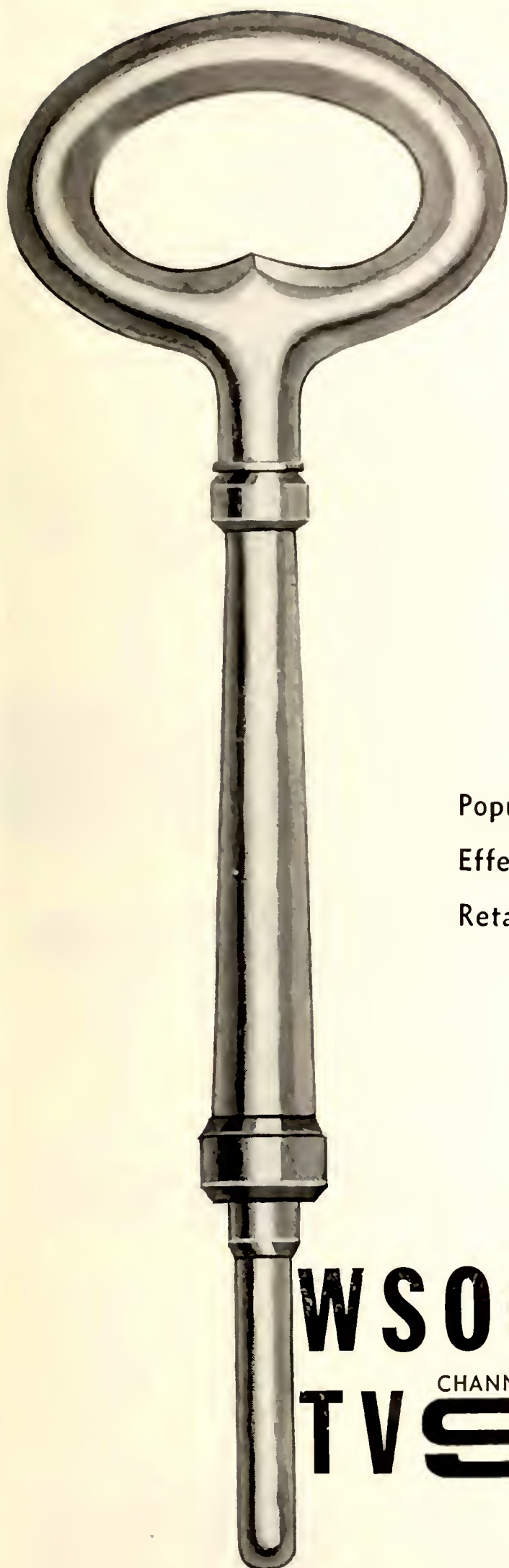


Miss Channel 17 doubles as Miss Navy Wings. Sally Reilly, reigning Queen of WBUF, Buffalo, is photographed by Vice Admiral William V. Davis, deputy chief of Naval Operations for Air. Occasion was Naval Air Show at Niagara Falls



Ready to go. WCDA-TV prepares to switch from channel 43 to channel 10 as part of FCC-ordered de-intixture of the Albany-Schenectady-Troy market. Pogan, tv director (l.), Mikita, comptroller (c.), and Murphy, gen. manager, inspect new site

Minimum coverage brings maximum results in new fashion for broadcast promotion. WYDE, Birmingham, rivaling ABN's recent girl-in-barrel stunt offers added lure of a free cup of coffee



THE **KEY**

TO SUCCESSFUL
TELEVISION

CAMPAIGNS IN THE
CAROLINAS...

PROVEN TO BE
RICH, PROGRESSIVE
AND . . . IN A BUYING
FRAME OF MIND

Population served	3,061,700
Effective buying inc.	\$3,713,100,000.00
Retail sales	\$2,385,904,000.00

SOURCE SM 6/57

PROGRAMMING THE BEST OF
NBC • ABC

CHARLOTTE, NORTH CAROLINA

FULL POWER

HIGHEST TOWER

WSOC
CHANNEL
TV9

REPRESENTED NATIONALLY BY H-R REPS.

ATLANTA F-J REPS.

"... again and again and again ..."

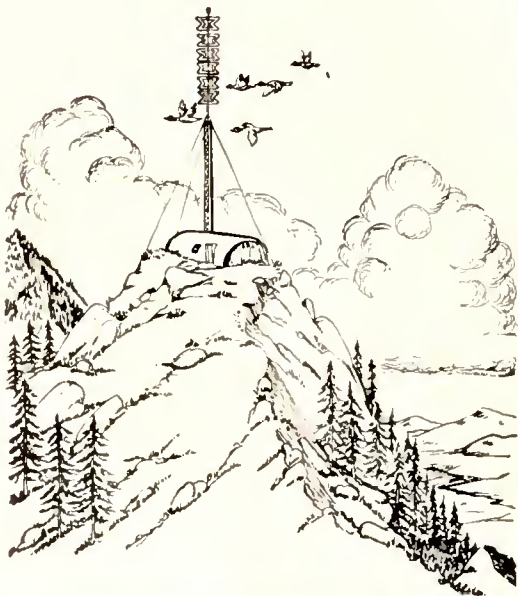
#

1

INDEPENDENT
in Denver*

KTLN

*Latest Pulse — June 1957



Only ONE is atop the
Continental Divide
Serving both the Atlantic and
Pacific Sides of America

KXLF - TV4 -:- Montana
Butte

East—The Walker Co.

West—Pacific Northwest Broadcasters

search department . . . **Elkin Kaufman**, former president of Norman, Craig & Kummel, has joined L&N as senior vice president and management account supervisor . . .

Kenneth C. MacDonald has joined Ketchum, MacLeod & Grove as a public relations account executive . . . **Eduardo Arguelles Campos**, formerly with J. Walter Thompson, Mexico City, has joined Robbert Otto's Mexico City office in an executive capacity . . . **William N. Brown** has been appointed an account executive for Grant, Detroit. Brown comes from Campbell-Ewald . . . **Norman Heller** has been named director of copy and motivational research for D-F-S . . . **Edward Ratner** has been upped to vice president in charge of radio and tv for Friend-Reiss . . . **Harvey Hickman** has joined Stromberger, La Vene, McKenzie, Los Angeles, as an account executive. Hickman comes from Hal Stebbins, Inc. . . . **William W. Vickery**, formerly with Harcourt, Brace & Co., has joined B&B as vice president—finance and controller . . . **Robert R. Burton** has been named manager of K&E's Chicago office. Burton comes from NL&B . . . **Sidney L. Gordon**, formerly with Westinghouse Electric Corp., has been appointed director of merchandising for Erwin, Wasey, Chicago . . . **Weber Thomas, Jr.**, formerly with Winius-Brandon, has joined Gardner as assistant group supervisor in the media department and **Ronald T. Levy** has been named research assistant in the research department . . . **Hugo Scheibner** has been appointed executive vice president in charge of the Beverly Hills office of Cole Fischer Rogow, Inc. and **Robey Smith**, formerly with Ruthrauff & Ryan, has been named vice president and account supervisor . . . **Walter A. Moultak**, formerly with BBDO has joined H B Promotions, Inc. . . . **Daniel J. Korman** has been elected president and treasurer of Cabell Eanes, Inc., Richmond, Va. Korman succeeds **Joseph C. Eanes**, founder of the agency, who has sold his interest in the company.

Charles A. Black, former vice president of the Gordon Broadcasting Co. and managing director of WSAI, Cincinnati, has been named vice president of the John J. Robinson Agency, Cincinnati . . . **Irving Berk**, formerly

How HIGH IS UP?

C.D. DUKE TULLY GEN. MGR.

2,049 FEET ABOVE SEA LEVEL, 1,010 FEET ABOVE AVERAGE TERRAIN. MAN, THAT'S OUR NEW TOWER GOING UP!

THIS MEANS MORE PEOPLE WILL BE SEEING MORE TV IN THE TRI-STATE AREA!

I HEAR BUYING POWER IS UP \$894,880,000 IN THE NEW METAL EMPIRE TOO!

I MIGHT ADD, WE'RE HAVING NO INTERRUPTION IN TRANSMISSION DURING CONSTRUCTION! WINDY UP HERE ISN'T IT?

WDSM-TV
NBC-ABC Channel 6
DULUTH-SUPERIOR
National Representatives
PETERS, GRIFFIN, WOODWARD

1st in **Negro Ratings**

Pulse
March '57

**Morning
Afternoon
and
Night**

1st in **Results**

Among Birmingham's long term radio advertisers, National Clothing Company, a WJLD advertiser for 9 years without interruption says, "I am well pleased with WJLD as my foremost advertising medium."

WJLD AM
FM

BIRMINGHAM, ALABAMA
The Nation's Finest
Negro Radio Station
Represented by FORJOE



your
extra
ear
is
SPONSOR

An army of extra sensitive ears works at SPONSOR to keep you in front of the industry and the industry in front of you.

SPONSOR is the listening post of thousands of successful executives all over America because its very publishing concept (of news in brief and observations in depth) has made it the most widely read, widely quoted and the best respected publication in the entire broadcast field.

That's why men who plan their future read SPONSOR — at home. You should, too. Give it your unhurried time and it will give you so much more in return. One idea will pay you back a thousand fold.

Now — for less than a penny a day — just \$3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

SPONSOR

40 East 49 St., New York 17, N. Y.

I'll take a year's subscription of SPONSOR. You guarantee full refund any time I'm not satisfied.

NAME _____

FIRM _____

ADDRESS _____

Bill me

Bill firm

head of the agency bearing his name, has joined Lewin, Williams & Saylor as vice president and member of the plans board . . . Raymond J. Koenigs has moved from production manager to account executive with Cary-Hill, Des Moines . . . James Driscoll has joined Charles O. Puffer Co., Chicago, as account executive, Driscoll comes from Beaumont & Hohman.

They became v.p.'s this week: Philip C. Carling at BBDO . . . John H. Childs at C&W.

NETWORKS

Calling attention to NBC TV's mammoth promotion build-up for its fall shows and the "new sense of excitement" about the programming plans on all three networks, Robert Sarnoff, NBC president, wound up the annual tv affiliates meeting this week.

Officers elected to head the tv affiliates executive committee included:

Walter J. Danm, vice president and general manager, WTMJ-TV, Milwaukee, unanimously re-elected as chairman.

Jack Harris, vice president and general manager of WPRC, Houston, as vice chairman representing the basic affiliates.

Harold Essex, vice president and general manager of WSJS-TV, Winston-Salem, as vice chairman representing optional stations.

Harold Stuart, president of KVOO-TV, Tulsa, as secretary-treasurer.

Other members of the executive committee are: Ewing F. Kelly, president and general manager of KCRA-TV, Sacramento, Calif.; Ralph Evans, executive vice president of WOC-TV, Davenport, Ia.; John H. DeWitt, president of WSM-TV, Nashville and Joseph H. Bryant, vice president and general manager of KCBD-TV, Lubbock, Tex.

This week saw a rush of last minute entries to the fall tv program starting gate:

- P. Lorillard picking up *Assignment Foreign Legion* for the Tuesday 10:30-11 p.m. slot on CBS TV. Originally the adventure series was pencilled in for the 10:30-11 p.m. period Saturday as a sustainer.

- RCA has picked up the alternate

That measuring man from

KWTV
OKLAHOMA CITY

... is at it again—measuring the SALESpower of KWTV's 1572' tower for Ray Jones, Young & Rubicam, New York.



Go West . . .
To Sell RICH,
ACTIVE,
IMPORTANT

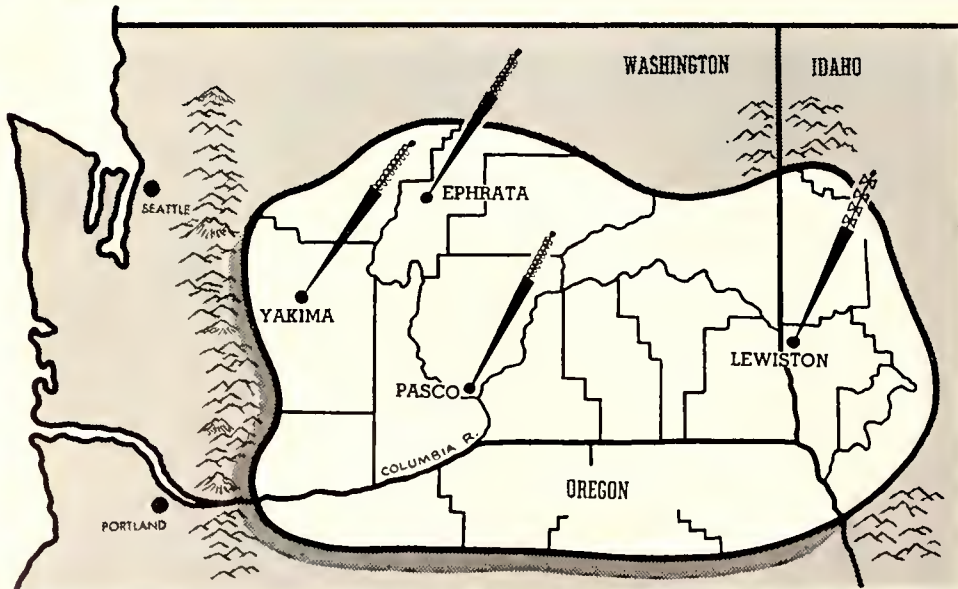
Eugene
and
Springfield
OREGON'S SECOND
METROPOLITAN MARKET
and
FIFTH LARGEST IN
THE ENTIRE
PACIFIC NORTHWEST.
The vast KERG-CBS
Audience in Western
Oregon is essential
to National Advertisers.

Eugene, Oregon
KERG
CBS Radio Network
5000 WATTS - 1280 K.C.
CONTACT WEED & CO.

Seems We Can't Teach an Old Dog New Tricks Eh, Smidley?



You've done it again—failed to include Cascade! Great Scott, Smidley, this Cascade market is important. The biggest TV buy in the West. Think of it, man, more than a half million people served by a single, four-station network. A huge three-state, agricultural-industrial, billion dollar market, and it's ours, all ours, with one buy on Cascade! Yes, and one of the top 75 markets in the entire nation. There, there, Smidley, old man, just don't let it happen again.



CASCADE

BROADCASTING COMPANY



NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

week portions of NBC TV's two new quizzes, *The Price Is Right* (Monday 7:30-8 p.m.) and *Tic Tac Dough* (Thursday 7:30-8 p.m.). Both shows are new nighttime versions of daytime starters. The buy gives RCA a sponsored partnership in four regularly scheduled programs this season.

- Singer has extended its sponsorship of *The Californians*, Tuesday 10-10:30 p.m., from alternate weeks to a weekly basis starting with the debut 24 September.

- Luden's, National Carbon and Colgate have bought 13-week participations in the second half of ABC TV's *Sugarfoot*, while American Chicle will sponsor *Jim Bowie* on alternate weeks.

Tv network notes: NBC and the New Orleans Mid-Winter Sports Association have signed a five-year contract for exclusive tv and radio coverage of the annual Sugar Bowl Game in New Orleans . . . **Producers and distributors of feature films** have finally decided to go ahead and back NBC TV's coverage of the Annual Academy Awards presentations instead of turning over sponsorship rights to commercial advertisers as in the past. (Oldsmobile had given the network a verbal order for the event.) The only pitch will be an opening stater, "The Motion Picture Industry presents . . ." There will be no plugs for individual pictures . . . The first *Lucy-Desi Hour Show* will actually run 75 minutes 9-10:15 p.m. Wednesday 6 November . . . **World Series Special**, one shot sports show, will be sponsored by the National Carbon Co. on ABC TV Tuesday, 1 October, 10-10:30 p.m. . . . **Polaroid** has already firmed its network Christmas plans with buys of a half of NBC TV's *Steve Allen Show* (Sunday 8-9 p.m.) on 17. 24 November and 8 December and one-third of the network's *Perry Como Show* on 23 November and 7. 14 December . . . **Sterling Drug** has bought 52-week schedules on four NBC TV daytime shows amounting to \$2 million in gross billings. Segments ordered include: *Treasure Hunt*, *The Price Is Right*, *Arlene Francis Show*, and *Truth or Consequences* . . . **Four advertisers** just signed for a total of 36 participations on NBC TV's *Today* are: Bridgeport Brass Co., California Prune Advisory Board, Ben-Mont Pa-

The "JAXIE" Station . . .

HAS THE TOP PROGRAMS TO SELL THE
SOUTH'S BOOMING 1½ BILLION DOLLAR MARKET



WARNER BROTHERS MOVIES
Feature films for family viewing . . .
top stars and stories



THE SILENT SERVICE
Thrilling stories of our submarine
combat patrols in World War III
Sundays at 6 P.M.



HIGHWAY PATROL
Action o-plenty . . . plus built-in
ratings! Tuesdays at 9:30 P.M.



ROMPER ROOM
Young America's favorite . . . ap-
proved by Mothers, too! 9:00 A.M.
week days for a full hour with
Miss Penny.



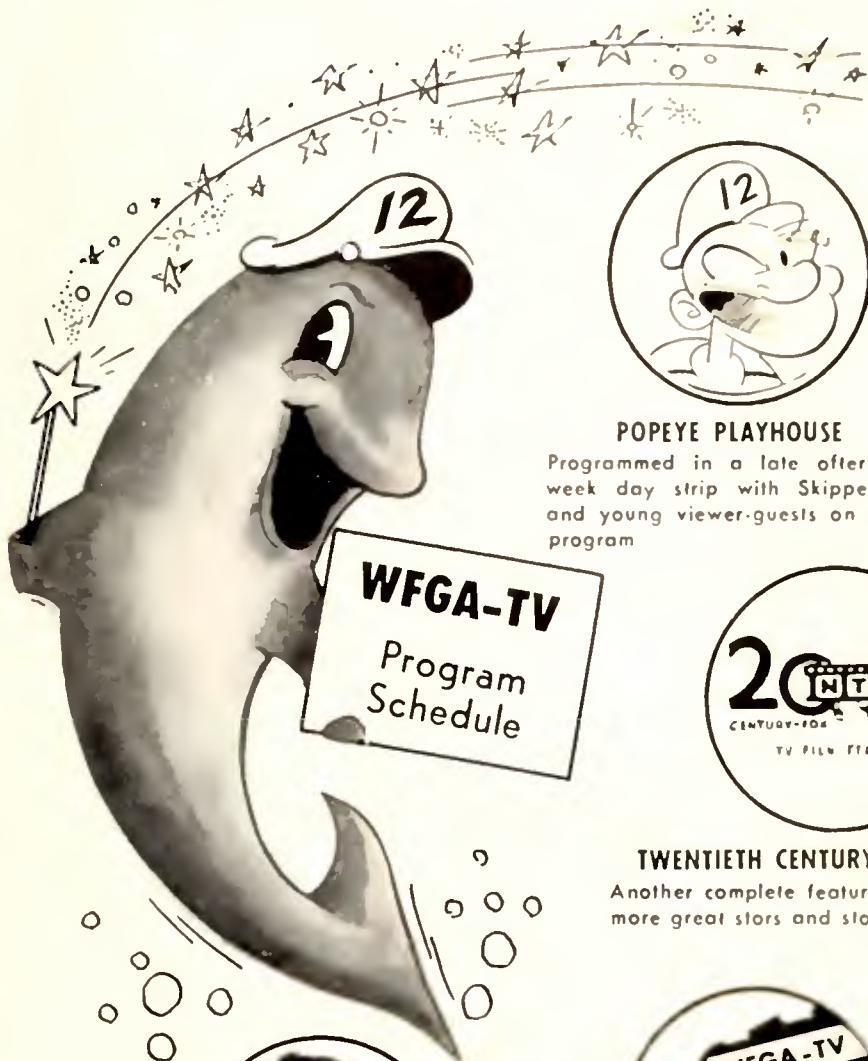
POPEYE PLAYHOUSE
Programmed in a late afternoon
week day strip with Skipper Al
and young viewer-guests on each
program



TWENTIETH CENTURY MOVIES
Another complete feature film library
more great stars and stories!



NEWS - WEATHER - SPORTS
Complete fast coverage of all local and
regional events by a well-staffed, well-
equipped experienced department.



Plus basic NBC affiliation

WFGA-TV Channel 12 · Jacksonville, Florida



**PETERS, GRIFFIN,
WOODWARD, INC.**
Exclusive National Representatives



FLORIDA'S COLORFUL STATION!

23,899 HOUSTONIANS CAN'T BE WRONG—

**PAUL BERLIN IS NO. 1
RADIO PERSONALITY**

A recently completed Houston Press-sponsored contest found this popular K-NUZ disc jockey tops again! Paul has won every radio personality popularity contest in the Houston area since 1950. Two other K-NUZ personalities placed among the first five of the top 10 winners . . . adding to the list of "firsts" . . .

- **FIRST in Personalities**
- **FIRST in News Coverage**

THE NO. 1 RADIO STATION—



**STILL THE
LOWEST COST
PER THOUSAND
BUY!**



K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581

pers and Asco Electronics Co. . . . ABC TV discussing half-hour show with Sid Caesar, perhaps, Sunday night, which would sell for \$45,000 gross.

Radio network notes: E. I. duPont de Nemours for Zerone has contracted to sponsor 30 five-minute weather shows and five segments weekly of the *Breakfast Club* on ABN starting 23 September . . . **Mutual's** new "operation newsbeat" plan calls for an affiliate-network arrangement for on-the-spot news coverage with each station providing a qualified news reporter from its own news desk for color, background and on-the-spot descriptions of stories of national scope . . . **ABN's** newest live hour-long five-a-week music series is the *Mery Griffin Show* 7-9 p.m., starting 7 October . . . **New business at Mutual** includes Chrysler and H. J. Heinz for "Triple Advantage Plan" sponsorship arrangements and renewals from Coca Cola for *Coke Time* starting 26 September and the Dawn Bible Institute for *Frank and Ernest* starting 6 October.

Here are the five new members of NBC Radio Affiliates Executive Committee elected this week:

Ray Welpott, vice chairman, is station manager of WKY, Oklahoma City.

Douglas Manship, secretary-treasurer, is president of WJBO, Baton Rouge, La.

Others: William Grant, president, KOA, Denver; Kenneth Hackathorn, v.p. and general manager, WHK, Cleveland and Willard Schroeder, general manager of WOOD, Grand Rapids, Mich.

People in the news: Robert H. Hinckley has been elected to the executive committee of the board of directors of AB-PT. Hinckley is a vice president of ABC and a v.p. and director of the corporation . . . **Arthur W. Carlson** has been appointed station research specialist for the newly expanded stations department of ABN. Carlson comes from WDCY, Minneapolis where he was handling sales-research . . . **David A. Grimm** and **Roger O'Conner** have joined ABN as account executives. Grimm comes from the Meeker Co. and O'Conner from the Katz Agency.

**weather's wonderful
in Buffalo . . . when you buy it
on WBEN-TV**

In western New York everyone is interested in weather! We get 41.93 inches of rain, 110.7 inches of snow, and an average of 60 clear days, 108 cloudy and the rest is your guess. Temperatures go from 99° above down to 9° below !

That leaves plenty to talk about when it comes to weather — and no area station does a better job of weather-talk than WBEN-TV.

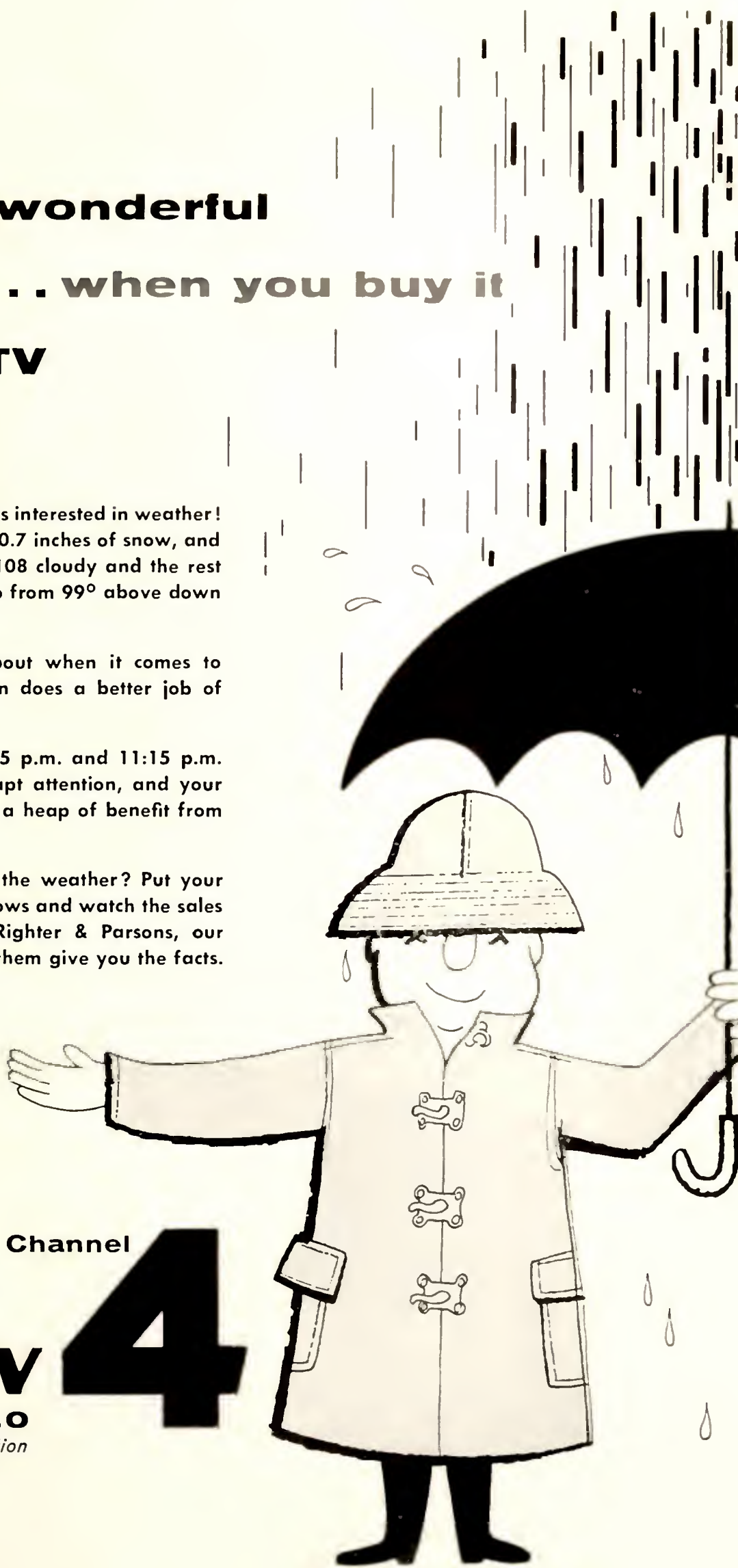
Weather-casts at 12 noon, 5:55 p.m. and 11:15 p.m. garner solid audiences and rapt attention, and your commercial message can reap a heap of benefit from both.

Why not do something about the weather? Put your product amidst the highs and lows and watch the sales curve rise. Call Harrington, Righter & Parsons, our national weathermen, and let them give you the facts.

Channel

4

WBEN-TV
CBS IN BUFFALO
The Buffalo Evening News Station





what's in a name . . .

A lot—with all due deference to the Bard. Advertising has proved it.

More important—it obtains for people, too. You make your own “brand name” by how you think and what you do. And this very “product image” will determine how much cake you have in this vale of tears.

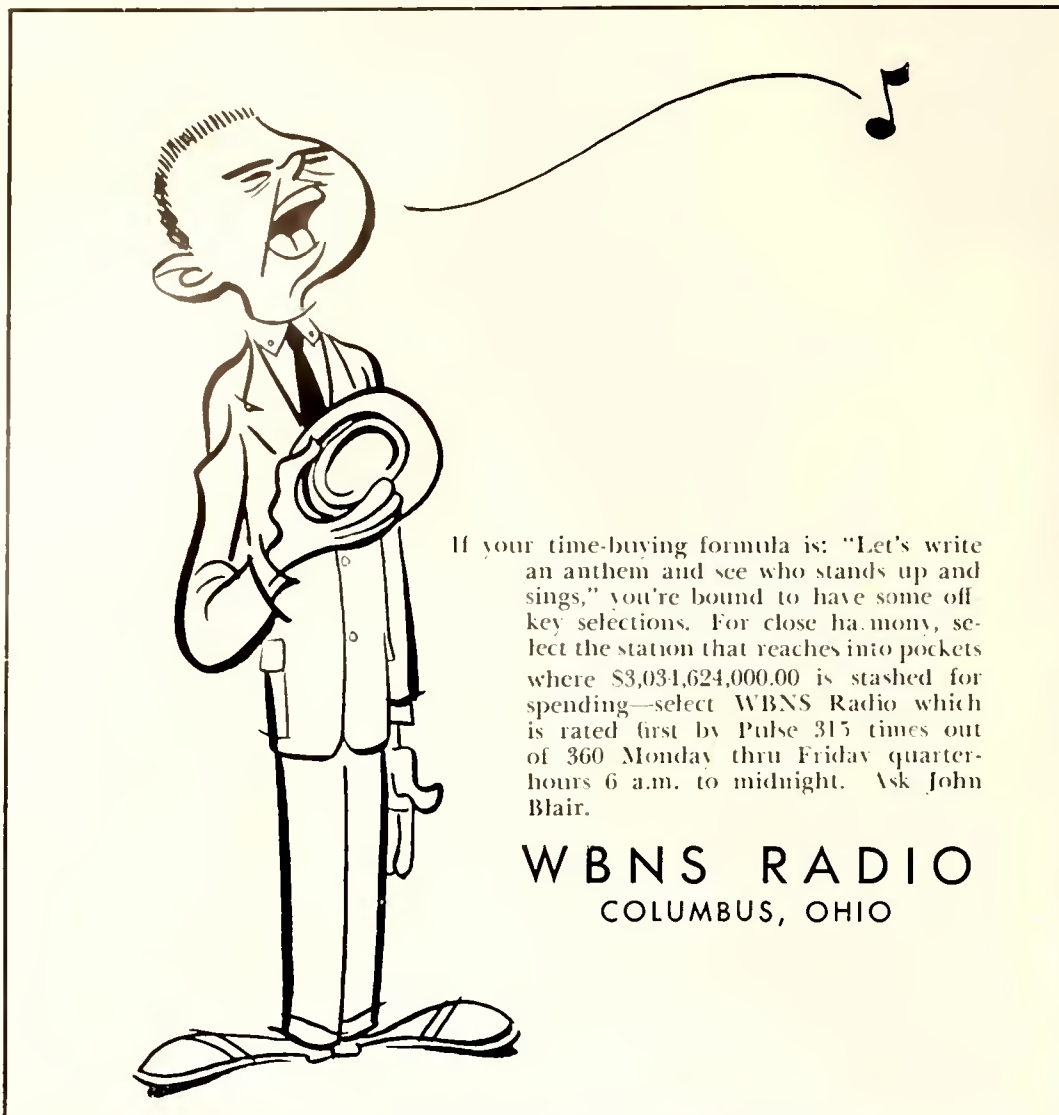
That’s why—if you’re in the broadcast field, SPONSOR is “A MUST” to receive and read.

SPONSOR is so necessary because of the singular, definitive contributions it makes to an industry that requires not alone facts, but a penetrating comprehension of the factors motivating the multiplicity of talents it employs. **IT’S THE ONE MAGAZINE RADIO AND TV ADVERTISERS REALLY USE.** And the *need* for SPONSOR grows each day. It is an ever more important information center—an ever larger library of ideas—the compilation of the finished and the planned creative energies that spark the air thinking of the day.

To get the most out of SPONSOR, it should be read—AT HOME. It is too rich in valuable material for a quick perusal on a routing list. Nor does it serve its fullest function that way for you, because it is a publication with the kind of stuff you want to cut away and file—a magazine of ideas that will generate ideas in you—make you more valuable to yourself and others. It will bring you closer to the “product image” you would like your name to be.

For only \$3.00 a year — 52 issues of the most useful publication in the broadcast field will be delivered to your home. For less than a penny a day what better time buy can you make as an investment in your future?

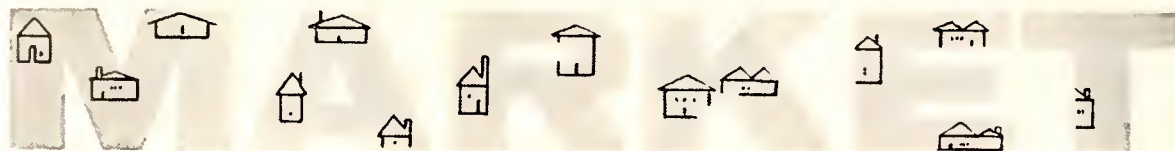
SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



If your time-buying formula is: "Let's write an anthem and see who stands up and sings," you're bound to have some off key selections. For close harmony, select the station that reaches into pockets where \$3,031,624,000.00 is stashed for spending—select WBNS Radio which is rated first by Pulse 315 times out of 360 Monday thru Friday quarter-hours 6 a.m. to midnight. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

a great new Joplin



created for you by
KODE-TV

136,547 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
\$776,919,000 Buying Income; 669,800 Total Population

*NOW 28% HIGHER TOWER HEIGHT IN STATE COVERAGE AREA

*NOW 29% MORE POWER TO WATCH MORE THAN ANY OTHER STATION IN THE AREA

*NOW COVERS 31,747 TV HOMES IN JOPLIN MARKET AN ALL-TIME HIGH

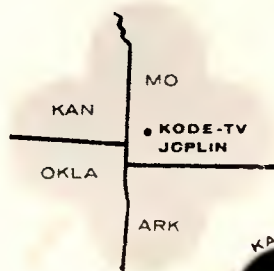
*Television Magazine Report, p. 957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

316,000 WATTS Designed Power
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis



A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WPIT Pittsburgh • WPAR, Parkersburg • WBOY, WBOY-TV Clarksburg



Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

COMMERCIALS

Hamm's & Piel's Beer continued to lead the ARB's list of best-liked commercials. Here the July standing:

1. Hamm's Beer	14.0
2. Piel's Beer	8.6
3. Dodge	7.2
4. Winston	3.4
5. Revlon	3.2
6. Gillette	2.7
7. Alka-Seltzer	2.5
8. Plymouth	2.3
9. Schlitz	2.2
10. Chesterfield	2.1
11. Ballantine	1.9
11. Falstaff	1.9
11. Ford	1.9
11. Kraft	1.9
15. Ipana	1.5
16. Hush	1.4
16. Ivory	1.4
18. Lipton	1.2
18. Zest	1.2
20. Bardahl	1.1
20. Dr. Pepper	1.1
22. Camels	1.0
22. Lincoln-Mercury	1.0
22. Snowdrift	1.0
22. Tonette	1.0

Note: Hush, Lipton and Zest show up on the popularity list for the first time.

Logofilm, new process for removing and replacing sponsor (and other) identification, has been developed by Filmcraft.

Logofilm was successfully used this summer on *The Best of Groucho* (NBC TV) for replacing DeSoto-Plymouth identification with Toni's Prom, the new alternate sponsor on the quiz series.

Filmcraft says the new restoration process removes existing sponsor, title or trademark identification; replaces any identification permitting later sponsor insertions; cleans and sharpens the photographic image and makes handlettered titles photographically at about half the cost of present systems.

REPS

H-R Representatives has added Hal Chase to the sales staff of its San Francisco office.

Chase has been with MCA-TV for the past three years; was previously sales and general manager for several West coast radio stations.



WMPS Dream Home,

promoted exclusively on station,
draws spectacular crowds for advertisers

Larry Hewlett, vice president of Wallace E. Johnson, Inc., home builders, writes us: 'Nearly everybody in Memphis and the Mid-South must listen to WMPS because it seemed that nearly everybody attended the Open House (including over 3,000 people who came in the rain on the final Sunday). Mr. Johnson, the president of our company, said WMPS has accomplished in ten days what would normally have taken

ten years. We have constructed thousands of homes and have had hundreds of model home showings, but nothing has ever compared with the unprecedented attendance during the WMPS DREAM HOME open house August 23 through September 1.'

Successes like this show why WMPS has more local and national advertisers than any other station in the M d-South.

Keep your eye on these Plough, Inc. Stations:

Radio Baltimore
WCAO

Radio Boston
WCOP

Radio Chicago
WJJD

Rad'o Memphis
WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK	CHICAGO	LOS ANGELES	BOSTON	ATLANTA	SAN FRANCISCO	SEATTLE
7 E. 47 St.	75 E. Wacker Dr.	111 N. LaCienga Blvd.	Statler Office Bldg.	217 Glenn Bldg	110 Sutter St.	Tower Bldg.
MU 8-4340	FI 6-0982	OL 5-7597	HU 2-4939	JA 2-3872	GA 1-6936	EL 1868

John Blair & Co. has appointed **Austen G. Smithers** as an account executive in its New York office.

Smithers comes to Blair from the Edward Petry Co. Prior to that, he was radio sales manager for Headley-Read.

Headley-Read is expanding its organization. **Charles Dempsey** joins the New York tv sales staff, coming from Crosley's WLW group. **Howard Selger** also has been assigned to this office; he was senior analyst for ABC in New York.

Wm. Shaw heads up the new office in St. Louis. He formerly covered this territory out of the firm's Chicago office.

Richard Kelliher has been added to the sales staff of the San Francisco office.

George Crumbley now manages the Atlanta office. He came from WSB and WSB-TV.

In addition, the **Hollywood office** has moved to larger quarters in the Taft building.

New appointments: The Hollingbery Co. gets WWTW, Cadillac, Mich. . . . **The Meeker Co.** now reps

WBRD, Bradenton-Sarasota, Fla. . . . **Headley-Read** now handles WSBA, and WSBA-TV, York, Pa. . . . **Walker Representation Co.** for WIVK, Knoxville, Tenn. . . . **McGavren Quinn** to rep KWDM, Des Moines . . . **Hollingbery** for KXOC, Chico, Calif. . . . **FM Unlimited** has been appointed rep by seven FM stations: WBAI, N. Y.; WPJB, Providence; WFMB, Nashville; WFMR, Milwaukee; KCFM, St. Louis; KPFM, Portland, Ore.; KRCW, Santa Barbara, Calif. . . .

RADIO STATIONS

Here's a success story from KICO, El Centro, Calif.:

At the bottom in a three-station area and at the beginning of summer, the station in two months was able to show the highest cash income in over a year by revamping its program schedule.

One of the most successful ventures, *Luncheon at the DeAnza*, was a live audience show in a local hotel dining room. Ordinarily during the summer heat, the dining room was lucky to serve 12 meals at noon. With the ad-

vent of the program the room now serves 30 to 100 meals each day, while the station itself tops listening audience. By adapting a big city type show to a smaller community KICO has helped rebuild its prestige and standing.

Personnel notes: Kenneth Berryhill has been named new manager of WMOX, Meridian, Miss. Berryhill comes from WMCT, Memphis . . . **Dave Hartman**, formerly with WMAN, Mansfield, O., has joined WHBC, Canton, O., as a sales rep . . . **Jim Sondheim** has been promoted to national sales manager for WAAT, Newark . . . **Donald Beggs** has joined WBC as program coordinator for its FM stations . . . **Walter "Spanky" Reese**, sales service coordinator, has been named production manager at WEHT, Evansville, Ind. . . . **James W. Belcher**, formerly with WWJ-AM&TV, Detroit, has been named to head up the newly created publicity department for KYW, Cleveland . . . **Harold C. Sundberg** has been promoted to director of radio sales director at WMBD, Peoria . . . **Malcolm S. Richards** has been promoted to sales manager for WING, Dayton . . . **Don Dean** has been promoted to station manager of WABJ, Adrian, Mich. . . . **Russell Gohring**, manager of WPON, Pontiac, Mich., has been named a vice president of the Gerity Broadcasting Co. . . . **Robert W. Cessna** has resigned from Gerity Broadcasting to establish a radio consulting firm in the middle west . . . **Lee Vincent** has been named sales manager of WILK, Wilkes-Barre . . . **Richard D. Morgan**, formerly radio-tv director of Lewis E. Wade Advertising, has joined WPTA, Ft. Wayne, as director of sales service . . . **Bill Morgan** has resigned as an executive of the McLendon Corp. to become manager of K1XL, Dallas . . . **Royal McCullough** has transferred over from WSM-TV, Nashville, to WSM Radio as director of public relations . . . **Lenard Sait**, formerly with WNRC, New Rochelle, has joined WLIB, New York, as an account executive . . . **Art Maier** has left NBC to join WCBS, New York, as promotion writer . . . **Way Fullington**, former WIRE, Indianapolis, promotion director, has resigned to join BMI . . . **James B. Holston, Jr.**, has been named program director of WANE, Ft.



Folks drop everything for **WWDC** radio

*1st seven straight months in Washington, D.C.—1st in share of total weekly audience, 6 A.M. to midnight—1st in quarter hour wins

*PULSE: January through July, 1957 Represented nationally by John Blair & Company

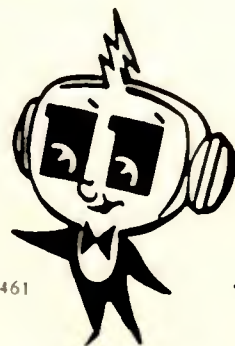
The big 1/5 of a big nation



1/5 of total Canadian retail sales
are made in our Hamilton-Toronto
Niagara Peninsular coverage area

... the actual figure is \$2,722,911,000.00. Effective October 1, 1957 CHCH-TV will increase its power to 150,000 watts. We will serve the complete Hamilton-Toronto-Niagara Peninsula area—close to 600,000 tv homes—24.43% of the total TV sets in Canada. The 2,552,715 people within our coverage area will spend \$556,732,000 for food; \$76,848,000 for drugs; \$126,133,000 for furniture. Total retail sales \$2,722,911,000.00. By far the richest market in Canada. Source: Sales Management: Elliott Haynes

CHCH-TV channel 11



Canada

FOR FURTHER INFORMATION CALL: Montreal UN 6-9868 • Toronto, FN, 6-9236 • Hamilton JA, 2-1121 • Vancouver TA, 7461
2-6190 • San Francisco: Yu 6-6769

• New York City PL, 1-4848 • Chicago

Buying Sacramento, California?

**NEW, 1957
NIELSEN
COVERAGE
STUDY
AVAILABLE!**

**KCRA-TV
Consistently
Delivers
More TV Homes
In 31 Counties
Throughout the
Night and Day!***

*NCS 2A, Spring, 1957

Ask Petry for Coverage
and Audience Data on
the Highest Rated
NBC Station
in the West



KCRA-TV

CLEAR

3

CHANNEL

SACRAMENTO, CALIFORNIA

The Only Low Band
VHF Station in California's
Great Central Valley

Wayne. Holston comes from WBAA, Purdue University . . . **F. Robert Fenton**, formerly with WINS, New York, has joined WPGC, Washington, D. C., as v.p. in charge of sales. **W. M. H. "Bill" Smith**, former sales manager for WBEE, Chicago, is now midwest sales rep for Rollins Broadcasting, Inc.

TV STATIONS

Tv applications: Between 9 and 14 September two applications for new stations were filed and one construction permit granted.

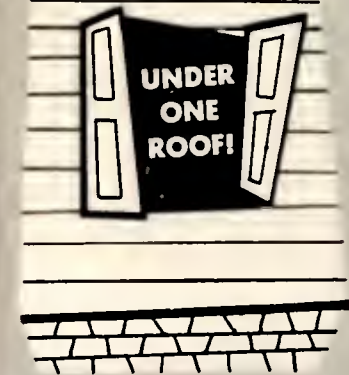
Applications were made by: Central Minnesota Television Co. for Channel 7, Alexandria, Minn., 26.6 kw visual, with tower 1104 feet above average terrain, plant \$322,442, yearly operating cost \$152,000 and Television Corp. of America, Honolulu for Channel 8, Wailuku, Hawaii, 3.67 kw visual, with tower 6097 feet above average terrain, plant \$38,900, yearly operating cost \$36,400.

Construction permit went to: Copper Broadcasting, Butte, Mont., for Channel 6, Butte. Permit allows 12 kw visual.

New call letters: **KTUL-TV** are the new call letters for KTVX, Channel 8 which has just shifted from Muskogee, Okla. to Tulsa.

Job notes: **Frank Tuoti** has been named director of advertising, sales promotion and research for WPIX, New York. Tuoti has been assistant manager of the department for the last two years . . . **Gustave Nathan**, commercial manager for WKNB, West Hartford, Conn., has been promoted to the new post of director of sales development for WNBC Television and WKNB . . . **Gene Lewis**, former station manager at KCEN-TV, Temple, Tex. has joined KFDA-TV, Amarillo as sales manager and **George Davis** has joined the local sales staff of KFDA-TV. Davis comes from the DA-CAL Sales Co. . . . **Don Peterson** and **Ron Scott** of WOI-TV, Ames-Des Moines, have been promoted. Peterson now becomes national sales manager and Scott replaces Peterson in sales service . . . **Ross Newby** has been named national sales manager for KOSA-TV, Odessa, Tex. Newby comes from KFDA-TV, Amarillo where he was sales manager . . . **Lyle R. Allen**, formerly tv director with WITN-TV, Washington, N. C., has joined WLW-I.

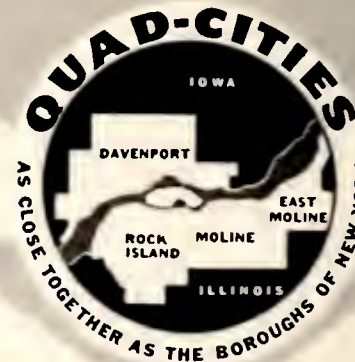
TV SPOTS LAB & OPTICALS
STORY BOARDS
ANIMATION
SOUND STAGE



**JAMIESON
FILM COMPANY**

3825 Bryan • TA 3-8158 • Dallas

ONE OF THE
FIRST 100 MARKETS



WHBF
RADIO & TELEVISION

COMING!

Greatly Expanded TV Coverage
from a New 1000 ft. Tower.



REPRESENTED BY AVERY-KNODEL, INC.

This way to Montreal

TELEPHONE

Newfoundland's
Most Powerful Twins

CJON-TV Channel 6
St. John's
CJOX-TV Channel 10
Argentia



Reaching 300,000
Captive Newfoundlanders
and latest B B M Shows
85% of all greater St. John's
homes have TV Sets

WEED & CO. U.S.

STOVIN-CANADA



IN WILMINGTON
DELAWARE

**YOUR SHOWCASE
OF CLASS**

- ★ Jimmy Lynn
- ★ Art Curley
- ★ Don Matheson
- ★ Dom Clifton
- ★ Martha O'Dell

Wilmington, Dela.
1290 on the dial



Indianapolis, as merchandising manager . . . **J. S. "Dody" Sinclair** has been named station manager of WJAR-TV, Providence. Sinclair formerly was administrative assistant to the vice president.

CANADA

A new rating service is being introduced to Canadian advertisers, agencies and stations.

It's put out by McDonald Research, Ltd., whose president, Clyde H. McDonald, was formerly research and development director of the Bureau of Broadcasting Measurement.

Dubbed Time Period Rating reports (not to be confused with BBM's Time Period Audience reports), the first regular study will be made during 2-8 October in 17 metropolitan markets. A sample TPR report, covering listening and viewing in metropolitan Toronto during 17-23 July, has been sent out to likely subscribers and interested parties.

Using the diary method, McDonald intends to bring out additional TPR reports in January and April 1958.

Information to be provided includes: projectable ratings, in-home station audiences by half hours, out-of-home radio station audiences by three-hour periods, in-home audience composition by half hours, cumulative audience, duplicate audience, audience turnover and buildup plus network reports.

Minimum sample size will run from 200 to 300 returned 7-day diaries.

Remington Rand's electric shaver division is using *Gunsmoke* in 13 Canadian markets on a spot basis.

The show, which is seen via CBS TV stations in the Niagara Peninsula and the Vancouver area, will be telecast in Canada in the following markets: Halifax, Saint John, Ottawa, Kitchener, London, Port Arthur, Sudbury, Winnipeg, Regina, Saskatoon, Calgary, Lethbridge and Edmonton. R-R's agency, Cockfield Brown, bought the show from Caldwell Tv Film Sales.

Andrew Jergens Co. has given its Canadian account to Vicker & Benson. The move was laid to the planned marketing expansion of the firm's entire line . . . **Robert Lawrence Productions (Canada) Ltd.**, reports a 100% increase in the production of filmed tv commercials.

FINANCIAL

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

Stock	Tues. 10 Sept.	Tues. 17 Sept.	Change
<i>New York Stock Exchange</i>			
AB-PT	17½	18¼	+ ¾
AT&T	170½	171½	+ ½
Avco	6¾	6¾	
CBS "A"	28¾	29	+ ¼
Columbia Pic	18½	18¼	+ ¼
Loew's	14¾	16	+1¼
Paramount	33¼	34	+ ¾
RCA	33¼	33½	+ ¼
Storer	23¼	23¼	+ ½
20th Fox	25¾	24¾	-1
Warner Bros.	21	20½	- ½
Westinghouse	61½	63¼	+2½
<i>American Stock Exchange</i>			
Allied Artists	3¼	3	- ¼
Assoc. Art. Prod.	9½	9	- ½
C&C Super	¾	¾	+ ¼
Dumont Labs.	4¼	4½	+ ¼
Guild Films	3¾	3¼	- ½
NTA	7½	7¾	+ ¼



**Daytime IS
BIGTIME**
on
**KROD-TV
EL PASO**

**HERE ARE SOME
TERRIFIC PARTICIPATIONS!**

84.6% SHARE OF AUDIENCE	2:30-4:00 PM NTA, 20th CENTURY FOX, David O. Selznick films
87.8% SHARE OF AUDIENCE	4:00-4:30 PM Warner's Cartoon Karnival
74.9% SHARE OF AUDIENCE	5:00-5:15 PM Popeye Theatre

Call Your Branham
Man for these and
other top-rated
participations
KROD-TV
Channel 4
EL PASO, TEXAS



CBS
AFFILIATED with KROD- 600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY



Like the Susan Constant...

YEARS AHEAD!

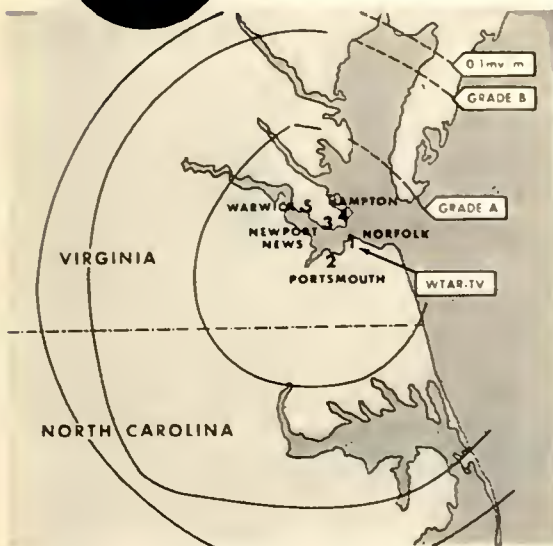
When the Mayflower reached Plymouth in 1620, the Susan Constant had arrived and planted a colony at Jamestown 13 years before.

Like the Susan Constant, WTAR-TV was first . . . in Tidewater Virginia. Nearly eight years ahead, as the area's dominant VHF station . . . and that's a lot of television history.

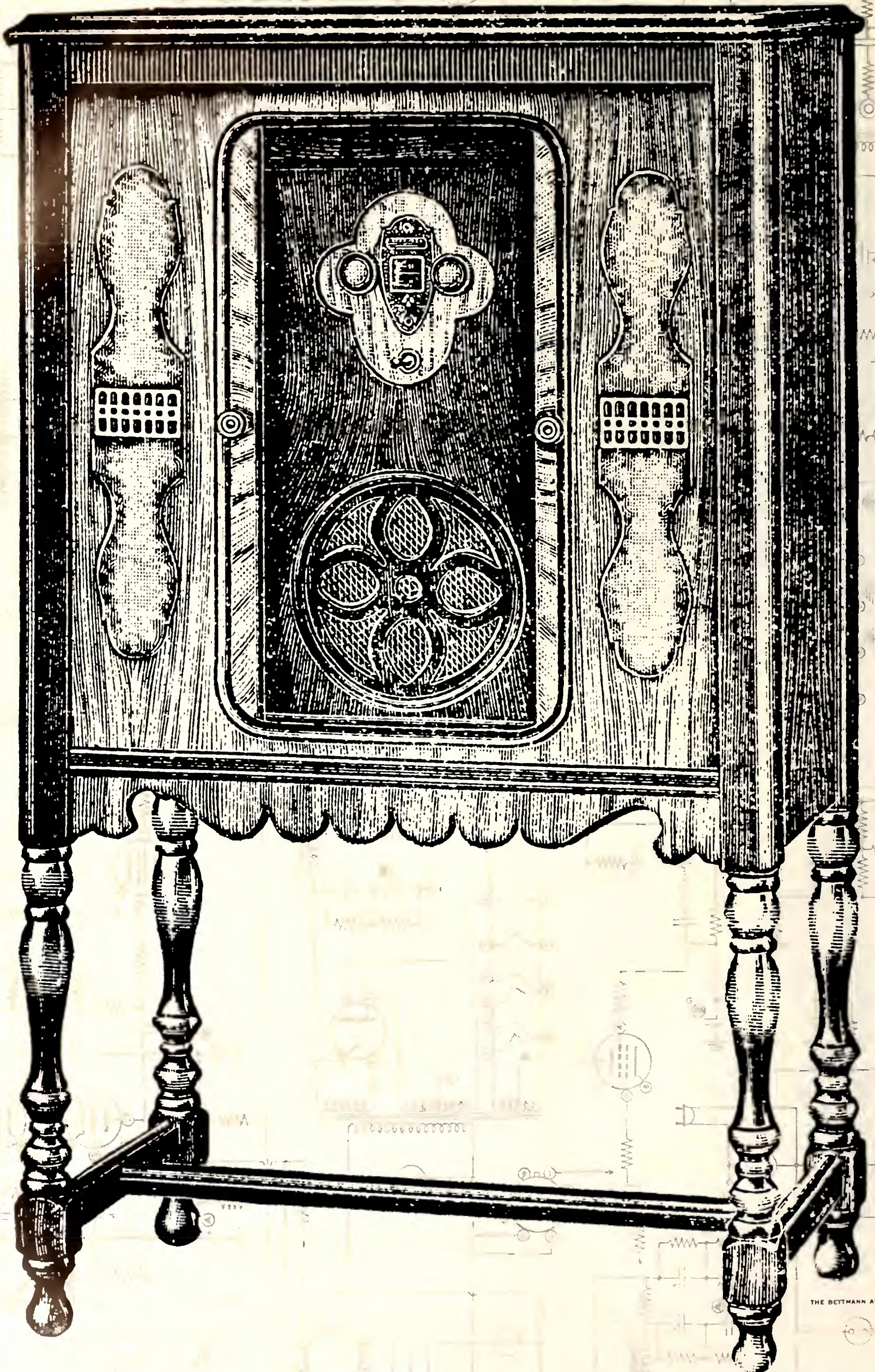
Valuable equipment in any station is *experience*. And that is an important plus value advertisers get on WTAR-TV, the foremost communications medium in Virginia's greatest, and America's 27th, metropolitan market!

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA
 Business Office and Studio—720 Boush Street, Norfolk, Va.
 Telephone: Madison 5-6711
 REPRESENTATIVE: Edward Petry & Company, Inc.



(Based on Measured Contour Map by Jansky & Bailey)
 5 of Virginia's Busiest Cities are
 within WTAR-TV's Grade-A Signal.





*The smaller radios get,
the larger radio gets.*



WMT

CBS Radio for Eastern Iowa

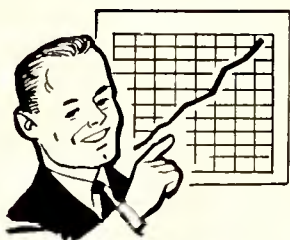
600 kc

Mail Address: *Cedar Rapids*

National Representative: *The Katz Agency*

what's NEW at WEBC?

Just about
EVERYTHING!



NEW RATINGS

show continuous increase in audience since Jan. 1955, reaching a new high of 53.1%* of the listeners all day.

*July-August Hooper



NEW EQUIPMENT

at WEBC has all been replaced with the best available. Our other equipment was damaged by last year's fire making this move necessary.

NEW 24 HOURS OPERATION

with music, news and patter. Results already prove the value of this extended operation.



NEW OFFICES

Our new offices have been completed . . . arranged for top efficiency. Visit us whenever you can.



WEBC

FIRST IN DULUTH & SUPERIOR

Representative Geo. P. Hollingbery

WASHINGTON WEEK

21 SEPTEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

The main spotlight, as far as the FCC is concerned, continues to be on fee tv.

If the talk made by Chairman John C. Doerfer before RTES in New York the past week is a clue, the Commission in its current deliberations about granting a trial for the pay system is of this bent of mind: Determine what it thinks right and not let itself be pushed by what Congress thinks.

With the FCC dominated by this mood, it looks as though it's just a matter of setting the place and time for a fee tv test.

The Senate Small Business Committee delivered the expected blast at the FCC for letting the daytime stations' petition for longer hours gather dust.

The committee's report scolded:

- The 10-year delay in reaching a decision on the petitions was inexcusable.
- The commission had the choice of coming to a quick conclusion or forcing Congress to take a look at the entire system of radio allocations with a view to doing by legislation what the FCC should already have done.

A Philco protest against the license renewal granted WRC-AM-TV, NBC's Philadelphia o&o, was tossed out by the FCC.

Philco charged that the action should have been held up because (1) RCA had been involved in numerous anti-trust actions, and (2) ownership of the Philadelphia outlets gives RCA an unfair competitive advantage in the sale of radio and tv sets.

Retorted the FCC: The Commission would have to await court decisions and not act on "unresolved complaints." The competition argument did not qualify Philco as a "party at interest" and would, in the long run, open the way for even washing machine operators to try to block RCA from operating stations.

The Craven Plan for case-by-case consideration of any tv application for any channel in any city (providing mileage separations are met) is at least temporarily out the window.

It did not create the industry enthusiasm anticipated. Only CBS had very much in the way of favorable comments about it.

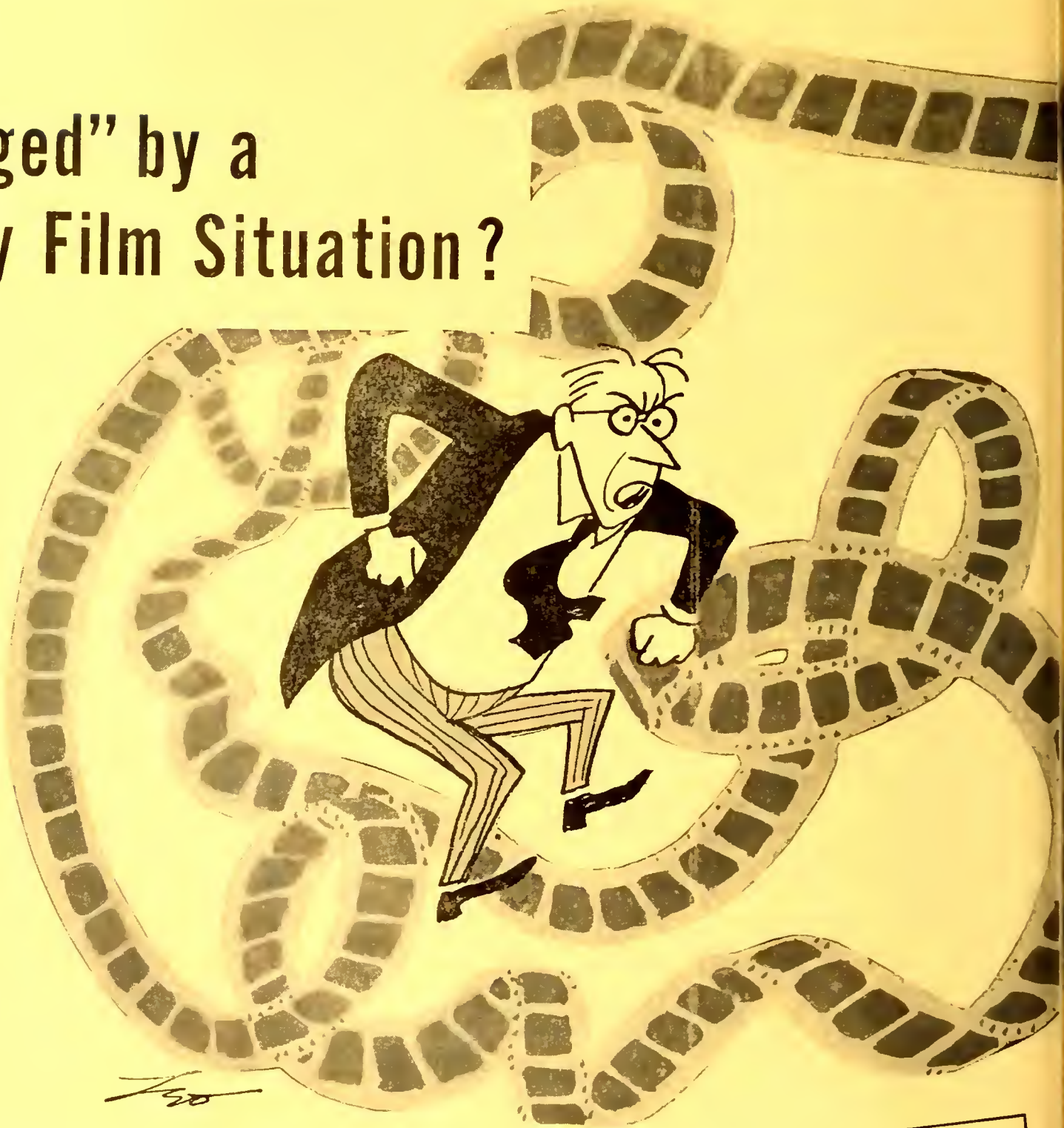
Last week the FCC voted to ask its staff to draw up papers to dismiss the whole thing. While the final vote is still to be taken, it appears that the tentative vote will stand.

Subscription tv continues to hold its place in the news.

Henry Rau, president of Washington Broadcasting, has asked the D. C. Commissioners for permission to try a wired system in Washington. The Rau proposal undoubtedly will result in some expressions from Congress on wired systems, and may give a clue as to whether Congress will pass laws if wired pay-tv succeeds. (Such a system is outside Federal regulatory powers at the present time.)

Meantime a new company, Teleglobe, filed for FCC approval of a combination wired and over-the-air system. Wires would carry only the audio. Pictures would be telecast (anybody could get the unscrambled pictures for free). They would have to call up and be connected to get the sound, however.

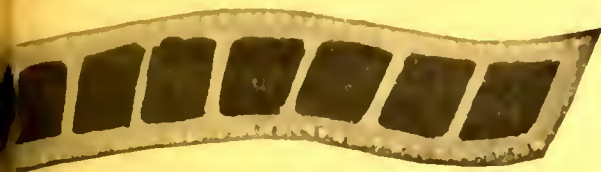
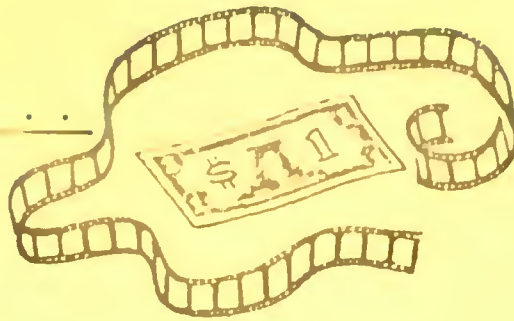
“Snagged” by a Faulty Film Situation?



P.S.

HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?

OUR FILM DOLLAR...



If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it! Find out how to . . .

1. Get the kind of picture quality that advertisers and television audiences want.
2. Get this picture quality and enjoy low operating costs at the same time.
3. Get the kind of expert programming that sparks and holds viewer interest.

Let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

21 SEPTEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Ted Bates apparently is in the process of reorganizing its tv-radio services. It's been asking friendly questions of some of its major agency colleagues, indicating such a move is afoot.

Australian tv soon may be scheduling kines of American "live" shows. Two under discussion are Perry Como and Steve Allen.

Talking of tv's sales impact, the marketing head of a major ad agency made this pithy observation to a colleague this week:

"You want people to try your product sooner or later. Tv makes them do it sooner."

Nat King Cole's blast at Madison Avenue this week for failure to sell his NBC TV show ignored, admen noted, the Street's past record in his behalf. Examples:

- Two and a half years on the Kraft Music Hall (JWT).
- Two years on NBC Radio as star of his own show for Wildroot (BBDO).

FCC chairman John C. Doerfer was asked this week what the Commission's policy would be on the acquisition of tv stations by film companies as the result of unpaid obligations.

Doerfer's answer: The yardstick in such cases will be the same as any other—Is it in the public interest?

A Madison Avenue agency is mulling a new use for old-line radio personalities. It would put them on the personal-appearance circuit as entertainers and goodwill ambassadors.

Their main function would be to attend sales meetings at the grassroots. All this is based on the premise that everybody likes to get acquainted with a "name."

Clear the decks for another type of "Dichter"—motivation researcher James Vicary and his doctrine of "subliminal projection."

Vicary is the high priest of a real "hidden persuader" technique. In tv it would work this way: During a filmed commercial, a pictorial flash would be included which the eye wouldn't register; but the effect on the subconscious would suffice to prompt a sale.

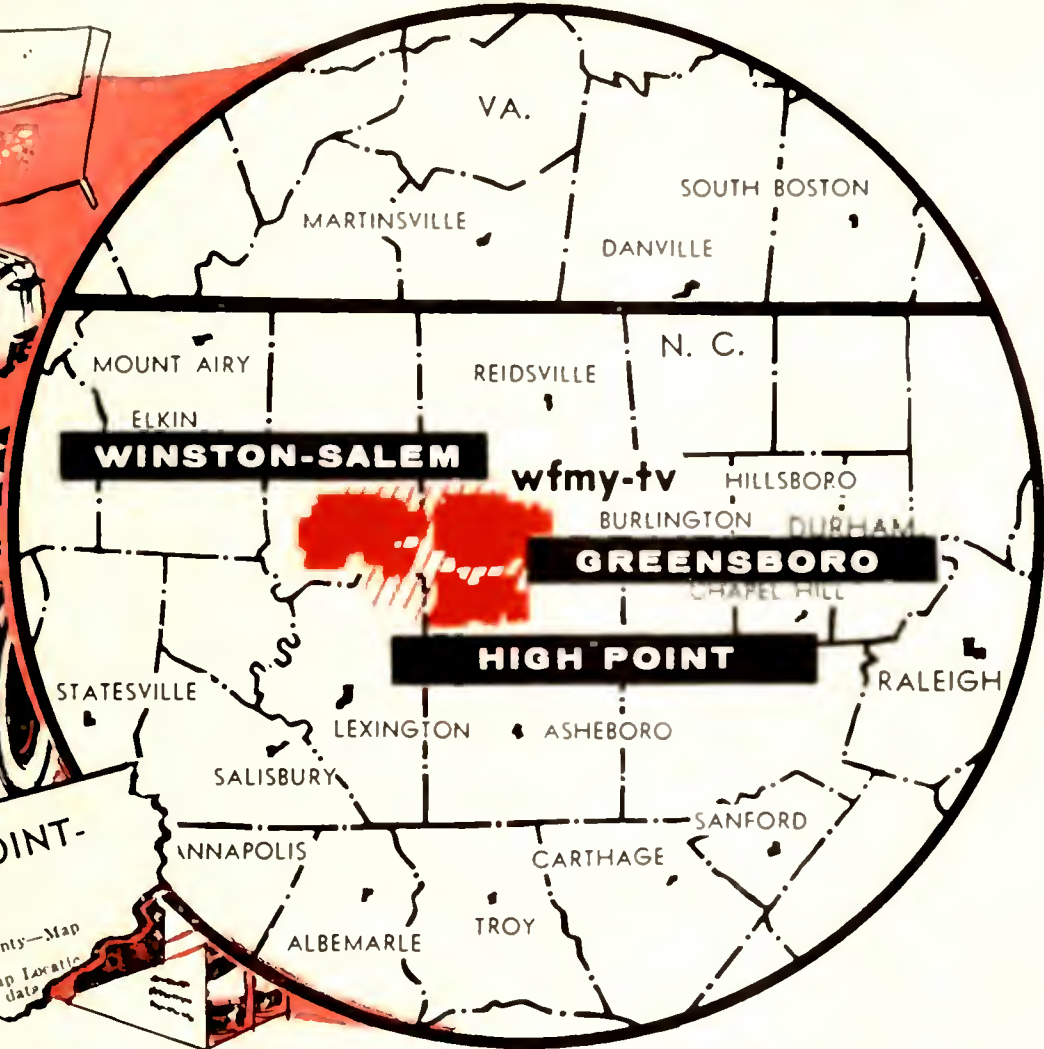
Pabst Beer this week has a logical answer to columnists' barbs about using a couple of repeats during the 13-week summer run of the George Sanders Mystery Theatre.

It seems that after the series got started, the advertiser learned that two of the films contained barroom scenes showing people drinking — of all things — hard liquor.

That's why two of the films had to be repeated.

North Carolina's **INTERURBIA**

The Greatest Concentration of Consumer Buying Power in the Two Carolinas!



**GREENSBORO-HIGH POINT-
WINSTON-SALEM**
(3 Stations)
Greensboro-High Point-Gulford County—Map Location P-3
Winston-Salem-Forsyth County—Map Location P-3
See NIDS consumer market map and data listing of the State

dominated by **wfmy-tv**

Interurbia—The heart of North Carolina's Prosperous Piedmont . . . *YOURS* with WFMY-TV!
First in population . . . First in total retail sales! Call your H-R-P man for full details on WFMY-TV coverage of INTERURBIA *PLUS* the big Industrial Piedmont!

- ✓ 54 Prosperous Counties
- ✓ 2.2 Million Population
- ✓ \$2.8 Billion Market
- ✓ \$2.2 Billion Retail Sales



WFMY-TV . . . Pied Piper of the Piedmont
"First with LIVE TV in the Carolinas"

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York • Chicago • San Francisco • Atlanta • Boston



AGENCY MERGERS

(Continued from page 33)

able to them," says Dave Williams.

The merged agency is billing at a rate of \$73 million to \$80 million, with some 35% of it in tv and radio. However, while most of R&R's tv billing comes out of New York (although Chicago is important for the agency), Erwin, Wasey's big tv department is the agency's L.A. production office.

"We've found surprisingly little duplication. On the contrary, our people and accounts complement each other very well," says Williams.

Each of the agencies, according to their top executives, had already been knee-deep in marketing planning for their package goods accounts. But for both, a big factor in the merger was the fact that together they will have more top-level people in New York, and in the various regional offices as well, who can work on a top marketing level with sales and advertising managers.

"All business is local," says Williams. "And, to boot, only unusual advertisers today can afford network tele-

vision. Therefore, if you're set up to buy shrewdly on the local level, you've gained a major advantage."

There's no question but that a small agency can be profitable and even more so than a giant one under certain circumstances. Carl S. Brown, for example, is an outstanding example of such a shop. However, its profitability stems from the fact that it is dominated by one account, which is a major network client and requires less staffing than a large number of accounts with small billing would.

The R&R-Erwin, Wasey merger was based on a different theory of growth and profitability.

"We like diversification," says Williams. "because we feel it is better for all clients, giving them a richer cross-fertilization of creative thinking."

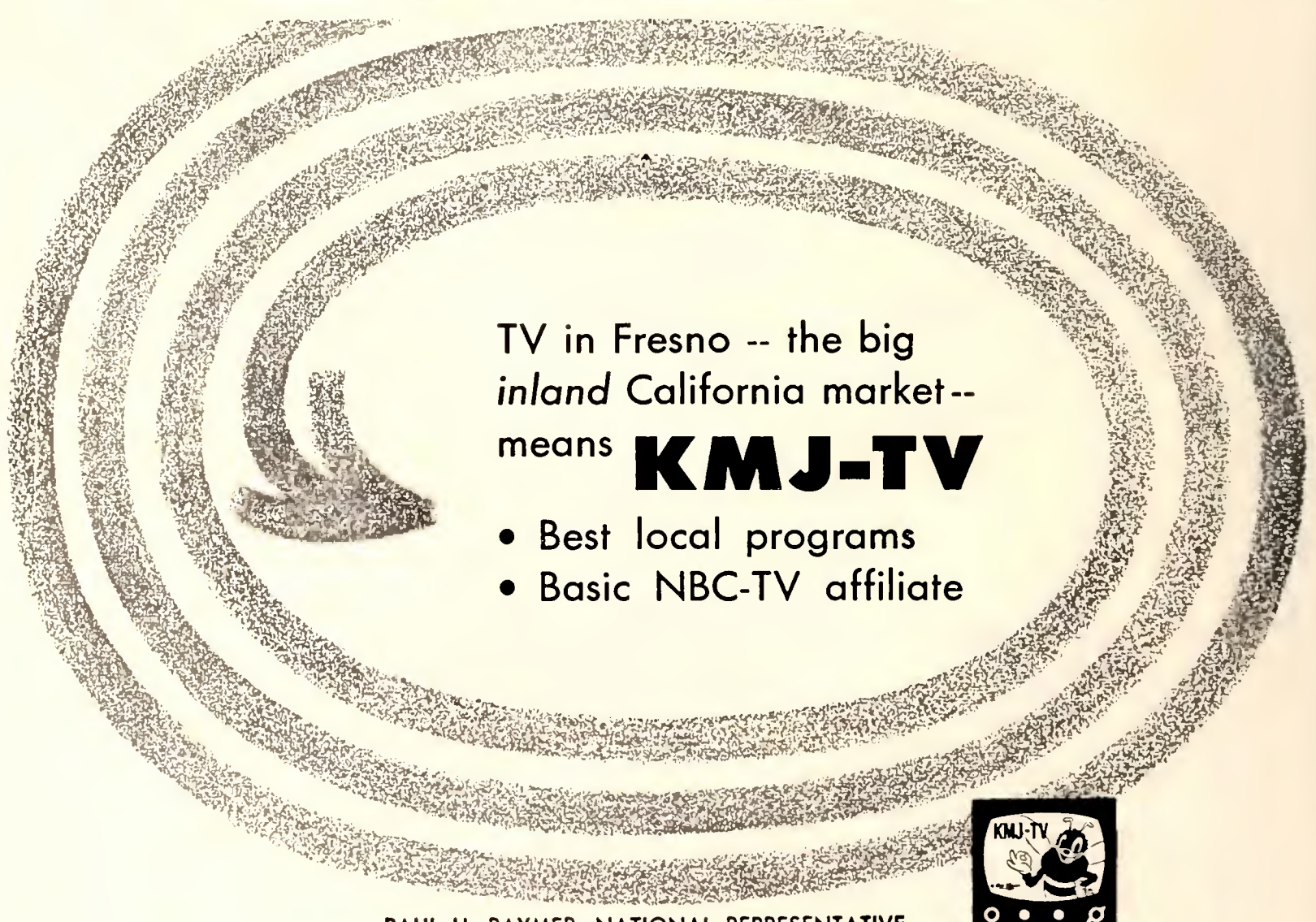
It also makes the merged agency less vulnerable to account loss and gives it a greater scope in terms of new accounts it is staffed to attract. For one thing, it makes it possible for the agency management to put either more or entirely different talent in an account group against a particular client problem.

There's the added advantage of inter-city cross-fertilization through shifting men from one branch office to another. In fact, when a merger occurs between agencies in different cities (e.g. C&W with Ivan Hill, Chicago and Brisacher, Wheeler, San Francisco), one of the first things the new management does is to move certain key people into the office where they can both impart their experience and assimilate the experience of the other agency.

While the number of mergers in the agency field has been picking up speed over the last year, the same trend has been operating in other service fields and in industry as well.


As in industry, agency mergers are generally brought about in top secrecy and on the loftiest management level. There are two ways the idea is born: (1) either through open solicitation by a "merger doctor"; (2) or, on a top management level where there is awareness of problems to be solved through a merger.

When a "merger doctor" is involved, he is very likely to have thought the prospective agency's problem through and to have an idea about approach-



TV in Fresno -- the big
inland California market--
means **KMJ-TV**

- Best local programs
- Basic NBC-TV affiliate



PAUL H. RAYMER, NATIONAL REPRESENTATIVE

able agencies that would be suitable for a merger. Nonetheless, it may take several months to a year before a merger is finally effected, or the letter of intent between the principals is signed.

More often the idea of merging starts growing right within the agency at top management level. In the case of R&R, such an intent began to be rumored about two or more years ago. Some of the agency principals who had discussed the concept began leaking the idea discretely with the intention of putting out feelers for prospective merger partners.

When there is no definite middle man appointed to work out a meeting of agency heads, the scouting out can take a lot longer. For one thing, some potential parties to mergers shy away very fast if the news leaks because they consider merger talk as a "distress signal." It becomes very difficult, therefore, for the principals of the two agencies that might be interested to get together without "giving away too much."

Once the conditions of the merger (generally an exchange of stock at book value) and the initial problems have been agreed upon and ironed out, a letter of intent is signed which states

that the merger will take place within a given time (one or two months) providing the accountants find that the stated conditions prevail in each agency. Such a letter of intent becomes as binding as a contract if the accountants' work checks out.

This is the point when some of the more ticklish problems pop up.

How to organize the new merged operation? Inevitably, there's some "dead wood" to be cleared out of various departments as well as a degree of duplication in responsibilities and functions to be smoothed over.

R&R and Erwin, Wasey are just beginning to tackle these problems. They have not yet formulated final plans for the delineation of responsibilities in the tv-radio departments, for instance. George Wolf heads up the R&R New York tv department, while Rolo Hunter is Erwin, Wasey's New York tv head. Both agencies have separate men heading their Chicago and L.A. operations. R&R's Chicago tv-radio head is George Anderson; Erwin, Wasey's is Elliot Moore. In L.A. Erwin, Wasey has its big tv-radio office under Robert Redd while R&R maintains a one-man service in that city.

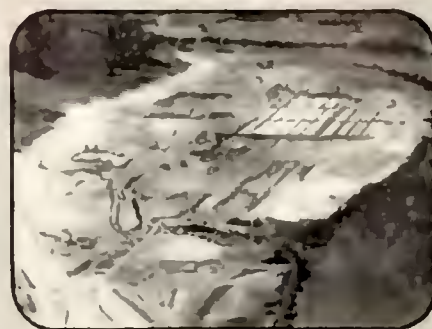
The problems of conflicting responsibilities are more likely to occur on the department head level and sometimes it is the insolubility of such problems that blocks a merger. In the ideal situation, the merging agencies have strengths and weaknesses in different departments. When there's a great disparity in size of billing of the two merging agencies, this is usually automatically the case since the department heads of the smaller shop are unlikely to have the prestige to head up the merged departments.



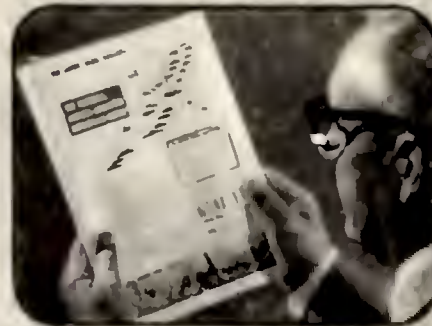
"Henry, darling, you're back on KRIZ Phoenix!"

THE
WHEELING
INDUSTRIAL EXPANSION
STORY BOARD

Industrial expansion is so rapid in the Wheeling, West Va. area that market data released six months ago is now obsolete.



New industry, such as Olin-Mathieson Chemical's gigantic new aluminum plant covering 1,100 acres, means new people . . . new buying power . . . new sales records for alert advertisers



The best way to reach this busy, prosperous market is through 316,000 watt WTRF-TV—the big station. Ask any Hollingbery man or call Wheeling, Cedar 2-7777.

wtrf tv
Wheeling 7, West Va.

"a station worth watching"

MY MOMMY
LISTENS TO
KiTE

More Mommies and
Papas in *San Antonio*
Listen Daily to KiTE Than
to Any Other Station

NCS #2
Call Avery-Knodel, Inc.

sell the
TEAM

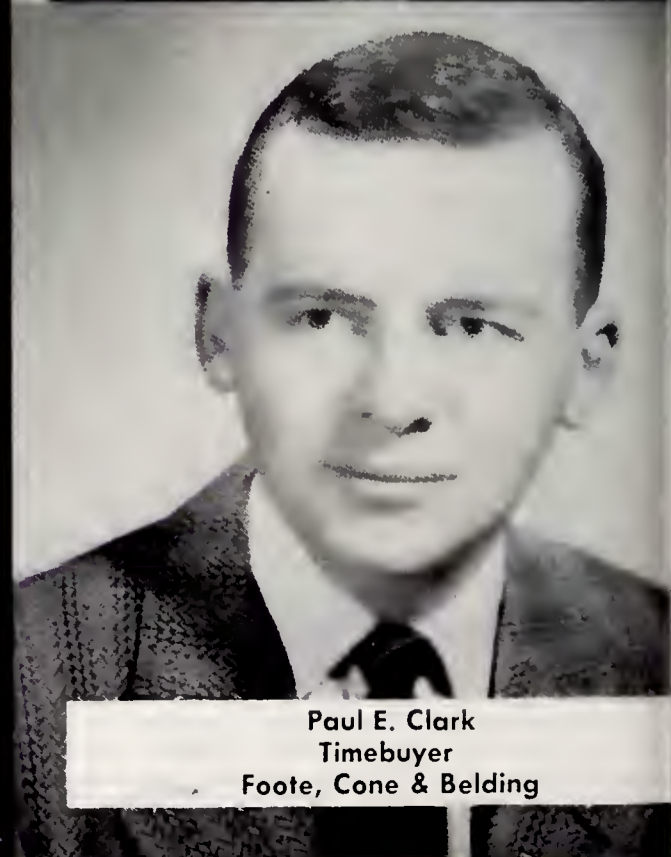
that buys the
TIME



Richard A. Romanelli
Account Executive
Foote, Cone & Belding



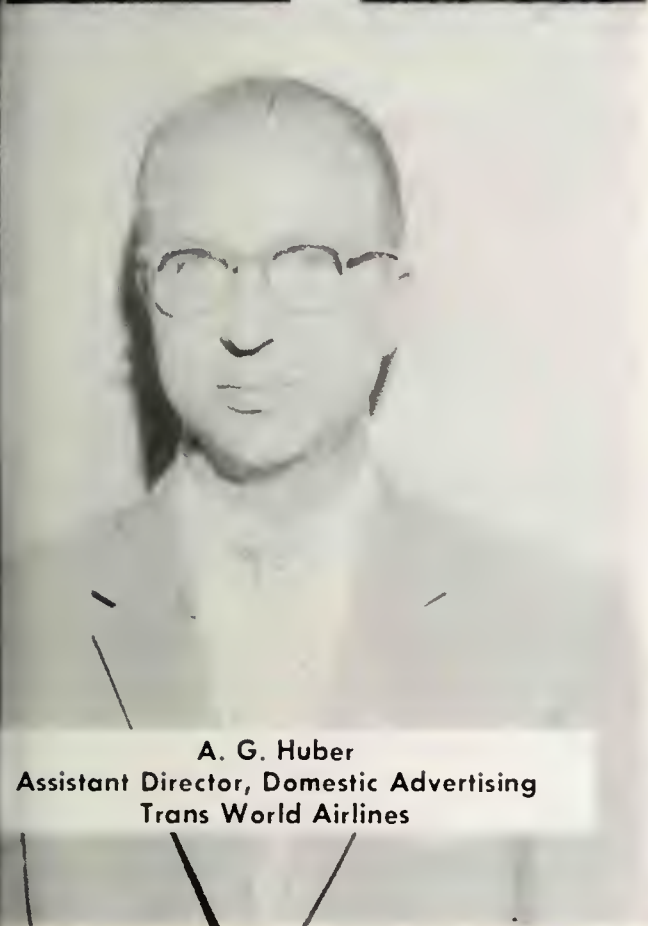
Charles Hofmann
Media Group Supervisor
Foote, Cone & Belding



Paul E. Clark
Timebuyer
Foote, Cone & Belding



John M. Keavey
Director of Domestic Advertising
Trans World Airlines



A. G. Huber
Assistant Director, Domestic Advertising
Trans World Airlines

ictured are the important members of the advertiser—
gency team responsible for the purchase of time for TWA.

Have you ever looked at your station as you would at a bar of soap?

They're the same in a sense. Time, too, is a product and as a consumer—don't you generally choose a brand you know? National advertisers and agency men are consumers as well. They buy time. They, too, buy what they know. So—doesn't it make sense to let them know about you? Especially today—with 3500 stations competing for shelf space in a buyer's mind.

This is the age of pre-selling and broadcasters are no exception. The stations that do not pre-sell may never sell national spot at all or wind up slowly losing what they have. The laws of promotion work the same for a pound of coffee or a minute of time.

MORE BUYING TEAMS READ SPONSOR THAN ANY OTHER BROADCAST PUBLICATION.*

The fastest and most economical way to pre-sell time is an advertising schedule in SPONSOR. It needn't be large. It needn't be expensive. Even the smallest ad in SPONSOR is read—because every page in SPONSOR is read. It's that kind of a publication. The prestige publication in the field. It's read from cover to cover because there's something of interest and value on every page.

More—SPONSOR reaches not just a part—but all members of the all-important buying team you seek to sell—the agency *and* the advertiser. Over 100% more advertisers and over 15% more agency men read SPONSOR than any other publication in the broadcast field. If you want to convince this team—SPONSOR is the most effective publication you can choose.*

*Every independent study proves these facts. We shall be happy to furnish them on request.

SPONSOR—better than any other publication anywhere—sells the team that buys the time.

SPONSOR

sells the TEAM that buys the TIME

BIG and still growing



ROCKFORD
Area of
market power!

New industries continue to come to Rockford . . . and companies already here continue to expand. That is why Rockford has become the NO. 1 City in Illinois (outside Chicago) . . . and a rich market for your products or services. Rockford is the 2nd largest machine tool center in the world . . . 34th in the USA in expendable income . . . 36th in buying power . . . and 13th in Postal Savings.

BIG and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

WREX-TV
Tops in
sales power!

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market.

The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager
REPRESENTED BY H-R TELEVISION, INC.

WREX-TV
CHANNEL 13



ROCKFORD
ILLINOIS



Tv and radio NEWSMAKERS



Alexander M. Tanger has been elected vice president of WHDH, Inc., as that Boston organization readies the debut in November of its new tv outlet. At the same time, William B. McGrath, vice president and managing director of WHDH-TV announced Tanger's appointment as sales director of WHDH-AM-FM-TV along with the appointment of Leslie Arries, Jr., as director of tv.

Tanger came to WHDH in 1946 as an account executive, has served as commercial manager since 1953. He is a member of Radio Executives Club of New England and Ad Club of Boston. Arries, who will supervise station operation and coordinate with sales, comes from CBS Spot Sales in Chicago. He has been in television for 11 years and filled a variety of executive positions at WTTG, Washington; WDTV, Pittsburgh; and also for DuMont.

Hulbert Taft, Jr. heads up the executive group overseeing Taft radio-tv interests in four cities following a realignment operation to allow for future expansion. Taft is now president and director of Radio Cincinnati, Inc. and affiliated corporations in Columbus and Birmingham (WTVN and WBRC), chairman of the board of WBIR, Knoxville. He will be in charge of policy and operations of all properties, FCC contracts, network contracts, construction, labor relations and major equipment purchases. The other executive personnel of Radio Cincinnati who complete the new home office group are David G. Taft, executive vice president and director; Ken W. Church, vice president; Dorothy S. Murphy, treasurer; William Hansher, assistant secretary, and Donald L. Chapin, head of New York sales. Taft feels centralization is necessary.



William H. Fineshriber, Jr. 47-year-old veteran of a quarter century in broadcasting, has been named to fill the newly-created post of director of international operations for Screen Gems. From his headquarters in Screen Gems' New York office, Fineshriber will direct all the overseas marketing operations of this Columbia Pictures subsidiary whose international staff has

swelled to 39 sales representatives and whose tv programs are viewed in 17 countries outside the U. S. One of Fineshriber's first official acts will be a tour of the Far East in October, accompanied by Ralph M. Cohn, Screen Gems vice president and general manager. The purpose of the trip is to establish permanent sales offices and explore possibilities of producing programs in the Orient. Fineshriber was most recently sales vice president of Television Programs of America.



in **Kansas City**

when eyes
are right
(and they usually are)



they're right on **KCMO-TV**

We parade the facts: More quarter-hour firsts, according to Nielsen, June 1957, than the two other stations combined:

KCMO-TV 255
STATION B 54
STATION C 104



KCMO-TV	Kansas City	channel 5
WHEN-TV	Syracuse	channel 8
XPHO-TV	Phoenix	channel 5
WOW-TV	Omaha	channel 6

Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.
Represented nationally by Katz Agency
KCMO-TV . . . One of Meredith's Big 4 . . . All-Family Stations.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR SPEAKS

Sarnoff on summertime

We liked the speech Bob Sarnoff made to NBC TV affiliates last week in New York. It was full of optimism and maturity—particularly in its recognition that Washington probes may ultimately result in fuller public understanding of network television's role in the broadcast medium.

What we liked best was Bob Sarnoff's determination to tackle some of tv's major program problems head on. Many have tended to shrug off tv's summertime doldrums as inevitable. But Bob Sarnoff sees summer as possibly becoming "an opener for the succeeding season, instead of the tail end of the old one."

Bob Sarnoff, Bob Kintner, Manie Sacks and other key people at NBC will meet soon to sift ideas for next summer and fall. For the industry's sake, we wish them well.

Timebuyers can win this battle

Why should a station take the trouble to furnish reports on who its clients are to a central source?

Over years of campaigning for published facts on spot clients and their spending, SPONSOR and others have advised stations: You will benefit from published figures because knowledge of what the competition is doing begets business.

This has never been documented better than in a recent checkup conducted by Bob Liddel, acting head timebuyer at Compton, made at the suggestion of Frank B. Kemp, media director. Frank Kemp wanted to know whether spot tv business had been stimulated by the Rorabaugh Report (the data service which provides TvB spot tv spending figures).

Bob Liddel found that: "within the recent past we have had three distinct instances where local spot television was used in the place of network, or in addition to network, and one of the major contributing factors in recommending these strategies was information derived from Rorabaugh Reports."

Unfortunately many station people do not understand that this sort of thing happens every week and we think it's up to the timebuyer to explain the value of competitive data to station men. By doing this, buyers insure expansion of reports the industry now gets from Rorabaugh and TvB—and prepare the way for reports on spot and network radio.

THIS WE FIGHT FOR: *If you don't think advertising needs to sell its role better, go to see "Will Success Spoil Rock Hunter?" It's another movie lampooning tv admen and rebuttal on an organized basis is badly needed.*



10-SECOND SPOTS

Lobby: Ad in *N.Y. Times*:

DON'T BURY CAESAR!

Do we get Sid Caesar Back or

Do We have to throw away our

T. V. Sets?

Bring Back Caesar

(And we don't mean Julius)

Write to: Committee for Caesar's Longevity, H. Machklis, 161-10 Jamaica Ave. (rm. 516), Jamaica, N.Y.

The ponies: To promote the new Westinghouse station WJZ-TV in Baltimore (formerly WAAM), two-dollar win tickets on Saturday's sixth race at Timonium track were bought for the press. The race: WJZ-TV Special Handicap. *Ride 'em, disk jockey!*

Science-fiction: From *N.Y. Times*—"A group of psychologists speculated yesterday that when man was ready to take off for the moon it would be a woman who would probably make the first flight." *Maybe this news calls for a new show—Hop Harridan instead of Hop Harrigan.*

Boot boom: Acme Boot Co. of Tennessee, makers of cowboy boots, attribute spurt in sales to tv Westerns. *Now we're waiting to hear from the Village Blacksmith.*

For Betty Coed: The new craze for old raccoon coats now sweeping the campuses prompted a WCFL, Chicago, contest in which these apparel antiques are the prizes. *Ought to tune in that show with a crystal set.*

Gangbuster: As thousands of Houstonians searched the city for KILT's \$25,000 treasure check, two youngsters turned up a package containing \$15,000 worth of illegal heroin.

Goodbye, Summer: *Tv Guide* reports this sign in a San Francisco shop window: "TV sold, installed and serviced here. Not responsible for Summer programs."

Woo, woo! A vacationing McCann-Erickson copywriter reports she rocked her Bostonian friends when she appeared on Nantucket wearing toreador pants and wedgies instead of Bermudas and flats. *Watch for a new Madison Avenue novel—"Girl in The Tight Fitting Slacks."*

Help wanted: From *N.Y. Times*—
ADVERTISING AGENCY

Wants a girl who can type well and take some steno. Serve as secty. ad-taker & even inspiration.

Just the thought inspires us!

In Louisville—

the more you compare balanced programming,
audience ratings, coverage, or costs per thousand—
or trustworthy operation—the more you'll prefer

WAVE Radio
WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

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



**YOU MIGHT SCORE A
"GRAND SLAM" IN GOLF* —
BUT . . .**

**YOU NEED WKZO RADIO
TO BREAK PAR
IN KALAMAZOO-BATTLE CREEK AND
GREATER WESTERN MICHIGAN!**

NIelsen NCS NO. 2
NOVEMBER, 1956

Station	Radio Homes In Area	Monthly Homes Reached	DAYTIME	
			Weekly NCS Circ.	Daily NCS Circ.
WKZO	208,450	107,490	95,520	67,470
B	106,570	43,420	38,670	25,630

You just can't cover Western Michigan without WKZO . . . because WKZO gets the lion's share of the audience morning, noon, and night. It delivers over 2½ times as many radio homes as the next station, according to Nielsen, and has almost *twice* the share of audience, according to Pulse. November, 1956 Nielsen figures at the left show that WKZO delivers 56% more homes *daily* than the second station can deliver *monthly*!

Let your Avery-Knodel man give you the whole story.



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

*In 1930, Bobby Jones won the U.S. Open, U.S. Amateur, British Open, and British Amateur.