

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

**NOW!** New dimensions in TV entertainment!

# ZIV

FIRST WITH...

The New!

The Bold!

The Exciting!

DON'T MISS  
ZIV's SPECTACULAR  
ANNOUNCEMENT...

Pages **21-22**  
**23-24**

## SCHICK'S NEW DOUBLE-IMPACT TV STRATEGY

B&B builds copy-media approach for safety razor firm that features double-barreled use of network and spot tv in close-coordination to plug the new "cactus-shaving" sales theme

Page 33

## What's behind the controversy over hard liquor spots?

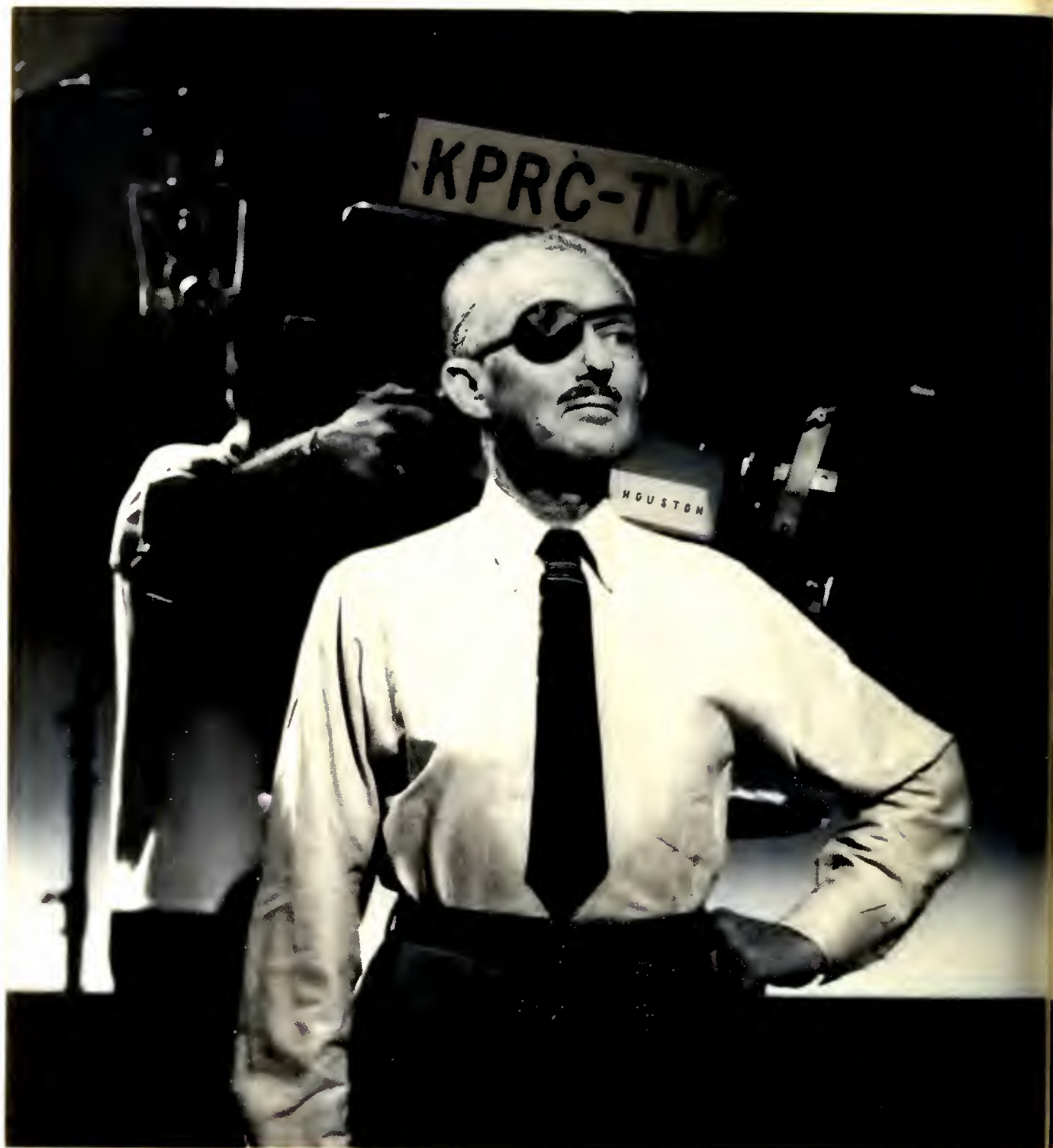
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## New York trip: hectic day of a visiting fireman

Page 40

## Syndication plans new programing for coming year

Page 44



## The Man in the KPRC-TV Shirt

ADVERTISING MEN are beginning to realize that it is ridiculous to spend time, talent, and money on hand-tailored advertising campaigns and then spoil the effect by placing this custom advertising on ordinary television stations. Hence the growing popularity of KPRC-TV in Houston, Texas, which is in a class by itself.

KPRC-TV advertising wears infinitely longer—a matter of many months. It

makes your products and service more attractive and more distinguished because of the subtle methods of presentation. The whole manner is more *generous*, and therefore, more *comfortable*. Short pauses are just a little longer and stay in your mind. Even the station-identifications have an ante-bellum elegance about them.

Above all, KPRC-TV makes up its daily telecasts from remarkable sponsors, collected from the four corners of the

nation. You will get a great deal of satisfaction out of being in the company of other advertisers of such impeccable taste.

KPRC-TV is run by a small company of dedicated television men in the City of Houston, Texas. They have been at it, man and boy, since 1949. You find all the pertinent data in SRDS or write to Jack McGrew, Station Manager, or Edward Petry & Co., National Representatives.





**RUSS VAN DYKE's** news ratings are high as 50.8 ARB.



**PAUL RHOADES** reports the news, sells the viewer.



**MARY JANE CHINN** leads the Iowa fashion parade.



**AL COUPEE**, high-rated, highly regarded sportsman.



**WIN OUGGLASS** reports the sports, sells the goods.



**BILL RILEY**, veteran air salesman, leading TV personality.



**RON SHOOP** covers the sports beat; good salesman.



**DON SOLIOAY** knows the news; does a great job as m.c.



**GOROON GAMMACK**, newspaper columnist, air salesman.



**WALT RENO**, man in motion, salesman extraordinary.



**BILL JOHNSON**, news reporter, able air salesman.



**TEO HAZARO** sells so hard because he's so believable.

# Man Alive!

## THIS IS TELEVISION IN DES MOINES Iowa's lively center of business activity

**ON CAMERA!** That's the way this "know-how, go-now" station keeps pace with all that's going on now in Des Moines. "Now" television . . . "this minute" television . . . spontaneous . . . vital . . . television that dominates this big-money, free-spending market.

**THE ENTHUSIASM FOR KRNT-TV's "MAN ALIVE!" PROGRAMMING** creates enthusiasm for advertised products . . . generates buying excitement that shows up on the cash register. Buy the station survey-proven most people watch most . . . the station far more people depend on for accurate news . . . the station with the most believable personalities, according to Central Surveys, Inc.

**YOUR CAMPAIGN IS LIVE . . . LIVELIER . . . LIVELIEST . . .** sure of success when you place it on KRNT-TV, CBS-affiliated to give viewers an eye-ful . . . so ably represented by Katz. Complete program listings every month in SRDS.

### THE DES MOINES TELEVISION MARKET:

KRNT-TV effectively covers 41 of the richest counties in Iowa with 324,000 homes, 88.4% of them with one or more TV sets. Retail sales \$1,229,064,000. Facts compiled from Television Magazine Market Data, 1958, and Survey of Buying Power, 1958.

**You've Got A Live One When You Buy**

# KRNT-TV

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Schick's new double-impact tv formula

- 33** Benton & Bowles uses spot tv to establish unique new "cactus shaving" copy theme, humorous integration on *Phil Silvers' Show* for added punch

### The pros and cons of liquor ads on radio/tv

- 36** SPONSOR reports on three key questions: Should liquor be permitted to use air? Is it coming anyway? What will happen if and when it does?

### Parti-Day test—the second week

- 38** Distribution of grocery product in Wisconsin area moves ahead. Now estimated in 20% of retail outlets, compared to 5% when day tv began

### It took 10 years for first copy change

- 39** Carolina Rice, whose \$15 million sales rise over past 10 years is due to one jingle, varies it with new copy tailored to its consumer groups

### A day in the life of a visiting fireman

- 40** Why do station men make the trip to N. Y. C.? SPONSOR follows a station man through flash problems, strategy sessions, market briefings

### Return of the native: Ogilvy's Ev Meade

- 42** The pattern of Ogilvy, Benson & Mather's growing interest in air media emerges as Everard Meade comes out of "retirement" to join creative team

### What's ahead for syndication in 1959?

- 44** Syndication looks ahead to first \$100 million year with full-scale conflict over programing; action-adventure versus diversified shows

### The tv/radio rating services: a recap

- 47** SPONSOR series on audience measurement firms finds all expanding. Key trends: instant tv ratings, more local coverage and four-week reports

### SPONSOR ASKS: What is your agency doing to develop new talent?

- 54** As agency competition increases the need for top personnel, three ad men tell what their agencies are doing to develop new agency talent

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combined with TV. Executive, Editorial, Circulation and Advertising Offices, 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office 612 N. Michigan Ave. Phone: SUperior 7-9863 Birmingham Office: Town House, Birmingham Phone: FAirfax 4-6529. Los Angeles Office 6087 Sunset Boulevard. Phone: HOLlywood 4-8089 Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St. N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879

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# LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . . Weekly and Daily Daytime Circulation; Weekly and Daily Nighttime Circulation.

## WOC-TV COVERAGE DATA —

|                         |   |
|-------------------------|---|
| Population              | 1,727,100   |
| Families                | 531,200   |
| Retail Sales            | \$2,076,120,000                                   |
| Effective buying Income | \$2,852,363,000                                   |
| Source                  | 1958 Survey of Buying Power<br>(Sales Management) |
| Number TV Homes         | 398,800   |
| Source                  | Neilsen Coverage Service No. 2                    |

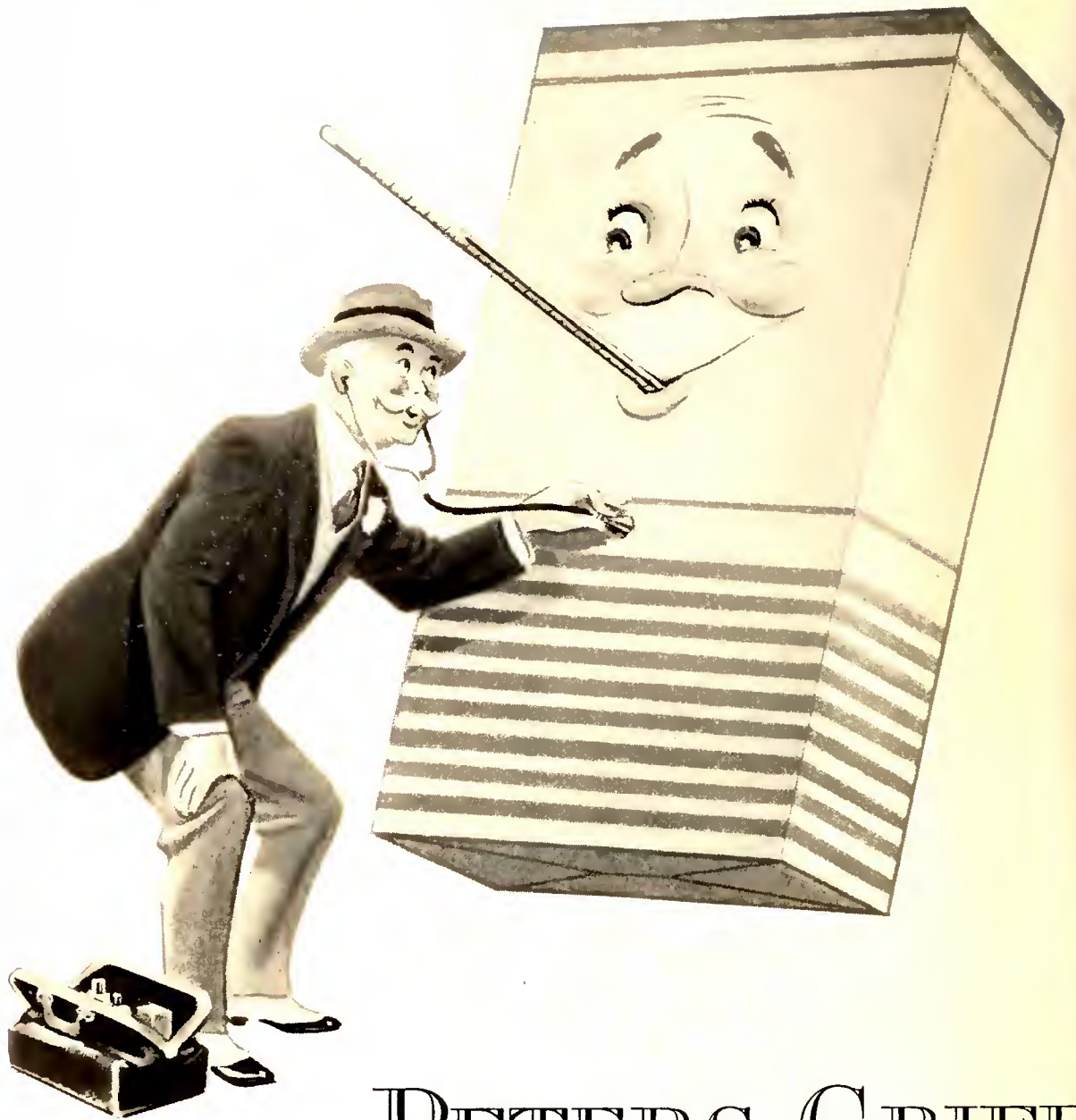
WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio-Des Moines

The Quint-Cities Station  
—Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.



Col. B. J. Palmer,  
President  
Ernest C. Sanders,  
Res. Mgr.  
Mark Wodlinger,  
Res. Sales Manager  
PETERS, GRIFFIN,  
WOODWARD, INC.  
EXCLUSIVE  
NATIONAL  
REPRESENTATIVE





# PETERS, GRIFFIN

## S P O T R A

**NEW YORK**  
250 Park Avenue  
Yukon 6-7900

**CHICAGO**  
Prudential Plaza  
Franklin 2-6373

**DETROIT**  
Penobscot Bldg.  
Woodward 1-4255

**HOLLYWOOD**  
1750 N. Vine St.  
Hollywood 9-1688

**ATLANTA**  
Glenn Bldg.  
Murray 8-5667

**DALLAS**  
335 Merchandise Mart  
Riverside 7-2398

**FT. WORTH**  
406 W. Seventh St.  
Edison 6-3349

**SAN FRANCISCO**  
Russ Building  
Yukon 2-9188

*Pioneer Station Representatives Since 1932*

# Take your **SALES TEMPERATURE FAST** with **SPOT RADIO**

There's no need to wait until an advertising campaign has been completed before judging its sales success. **SPOT RADIO** alone, gives advertisers the opportunity to get started in a market quickly, and to judge sales progress *while the campaign is running.*

**PGW** Colonels are always ready to assist with individual market information, and then follow through with local progress reports that help judge copy effectiveness, coverage patterns, and audiences reached—information that permits strategy adjustments before a campaign has "run its full course."

## THE CALL LETTERS OF THE SALES GETTERS

### West

|                                   |        |
|-----------------------------------|--------|
| KBOI—Boise . . . . .              | 5,000  |
| KGMB-KHBC—Honolulu-Hilo . . . . . | 5,000  |
| KEX—Portland . . . . .            | 50,000 |
| KIRO—Seattle . . . . .            | 50,000 |

### Midwest

|                                 |        |
|---------------------------------|--------|
| WHO—Des Moines . . . . .        | 50,000 |
| WOC—Davenport . . . . .         | 5,000  |
| WDZ—Decatur . . . . .           | 1,000  |
| WDSM—Duluth-Superior . . . . .  | 5,000  |
| WDAY—Fargo . . . . .            | 5,000  |
| WOWO—Fort Wayne . . . . .       | 50,000 |
| WIRE—Indianapolis . . . . .     | 5,000  |
| KMBC-KFRM—Kansas City . . . . . | 5,000  |
| WISC—Madison, Wis. . . . .      | 1,000  |
| WMBD—Peoria . . . . .           | 5,000  |

### East

|  |        |
|--|--------|
| WBZ+WBZA—Boston and<br>Springfield . . . . . | 51,000 |
| WGR—Buffalo . . . . .                        | 5,000  |
| KYW—Cleveland . . . . .                      | 50,000 |
| WWJ—Detroit . . . . .                        | 5,000  |
| WJIM—Lansing . . . . .                       | 250    |
| KDKA—Pittsburgh . . . . .                    | 50,000 |

# WOODWARD, INC.

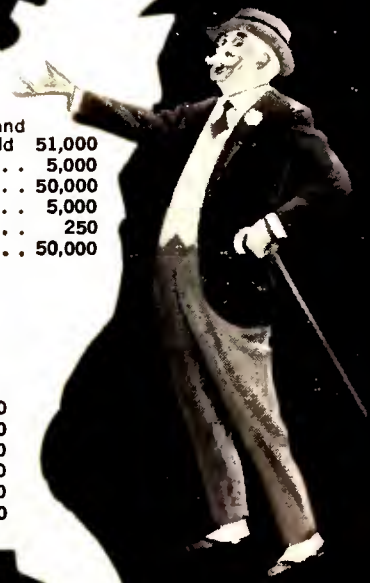
E I O

### Southwest

|                                  |        |
|----------------------------------|--------|
| KFDM—Beaumont . . . . .          | 5,000  |
| KRYS—Corpus Christi . . . . .    | 1,000  |
| WBAP—Fort Worth-Dallas . . . . . | 50,000 |
| KTRH—Houston . . . . .           | 50,000 |
| KENS—San Antonio . . . . .       | 50,000 |

### Southeast

|                                |        |
|--------------------------------|--------|
| WCSC—Charleston, S. C. . . . . | 5,000  |
| WIST—Charlotte . . . . .       | 5,000  |
| WIS—Columbia, S. C. . . . .    | 5,000  |
| WSVA—Harrisonburg, Va. . . . . | 5,000  |
| WPTF—Raleigh-Durham . . . . .  | 50,000 |
| WDBJ—Roanoke . . . . .         | 5,000  |





in the  
**KING  
 SIZED**  
 PORTLAND  
 OREGON  
 MARKET

you  
 need



The  
**KING SIZED**  
 average  
 of  
**KING SIZED**  
 Nat'l Rep.  
**WEED & Company**  
 featuring  
 the best of  
**NBC**  
 and  
**SPORTS**

to get  
**KING SIZED  
 RESULTS**



# NEWSMAKER of the week

*Another major agency has a new president. Following two weeks after George Gribbin's move up at Y&R, Robert R. Newell has been appointed president of Cunningham & Walsh. Like Gribbin, Newell's background is creative, but in recent years he has been active in new business areas.*

**The newsmaker:** Robert R. Newell heads a group of three executives who, with John P. Cunningham, will henceforth be controlling the destinies of Cunningham & Walsh. His election as president was announced by Cunningham 3 November along with the appointment of William M. Mulvey as executive vice president and Carl R. Giegerich as chairman of the executive committee. Cunningham will continue as chairman of the board.

Newell moves into the presidency after the agency's strong recovery from the loss of Liggett & Myers in 1956, a recovery in which Newell, as officer-in-charge of new business operations, has played no small part. Important account acquisitions during the past few years include American Machine & Foundry, Pharmacraft, Andrew Jergens and the broadcast part of the Texas Co. business (the agency already had the print and 24-sheet billings). Newell will continue to play an active role in drumming up new business.



Robert R. Newell

While not closely identified with broadcast operations, air media problems had been occupying an increasing share of Newell's time during this three-year tenure as executive vice president. "During the past three years," he said, "we have made a big investment in radio/tv personnel. I'd say we now have about 150% more people than we did in 1954. In a sense we've over-expanded, but this was deliberate as we did this with the future in mind." C&W now puts about 50% of its billings into air media. In 1957, the share amounted to 35%.

Newell has this to say about radio. "As a buy for our clients, radio is still the most economical purchase we can recommend." As for tv: "Very much the most potent selling medium yet created."

Newell has been with Cunningham & Walsh and its predecessor, the Newell-Emmett Co. (the latter Newell is Clarence, an uncle), since 1932. He started as a copy and idea man on the Chesterfield account, became a copy supervisor within a short time and in 1940 was made copy chief. When C&W was formed in 1950, he was made a senior vice president, member of the executive committee and board of directors, director of creative production and chairman of the operations committee.



# NEWSMAKER STATIONS of the WEEK

## **KXOL & KTOK** appoint **EASTMAN**

# \*KXOL

5000 WATTS ON 1360  
FORT WORTH, TEXAS

# \*KTOK

5000 WATTS ON 1000  
OKLAHOMA CITY, OKLAHOMA

Two more stations shake hands with Eastman.  
In the Southwest we do things Big!  
In this case, two at a time.



\*KTOK effective Oct. 15  
\*KXOL effective Dec. 1



**robert e. eastman & CO., inc.**

national representatives of radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

**SAN FRANCISCO:**  
Russ Bldg  
San Francisco, Cal.  
YUkon 2-9760





**E**ach year as television's audience continued to grow, the prudent ones among us cautioned against a hasty acceptance of its heady statistics.

Each year, they said you would have to wait for it to settle down . . . until the audience got used to having a moving, talking picture in their living rooms.

And each year the audience grew larger.

Surely, now in the eleventh year of network television it seems reasonable to agree that television is no longer a novelty—that the audience and the advertiser have had time to evaluate it.

It is clear to even the most conservative eye that television today is more attractive to the American family than ever before.

**I**N 1958 the average television family is watching more than ever—an average of four hours and 59 minutes a day. *Tonight at 9, for example, three families out of every five will be watching television.*

Today there is at least one television set in 43,900,000 homes—86% of the nation's total. *And 6,000 new television homes are being added every day.*

Advertisers today are reaching the largest audiences in history at a lower cost per thousand customers than any printed medium can provide.

**H**owever you evaluate television today—as a medium of entertainment and information—or as an advertising vehicle—it clearly retains its compelling ability to hold the interest of its audience.

And it always will.

For television moves in the main stream of American life. And the continuing novelty in the images it brings to the viewer reflects the ever changing world of his experience.

**B**ecause it reaches more people—at the same instant—than any form of mass communication ever devised, American business invests more of its national advertising appropriation in television than in any other advertising medium.

Because it is attracting the largest nationwide audiences in all television, (as shown in the 79 consecutive Nielsen Reports issued since July 1955), the CBS Television Network continues to be the largest single advertising medium in the world.

**CBS TELEVISION NETWORK** 

The  
novelty  
of  
television  
has  
worn  
off...

**“JAXIE” says...  
“SPOTS ARE  
TOPS FOR  
TEXIZE”**



Texize, another fine prestige advertiser, chooses WFGA-TV to carry its advertising message to the booming North Florida-South Georgia market. For a solid year, Texize has been one of the “Jaxie Station’s” heaviest spot advertisers, using daily saturation to sell its fine all-purpose cleaner in this rich \$1½ billion market. “Jaxie” is proud to have Texize and the Henderson Advertising Agency of Greenville, S. C. on its growing list of prestige advertisers.

*Basic NBC and  
selected ABC programming  
Represented nationally by  
Peters, Griffin, Woodward, Inc.*

**WFGA-TV  
Channel 12  
Jacksonville, Florida**

**FLORIDA'S  
COLORFUL STATION**

## Commercial commentary

### The Eggheads and Us

I have just been reading a new book, “Creative Thinking” (Reinhold Publishing . . . 161 pages . . . \$4.75) by Charles S. Whiting of Market Planning Corp., an affiliate of McCann-Erickson.

McCann, of course, more than any other agency has captivated the business world with its weighty “Scientific Management” approach to advertising, and I wanted to see how one of Marion Harper’s boys would tackle the cosmic, if somewhat elusive, subject of creativity.



Mr. Whiting is a Harvard graduate. Personally, I doubt if any but a Harvard man would presume to deal authoritatively with creative thinking in 161 pages, but Whiting has a master’s degree from the famed School of Business Administration, so obviously he is eminently qualified.

His introduction is a model of puritanical New England sternness. He says, “By examining current thinking about creativity in a commonsense, objective manner, completely devoid of the popularized “self-help” or “how to” approach, it is hoped that this book can fill a vital need—that of providing management with sound advice and counsel on the subject of creative training.”

That’s spoken, if I do say so, like a little man. And Mr. Whiting discusses, in the same, no-nonsense prose style, such abstruse matters as brainstorming, the Osborn check-list, the Gordon technique, attribute listing, involvement-detachment, the creative training programs at General Motors, U. S. Steel, and M.I.T., and the McCann-Erickson Marketing Communications Workshop.

He also cites a number of impressive-sounding professors. My favorite is Dr. Fritz Zwicky of the California Institute of Technology, who, says Whiting, “has developed an analytical problem-solving technique which he calls *morphology*, or *morphological analysis*.”

I’m not sure (even after careful rereading) that I know what morphology is. But I do know that Dr. Zwicky has missed his calling. With his talent he ought to be working in an ad agency, dreaming up names for toothpaste ingredients. He could make a hell of a pile of dough.

#### No touch of the poet

Despite such dazzling authorities, however, I was disappointed in Mr. Whiting’s book. Mr. Whiting, I fear, lacks a touch of the poet (a poet, according to my favorite definition, is a man who can “distill truth from facts”) and Mr. Whiting’s work, for all its self-praised commonsense manner, lacks the very creativity it describes.

The result is pretty dull reading.

Beyond that, “Creative Thinking” saddened me for another reason. In it I found documented evidence of the snowballing tendency among modern executives to glorify and sanctify the academic mind.

Back in the dark ages, when I was a young man fresh out of New Haven, we regarded most college professors with the contempt which many of them deserve. I think we were healthier because of it.

(Please turn to page 13)



**a unique new(s) service with new techniques—available by wire, tape or FM.**

**First time for Independents**—World-wide news and feature coverage comparable to finest network news service. A fresh program source—a new idea—at realistic cost—to help you sell more and make more money.

**Top Overseas and national stories with full Washington coverage.**

- schedule is flexible for late-breaking news
- daily, short-wave or telephone reports by correspondents in world capitals and trouble spots
- excerpts from Presidential, Pentagon and Cabinet news conferences
- verbatim highlights of Congressional hearings
- important exclusives
- actual voices of news makers.

For full details contact: **RADIO PRESS** headquarters,  
18 East 50th Street, New York 22, New York—PLaza 3-3822

*Correspondents in London, Paris, Rome, Tokyo and major news capitals.*

George Hamilton Combs, President • Stewart Barthelmess, Vice Pres. and General Mgr.

**NOW...  
TODAY'S  
NEWS  
TODAY!**



**exclusive for your market...by expert newsmen and well-known newscasters.**

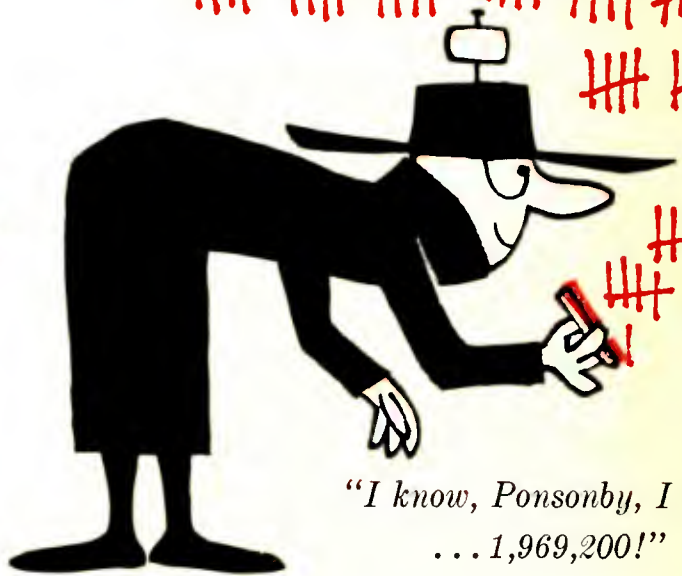
**RADIO PRESS**

RP-1

Another thriller-diller from **WJRT**

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*"Hold it, chief,  
the latest figure is ..."*



*"I know, Ponsonby, I know  
... 1,969,200!"*

**Now for the first time:** WJRT brings you a single-station TV wrap-up of the mid-Michigan market—1,969,200 consumers strong. Complete facilities and services, too, including ABC primary affiliation and strong local live and film programming. Look into the new efficient way to sell the big mid-Michigan market, with grade "A" coverage of Flint, Lansing, Saginaw and Bay City.

*Represented by*

**HARRINGTON, RIGHTER & PARSONS, INC.**

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

**WJRT**  
CHANNEL **12** FLINT



Today, however, when a scientific-management-type executive gets into a jam, he apparently puts in a call for the Audio-Visual-Socio-Psycho-Econ Center at Southwest Siwash U., and sets up a research project. Then he settles back, serenely confident that some of the "best brains in the country" are working on his problem.

This I doubt. I know that ever since Sputnik I it has been considered unpatriotic to sneer at eggheads. But at the risk of giving comfort to the Soviet by criticizing our academic doubledomes, I'd like to offer some warnings about their involvements in advertising.

I am speaking here not of the pure scientists, chemists, physicists, mathematicians or the professors of the humanities, but about those practitioners of the "social sciences," the psychologists, sociologists, and economists, with whom advertising is in much more direct contact. My advice to any creative advertising man is—stay away from them.

### White mice in dark cellars

It is probably an exaggeration to say that the average college psychologist is a "brooding, humorless individual who spends his time goosing white mice in dark cellars with hot electric needles." But there is enough truth in the characterization to make a point.

Most of the social scientists I've ever met in advertising were men of myopic vision, cultural sterility, irrational prejudices (especially about the ad business) and downright intellectual dishonesty.

I wouldn't call them either impractical or absent-minded. Many of them are very fast with a buck. But I do say they are often dreadfully limited and terribly insecure. And they cover up their insecurity by thinking and writing a kind of confused, verbose academic jargon that is as silly as it is polysyllabic.

Anyone who has ever read many Ph.D. theses knows how many crimes are committed in the groves of Academe under the name of scholarship. These collegiate tomes are all too frequently mere mountains of insignificant data, piled on quicksands of inadequate philosophy.

I see no reason why advertising, of all businesses, should stand in awe of the social scientists. I don't think they have much to offer us.

At the risk of sounding like a typical Yale mucker (Mr. Whiting is a typical Harvard gentleman) I suggest that the problem of creativity cannot be understood by an examination of the current programs at A.C. Sparkplug or Hotpoint Electric, or by a review of the latest thinking at the University of Buffalo.

If you want real knowledge of creativeness you must begin much further back, and an affectionate acquaintance with such men as Homer, Plato, Dante, Montaigne, Pascal, Bach, Beethoven, Rembrandt, Chaucer, Shakespeare, Hemingway, Picasso, and Casals, to name a very few, will do much more for you, and prove much more valuable, than any brainstorming session ever held at BBDO.

Finally, I offer it as my considered, if somewhat archaic opinion that the best, most practical, most scientific textbook ever written about creativeness is a very old one. It is called the Bible.

Any bigshot business executive who wants to be more than mere sounding brass and a tinkling symbol to his employees, will do well to re-read and ponder the familiar 13th chapter of First Corinthians.

St. Paul is not always an easy writer to understand, or to follow. But over the years, I have found him a much more reliable expert on creativity, and on how to encourage it in one's self and in others, than anything yet turned out at the Harvard Business School. Or, for that matter, at McCann-Erickson.

**AGAIN!**

**NIELSEN\* SAYS**

**CHANNEL 3 KTBS-TV**

**DOMINATES THE SHREVEPORT MARKET**

Here are the NCS #3 ratings:

*Total Homes in Area*  
 KTBS-TV . . . . . 369,300  
 Sta. B . . . . . 321,400

*Total TV Homes in Area*  
 KTBS-TV . . . . . 249,780  
 Sta. B . . . . . 221,420

*Monthly Coverage*  
 KTBS-TV . . . . . 199,470  
 Sta. B . . . . . 179,680

*Weekly Coverage*  
 KTBS-TV . . . . . 193,970  
 Sta. B . . . . . 175,150

*Weekly Daytime Circulation*  
 KTBS-TV . . . . . 169,320  
 Sta. B . . . . . 154,500

*Daily Daytime Circulation*  
 KTBS-TV . . . . . 121,010  
 Sta. B . . . . . 113,900

*Weekly Nighttime Circulation*  
 KTBS-TV . . . . . 192,080  
 Sta. B . . . . . 173,240

*Daily Nighttime Circulation*  
 KTBS-TV . . . . . 150,130  
 Sta. B . . . . . 140,850

*Specify KTBS-TV with dominant Nielsen and dominant ARB... the best buy in Shreveport! See your Petry man.*

**KTBS-TV**  
 SHREVEPORT, LOUISIANA

**NBC**  
**ABC**

E. Newton Wray  
 Pres. & Gen. Mgr.

\*N.C.S. No. 3, Spring, 1958  
 A. C. Nielsen Company



# a new force in

WLOS-TV offers the *only* unduplicated network coverage of the Asheville-Greenville-Spartanburg market. And WLOS-TV delivers tremendous coverage from the South's highest antenna — 6,098 feet above sea level atop Mt. Pisgah.

Now, with WTVJ's purchase of WLOS-TV, you get the same skilled, aggressive, and experienced management that has kept WTVJ first in South Florida for 10 years. Watch WLOS-TV — a new force in Southeastern V

# Southeastern TV...

a major market commanding national attention

425,360 TV homes  
in 62 counties of six  
states are delivered  
by just one station

— WLOS —  
This immense  
market deserves  
your attention as  
a top buy on any  
TV schedule!

*(Data from NCS #3)*



## WLOS-TV

Unduplicated ABC in  
Asheville • Greenville • Spartanburg

## WLOS AM-FM

*Represented by Peters, Griffin, Woodward, Inc.  
Southeastern Representatives: James S. Ayers Co.*





# LONG on selling

WGAL-TV makes your advertising dollar reach farther at less cost. Its lower cost is due to the fact that WGAL-TV's *multi-city* coverage costs less than *single-city* coverage. Reach more for your advertising dollar — on pioneer station WGAL-TV. Reach Lancaster, Harrisburg, York, as well as numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc., on **CHANNEL 8!**

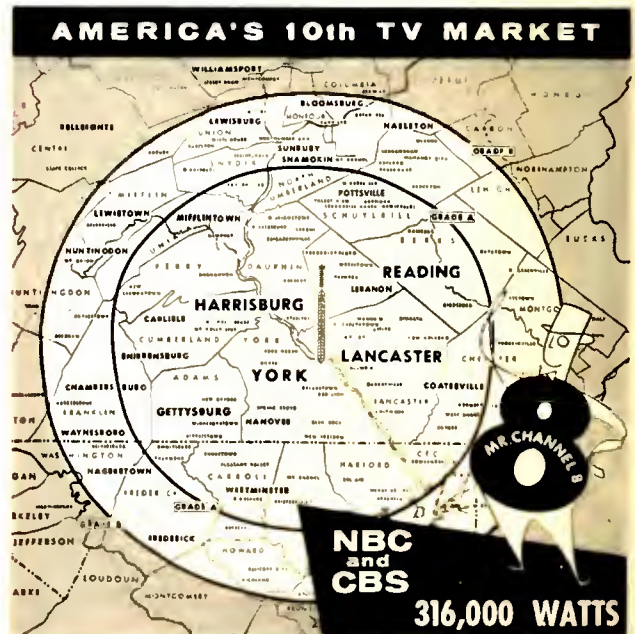
- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¾ billion annual retail sales
- \$6⅔ billion annual income

# WGAL-TV

**LANCASTER, PA.**

**NBC and CBS**

STEINMAN STATION • Clair McCollough, Pres.



Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

# SPONSOR-SCOPE

8 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

**Encouraging news for the air media came out of Detroit this week.**

The new models are selling quite well; so agencies with auto accounts are beginning to feel that the outlook is promising enough to permit spurts of spot buying during the early months of 1959.

These flights, it is expected, will continue until the automotives know for sure where they're headed on the sales graph.

Meantime, the reps aren't sitting idly by. For instance, Petry and CBS Spot Sales have routined themselves for a series of presentations to both the auto companies and their agencies.

**International Latex, which fathered the barter idea, is now making some cash deals with stations—but only for fixed positions.**

The proposition: 69% of the end rate, with the other 31% going for commissions.

A major handicap barter is that advertisers aren't guaranteed simultaneous campaign starting dates.

**Rep salesmen are keeping their fingers crossed over the flock of shortflight schedules that are running out soon.**

When business took a decided nip-up last month, a big portion of the orders was for only six and eight weeks.

If most of these schedules are renewed, spot tv could start off the new year with a banner first quarter.

**Reports from radio stations along the lower Atlantic seaboard indicate there's been quite a surge of orders from supermarkets and department stores (apparently the money is coming largely from newspaper budgets).**

This flow is tending to balance out the slowdown in national spot radio lately. All of which happily suggests that local acceptance of the medium can be depended upon almost invariably to fill holes on the national front.

Another noteworthy development in the same area: National and regional beers are buying nighttime radio schedules in saturation lots.

**Now Colgate, like Brown & Williamson, is demanding its 20-second tv commercials be followed by nothing bigger than a 10-second spot.**

The news of how Colgate feels about its neighbors came to stations this week in a letter from Ted Bates.

The immediate reaction of some stations in key markets was that this demand was carrying things a little too far. Also, that if the condition spread stations would be forced—as a result of truncated revenues—to raise rates.

As these stations point out, the price of a 10-second spot is appreciably less than a 20-second spot, and the continued limitation on the number of 20-second spots that can be back-to-backed will only lead to higher costs for the advertiser.

Commented one station operator: "They've won the battle against triple-spotting. If they keep pushing us elsewhere, we'll wind up either being forced to reduce the level of local programing or turning to the networks for more compensation. We're sure that national advertisers don't want either to happen."



CBS Radio's reduction of its network program load and drastic revamping of its affiliate relations produced widely different points of view in agency and rep quarters this week.

Madison Avenue agency reaction ranged from a **it-won't-diminish-confidence-in-network-radio** to this sort of comment: "We've got enough of a problem to keep our clients within the network radio orbit without having to contend with **another retreat by one of the industry's leaders.**"

SPONSOR-SCOPE found **one set of reps applauding** the fact that there'll be a lot of network-furnished programming (especially **news**) available for **spot**, while another set **complained** that CBS Radio is now free to sell its time in any segment it elects.

In the midst of the debate on the long-range impact of the CBS move, **BBDO announced** that its client, **GE's lamp division**, is showing its complete confidence in network radio by **renewing its contract for Arthur Godfrey for another 26 weeks.**

(See details of revised CBS Radio programming plan see WRAP-UP, page 00.)

Agency observers of the current negotiations between **AFTRA** and the radio/tv networks think it will be a miracle if the two groups manage to resolve their differences by the deadline date, 15 November.

Meantime **AFTRA** is going through the formality of getting a **strike vote** this week in New York, Chicago, Los Angeles, and San Francisco.

For advertisers, the key angle in the union's demands is a **10% rate increase across the board** and **abolition of the multiple-discount** structure for strip shows.

Among the demands that have raised firm **objections from the networks**: (1) additional payment to performers for each repeat use of a **videotaped** program or commercial; (2) **refusal of program service** to stations declared "unfair" by **AFTRA**. Network legal advisors feel the second point raises a secondary-boycott problem.

**Midwest agencies** are getting steamed up over the effect that the dual radio rate structure is having on their relations with clients.

The situation has created **these embarrassments** for them: (1) clients tauntingly say they can **buy more cheaply by themselves**, and (2) **competitors are wooing their accounts** with the lure of promising to deliver better rates than the accounts are now getting.

Another factor is the economic loss: Some agencies, rather than lose the account, **close their eyes to the client's placement of business** through his own local offices or through brokers and retailers.

Here's what these agencies say they'd like to see: **A sharper definition of who is eligible for the local rate** (such as the Storz group put into effect this summer).

(For background on this controversy, see 16 August SPONSOR, page 27.)

Stations apparently feel it's worthwhile to pay the tab for rep salesmen who visit their markets to get the latest facts and figures: More and more stations are okaying it.

Reps haven't been able to finance this type of visiting on the scale they'd like to; hence the decision of stations to take on the obligation.

**Conversely, the reps welcome visiting station firemen** in the big spot centers for the same reason (see picture story, page 40).

**Chicago ad agencies with hard liquor accounts** say they wouldn't block a move into radio, but warn that the medium is faced with these **stumbling blocks**:

1) In some states **liquor ads must pass the state liquor commission**; the rules often are so rigid that the copy can say only what appears on the label of the bottle.

2) A state just across the border might **protest that copy coming from a neighboring station is counter to that state's rules** on liquor advertising.

(See page 37 for a **full-dress appraisal** of the hard liquor question in radio.)



If your tv network show isn't doing so well and you're toying with the idea of changing its position, some comparisons plotted out by NBC TV this week might be a handy thing to study first.

An analysis of the 21 nighttime programs which this October were in time slots different than the year before shows that seven improved their ratings while 14 took a dip.

The standout gainers were Father Know Best (from 18.1 to 23.3); Price Is Right (from 17.9 to 23.5); and Disneyland (from 14.0 to 22.9).

The conspicuous losers: Godfrey (off from 24.1 to 15.3); Twenty-One (25.7 to 12.1); and December Bride (23.5 to 15.9).

One observation that might be drawn from the downward group: Most are "tired properties" (they've been on a long time). Apparently a change in time position alone isn't enough to create a revival.

Merely as an indication of how nighttime tv network programing is faring, here's a batch of early fall averages for a couple advertiser categories.

**SOAPS:** Lever, 26.5; P&G, 25.9; Colgate, 21.2.

**CIGARETTES:** R. J. Reynolds, 25.7; American Tobacco, 23; Brown & Williamson, 22.6; Liggett & Myers, 20.5; Lorillard, 18.5.

NBC TV still is trying to devise some way of testing program ideas in some isolated market.

Agency showmen, though, seem skeptical about the effort. To them it's financially impossible: They can't imagine a freelance producer putting up a substantial share of the money for a trial run of, say, 7 to 13 weeks. And a shorter test, they feel, wouldn't prove much.

The tv networks can expect to hear shortly from an agency on a couple of top-ranking accounts about the prospects of allowing a summer hiatus.

What this probably will lead to is a second, alternative proposal—for a special 52-week discount.

The networks will, it can be expected, counter the hiatus gambit with this argument: How else can clients amortize their program costs other than through summer re-runs?

Now that the tv networks have started selling nighttime minutes, it's interesting to take a statistical look-back at the granddaddy of the network minute-participation merchants—the Today Show.

In the six years Today has been on the air, it has had 307 different advertisers and grossed \$33 million in time and talent.

As NBC TV now views it, the minute participation may be new to nighttime, but it's nevertheless pretty much of a tradition with that network.

Station sales managers see the time coming when national advertisers with day-time interests will be less disposed to favor a network personality over a locally-developed personality.

The change in attitude is expected to result from:

(1) The retirement of the sparse few veteran personality salesmen left on network daytime.

(2) The difficulty the networks have found in grooming personality salesmen to take their place.

Here's the way station sales managers look at it: If a local personality salesmen (not necessarily a d.j.) is exposed to the listening audience long enough, he'll ultimately catch on and have all the acceptance of the name network personality salesmen. That is, providing national advertisers come through with enough business to help pave the way.

It now develops that 60% of Buick's budget on the 1959 models will go for tv. The entire expenditure will be \$8-10 million, and the shift to tv amounts to about a 25% increase over what the ratio had been the previous year.

Thus Buick is sticking by its guns on tv, although the newspapers have been raising a fuss over the matter.

Nielsen's latest assignment from NBC Radio is to investigate how impressions accumulate with various types of network spreads.

The theory that the network hopes to have confirmed is that mounting commercial impressions can be obtained for little added cost in frequency.

One of the top air media agencies on Madison Avenue this week hauled its radio commercial writers over the coals on several counts.

Among the list of sins were:

- 1) A tendency to emulate the audio side of tv commercials.
- 2) Ignorance of the people that the client is trying to sell.
- 3) Disregard of the seasonal or time-of-day factor in fitting the copy.
- 4) Trying to be cute instead of clothing the product image in a garb that's readily recognized.

Jack Cunningham, C&W chairman, did a little backtracking about his expectations in tv during a talk before the San Francisco Ad Club.

His big admission of wrong horoscoping concerns westerns. A year ago he said they had run their course of top popularity and that anybody who bought them "ought to turn in his grey flannel suit and go to the eternal showers." Now he is recanting.

Another revision: The supposed Index of Boredom can't be such a bugaboo when the time spent viewing this season is bigger than ever.

(See NEWSMAKER OF THE WEEK for profile of C&W's new president, Robert Newell.)

Lestoil's Jacob Barowsky, now one of tv's torch-carriers extraordinary, expounded his own theories of how tv spot should be bought before the Cleveland Ad Club.

In mushrooming Lestoil's tv spending to an annual rate of \$9 million, he's scorned the ideas of others that the best values come from prime time (which, naturally, produces the highest ratings).

Instead, says Barowsky: "It's far preferable to reach smaller audiences with many impressions which could inject the message of Lestoil into the viewer's mind so that—even though the Lestoil message was not remembered—yet when the bottle was seen on the shelves the viewer instinctively reached for it."

Look for many national manufacturers to keep putting a local stress on their promotion-advertising through the first half of 1959.

Generally speaking, they won't get around to taking inventory on where they stand in relation to competition from local and private brands until April; then it will take another month or two to make whatever changes are expedient.

In the meantime there are no signs of a letup in the tendency (particularly among national producers of grocery products) to concentrate their advertising powers along regional and local lines.

Specifically in terms of air media, the continuation of this policy favors spot.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 66; Washington Week, page 63; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 78; and Film-Scope, page 61.



MYSTERY!

SUSPENSE!

INTRIGUE!

RACING SEAS!

CALYPSO!



NEW... from  
**ZIV**

A FRESH NEW  
**EYE-FULL!**

A THRILLING NEW  
**EAR-FULL!**

TV's MOST  
**ACTION-FULL**  
NEW SERIES!





EXPLOSIVE ACTION

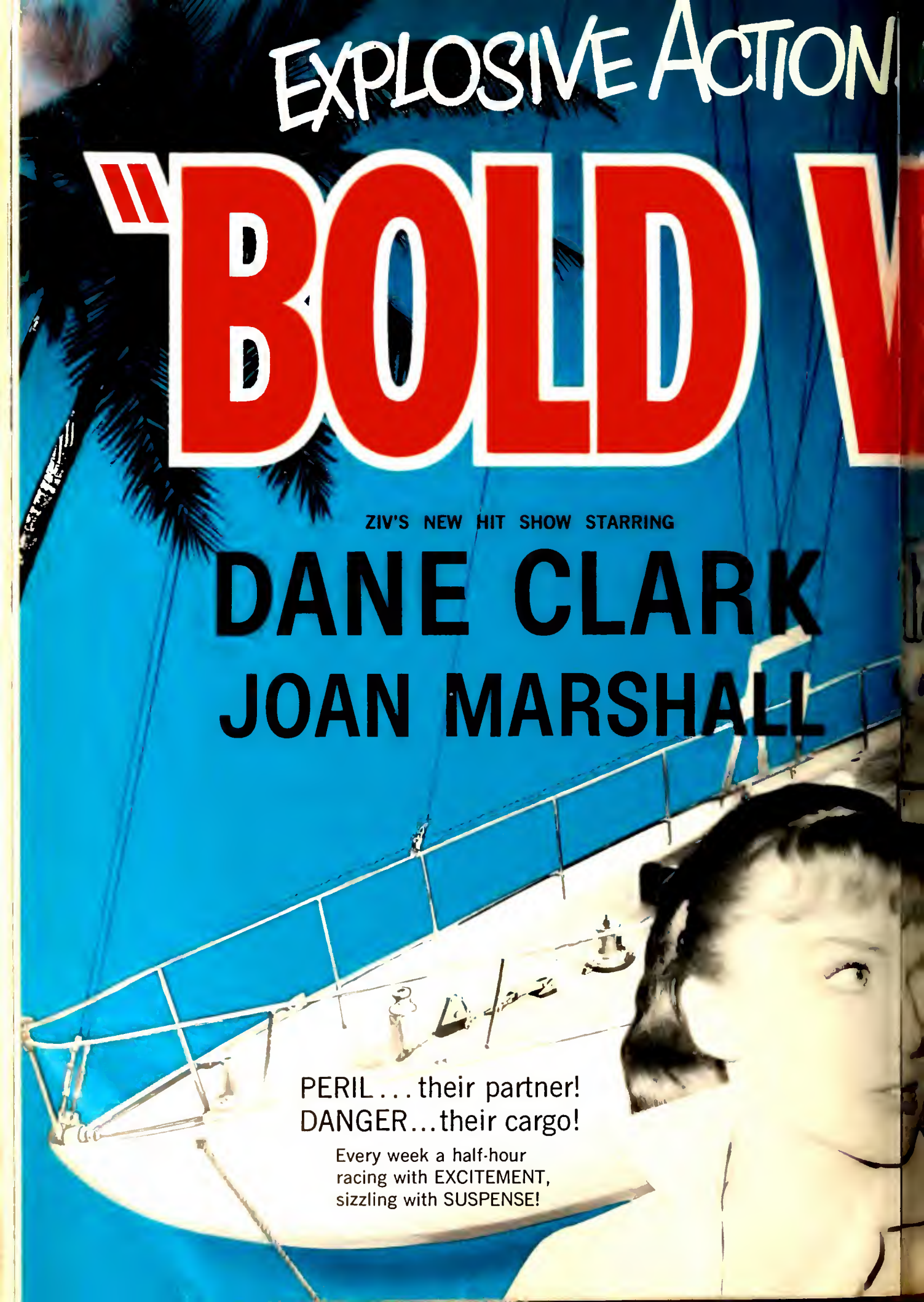
# "BOLD W

ZIV'S NEW HIT SHOW STARRING

**DANE CLARK**  
**JOAN MARSHALL**

PERIL... their partner!  
DANGER... their cargo!

Every week a half-hour  
racing with EXCITEMENT,  
sizzling with SUSPENSE!



THE COLORFUL CARRIBBEAN!

# ENTURE



From the Florida  
Keys to Trinidad...

**ADVENTURE**

in every port of call!

A HERO you'll always remember . . .

A HEROINE you'll never forget!





ZIV'S NEW ONE-OF-A-KIND SERIES . . .

# "BOLD VENTURE"

MORE  
**ACTION**  
PER MINUTE!

MORE  
**OUTDOOR  
ADVENTURE**  
PER HALF HOUR!

MORE  
**HEROIC  
DRAMA**  
PER WEEK!

. . . to give YOU More VIEWERS!  
More SALES! More PROFITS!

Compelling  
**MERCHANDISING**  
and **PROMOTION AIDS**  
help you win immediate  
audience acceptance,  
build market-wide interest  
and enthusiasm,  
pave the way to greater  
selling success!



starring **DANE CLARK • JOAN MARSHALL**



# 40th and Madison

## Farm issue

SPONSOR's articles on the Farm Market (Oct. 28, 1958) certainly negate the popular belief that agriculture is going downhill.

The farm market is unquestionably spiraling upward and there will be few areas of American business which will escape the farmer's great demand for materials and services. Advertising media reaching this powerful market will, of course, be a factor in influencing the direction of the farmer's dollar. Let us remember, too, that increased mechanization of farms is giving the farmer more leisure hours for greater exposure to all advertising media.

Albert Boyars  
*public relations director*  
*Transfilm Incorporated*  
*New York*

I read with a great deal of interest your farm section, in particular, of course, the column and a half devoted to KXEL. You did a very fine job in reporting the facts as they are, and we are deeply grateful. Somehow I must have misled you, for you state that our national business grew from \$35,000 to \$200,000, and that is actually national *and* regional sales. The regional sales, of course, being mainly farm accounts. A very small mistake, but I do want to set the records straight.

Alan Henry  
*general manager, KXEL*  
*Waterloo, Iowa*

## Who's on first?

The RAB item on page 32 of your October 25 issue overlooks NCS 2 in making the claim. "RAB will sponsor the first nationwide radio set count in four years."

Done in 1956 (slightly over two years ago) Nielsen coverage service 2 used a sample of 150,000 homes, and produced information identical to that sought by RAB in its current study.

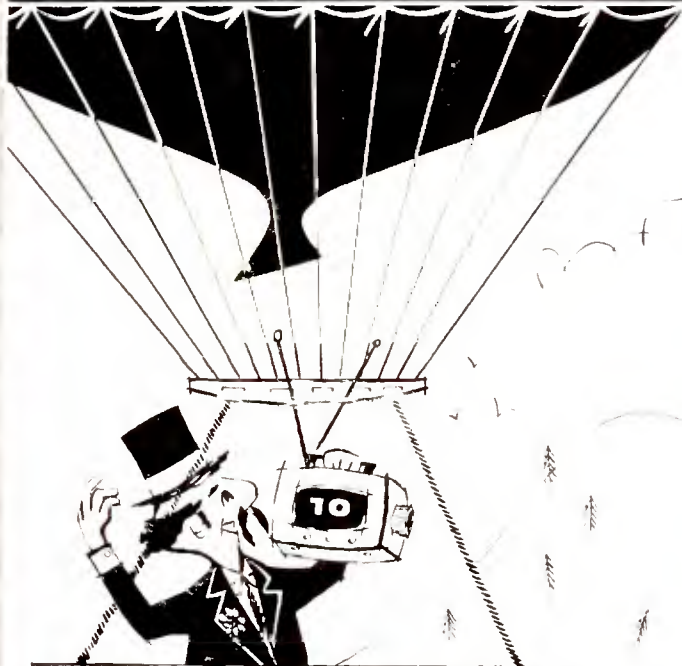
*Public Relations*  
Erwin Ephron  
*Public Relations,*  
*A. C. Nielsen Co.*

• This was RAB's statement. SPONSOR could only assume it was accurate.

# \* UP! UP! UP!

**14 OUT OF 15**  
**ROCHESTER**  
**FAVORITES**

**322 FIRSTS**  
**OUT OF 455**  
**COMPETITIVE QUARTER HOURS**



\* Rochester Metropolitan Area TELEPULSE March 1958

**141 FIRSTS**  
**OUT OF 168**

NIGHTTIME QUARTER HOURS

**181 FIRSTS**  
**OUT OF 287**

DAYTIME QUARTER HOURS

NATIONAL REPRESENTATIVES  
The Bolling Co. WVET-TV  
Everett McKinney WHEC-TV

IT ALL  
ADDS UP TO



## TIP of WEEK for SMART BUYERS

Two good stock market tips this week are Safeway Stores, around 33 $\frac{1}{2}$  and Houd Industries around 19 $\frac{1}{2}$ , both on the big board. And you smart time buyers will be wise to check these top-rated Hooper and Pulse stations of the Rahall group, from New England to Florida.



Again #1 Hooper September, morning and afternoon. Check the afternoon show 4 to 6 p.m. with Dopey Dmcan live and George Stahl at the organ.



Top Pulse, Manchester, Concord, Nashua markets. Try the afternoon show with Norm Bailey 4:30 to 5:45 p.m.



5000 watts, top Pulse station in the St. Pete-Tampa markets. The only full time independent in the fast growing St. Petersburg-Tampa area.



As usual, #1 Hooper, morning, noon and night. Reach this rich market with Big Al Sahley 3:30 to 5:30 p.m. on the "Going Home Show."



Top Pulse in the rich Montgomery County market. Afternoon show 3 to 5 p.m. "Juke Box Jamboree" with Buddy Brode.

sold nationally thru  
**WEED & CO.**

Joe Rahall, President  
"Oggie" Davies, Gen. Manager

### Single spotting

... much has been said and printed recently regarding double and triple-spotting on the part of radio stations. Double-spotting seems to be quite acceptable on most stations, particularly on the "break" positions of the hour.

Not so many stations triple-spot but this practice, too, has become quite prevalent, particularly in the most popular time periods. . .

WJR's policy of single-spotting has been found quite refreshing on the part of advertisers and we thought that, in view of the timeliness of the subject, you would find it of interest, too.

**WJR**  
DOES NOT DOUBLE SPOT  
OR TRIPLE SPOT

Listeners get a break  
so do the advertisers

ON WJR EVERY SELLING  
MESSAGE STANDS  
ALONE!

**WJR** DETROIT  
240 MC 40-5000 WATTS COL



Elmer O. Wayne  
vice pres. sales, WJR  
Detroit

### Chemical story

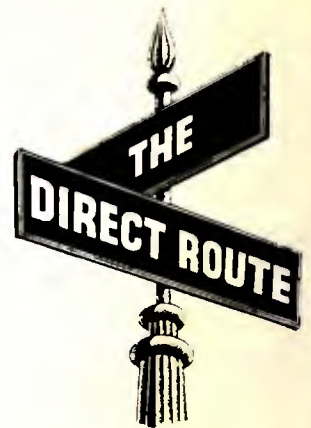
Thoroughly enjoyed reading the story on chemical companies using tv this season per the October 25th issue. There are not many non-tv using prospects left in this field, but enough to apply this SPONSOR story to. Therefore, I am writing for some extra copies to use in Sales Development.

Robert W. McFadyen  
dir. sales development, NBC  
New York

### Commercial commentary

All of us at Ballantine are quite naturally popping with pride, brought on by SPONSOR's recent column "A Pocketful of Peeves." The fact that our musical commercials are pleasant to the ears of so keen a judge is high compliment. We have circulated your column throughout our Advertising Department and our Advertising Agency so that those responsible for our commercials will know that their efforts have not been in vain.

Edwin B. Fisher  
public relations manager  
P. Ballantine & Sons  
Newark, N. J.



Smart advertisers take the KOA-Radio route to the Rocky Mountain West. No other medium in this rich Western market can compare with KOA for:

**COVERAGE:** KOA travels into 302 counties of 12 states... covering over 1,100,000 square miles and populated by approximately 4 $\frac{1}{2}$  million people.

**POWER:** KOA's powerful 50,000 watt voice is heard throughout the West... reaching listeners on both sides of the Continental Divide.

**ACCEPTABILITY:** KOA programming is carefully planned for listener enjoyment. Since 1924, KOA-Radio has been a respected friend to Westerners. They have learned to depend on popular KOA and NBC personalities and programs for truly informative and entertaining radio listening.

**SALES:** The KOA-Radio route is the West's best way to sell your product to over 4 million potential customers. Remember, it's results that count!

**GET ON —  
STAY ON\* — KOA-RADIO!**

It's the only station you need to route your product directly to the entire Western market.

(\*most advertisers do!)

50,000 Watts • 850 Kc

**KOA** Radio  
DENVER

One of America's great radio stations




NBC

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

© 9/58





**When people  
who have measured  
radio returns in the New York  
area talk shop...**

**all you hear is **wmgm**  
RADIO NEW YORK CITY**

**the liveliest station in town • 50,000 watts**





One of the things  
"G" learned as a Grad  
Was how to select  
The best to be had.

In Los Angeles, as anywhere else, a reflection of maturity is the ability to discriminate. That's one of the reasons KHJ audiences are so selective.

When the mature turn to radio, they turn to KHJ. In fact, for 36 years KHJ has been the station for those who have come of age; those who demand stimulating, varied programming.

With variegated programs, KHJ reaches and sells the specific audiences you must reach to sell effectively in burgeoning Greater Los Angeles.

So, never underestimate the variety of tastes of the mature in America's 2nd market. Here is a medium programmed to satisfy them all.

**KHJ**  
**RADIO**

LOS ANGELES  
1313 North Vine Street  
Hollywood 28, California  
Represented nationally by  
H-R Representatives, Inc.



## Timebuyers at work

**Warren Osterwald**, Alfred Auerbach Associates, Inc., New York, feels that with the need for more hard sell at the local level stations should increase merchandising benefits to the advertiser. "Merchandising, when done properly, is probably the next best thing to air time," Warren says. "Stations that have effective merchandising plans offer advertisers the added plus often needed for a final sale. It is difficult for most national sponsors to perform themselves such services as securing shelf facings, pack-out merchandise, local tie-in advertising, information on competitive activity, and stock counts before and after campaigns. Also there is the problem of making presentations to retailers and wholesalers, getting outdoor support, editorial support and trade alerts. Yet, all these services are an integral part of a campaign and should be available to sponsors." Warren feels that many stations end their merchandising at the consumer level, when it is the retailer and wholesaler who are the backbone of manufacturing. "The broadcast medium needs to become aggressive in its selling."



**Marie Coleman**, Donahue & Coe, Inc., New York, makes these suggestions for buying effective schedules in radio. "One," Marie says "develop schedules with good frequency. Repetition is essential to a successful campaign, so group your buys together as much as possible. Two, whenever feasible, use long schedules. If a schedule

is too fragmentary it has practically no impact. With today's severe competition for the listener's attention you need that long haul to make listener-impression. Three, make sure that you get adequate rotation on participating programs and that the commercials aren't placed on top of each other. Four, be realistic about your purchase and your budget, and make sufficient room for rate increases. Five, when possible, spread your budget



out so your schedule isn't entirely limited to prime time. In this way, you'll get much more mileage for your money. Six, study each station and program carefully to find the audience you want; don't generalize about the audience because of time segments. The right audience composition is one of the keys to a successful campaign."

# W-I-T-H

**HAS TWICE AS  
MANY ADVERTISERS  
AS ANY OTHER RADIO  
STATION IN BALTIMORE!**

***And the reasons are easy to see:***

**1**

W-I-T-H gives you lowest rates and lowest cost per thousand listeners 24 hours a day!

**2**

W-I-T-H gives you complete coverage where it counts—the compact, rich *Baltimore* market!

**3**

W-I-T-H gives you powerful merchandising “pluses” to push your product at point of sale!

***Buy W-I-T-H and you buy Baltimore best!***

Tom Tinsley, Pres.  
R. C. Embry, Vice Pres.

Natl. Reps.: Select Station Representatives in New York, Philadelphia, Baltimore, Washington  
Clarke Browne Co. in Dallas, Houston, Denver, Atlanta, New Orleans  
McGavren-Quinn in Chicago, Detroit and West Coast

COLONEL FLACK has success written all over him. In just sixty days on the market, Flack syndicated sales zoomed over the \$1 million mark!

Big markets, small markets, *all* markets have gone Flack-happy. Sponsors? Beers, oils, foods, utilities and banks. Heidelberg Brewing in 10 markets, Pacific Gas & Electric in 8 markets, Standard Oil of Texas in 7 markets, Bell Bakeries in 6 markets, Kroger in 5 markets. Midland Federal Savings & Loan, Colgate-Palmolive, Budweiser, Blue Cross, Progresso Foods. And many others.

Why the excitement? Colonel Flack has *everything*. Comedy ("the only fresh comedy series in syndication," *Variety*); famous stars (Alan Mowbray, Frank Jenks); top-notch production (M-G-M's best); pre-sold audiences (millions of Flack readers in the *Saturday Evening Post*); plaudits ("Good clean fun," John Crosby... "A hit!" *The Billboard*).

Colonel Flack—39 furiously funny half-hours of him—is at your service. Contact...

"...the best film programs for all stations" **CBS FILMS** 

OFFICES IN NEW YORK, CHICAGO, LOS ANGELES, DETROIT, BOSTON, ST. LOUIS, SAN FRANCISCO, DALLAS, ATLANTA. IN CANADA: S. W. CALDWELL, LTD., TORONTO

**FLACK MAKES FIRST MILLION**

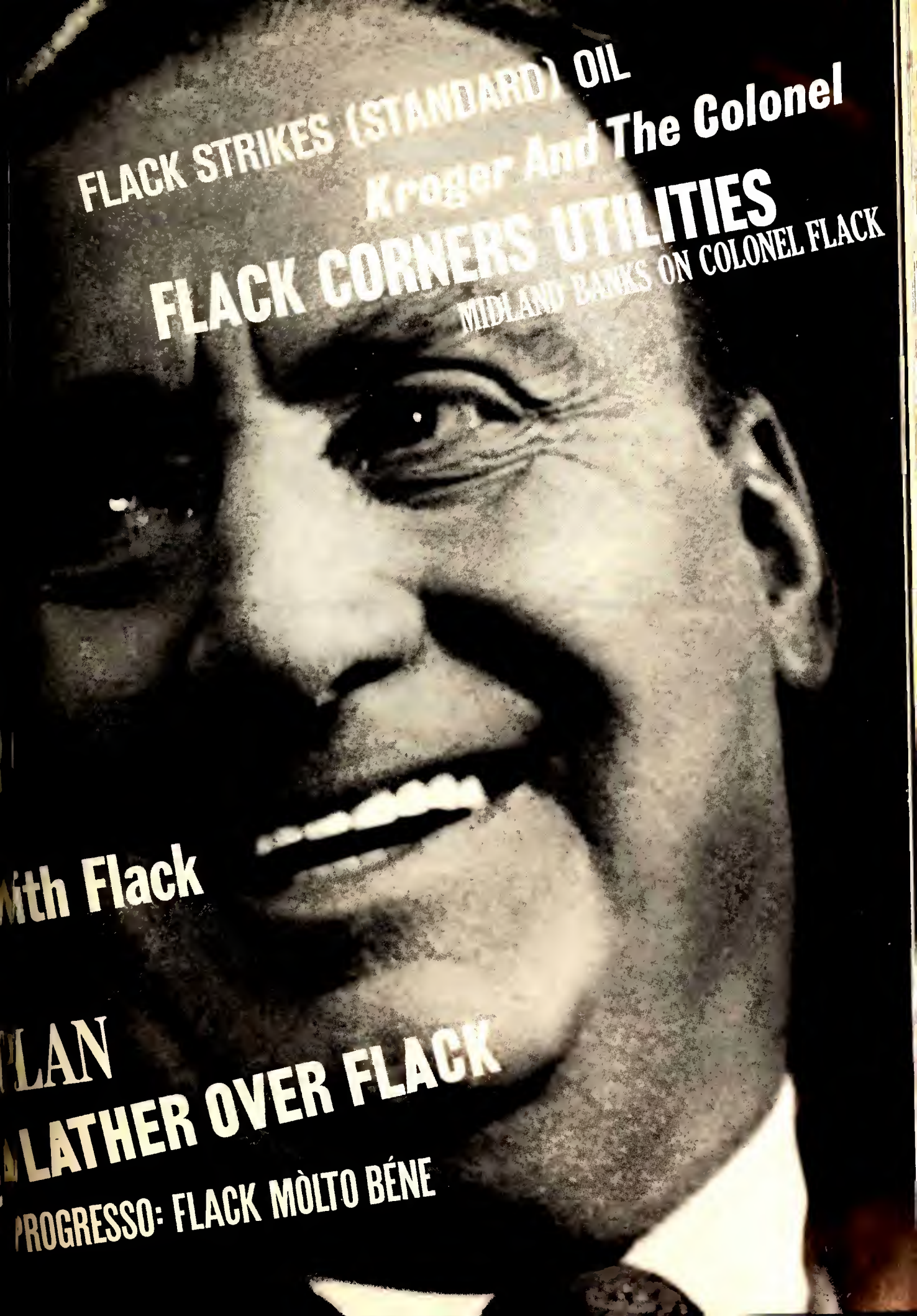
**FLACK DRAWS BUDWEISER**

**Old Heidelberg Hops  
Bakery Raises Dough With Flack**

**BLUE CROSS BUYS FLACK**

**COLGATE**





**FLACK STRIKES (STANDARD) OIL**

**Kroger And The Colonel**

**FLACK CORNERS UTILITIES**

**MIDLAND BANKS ON COLONEL FLACK**

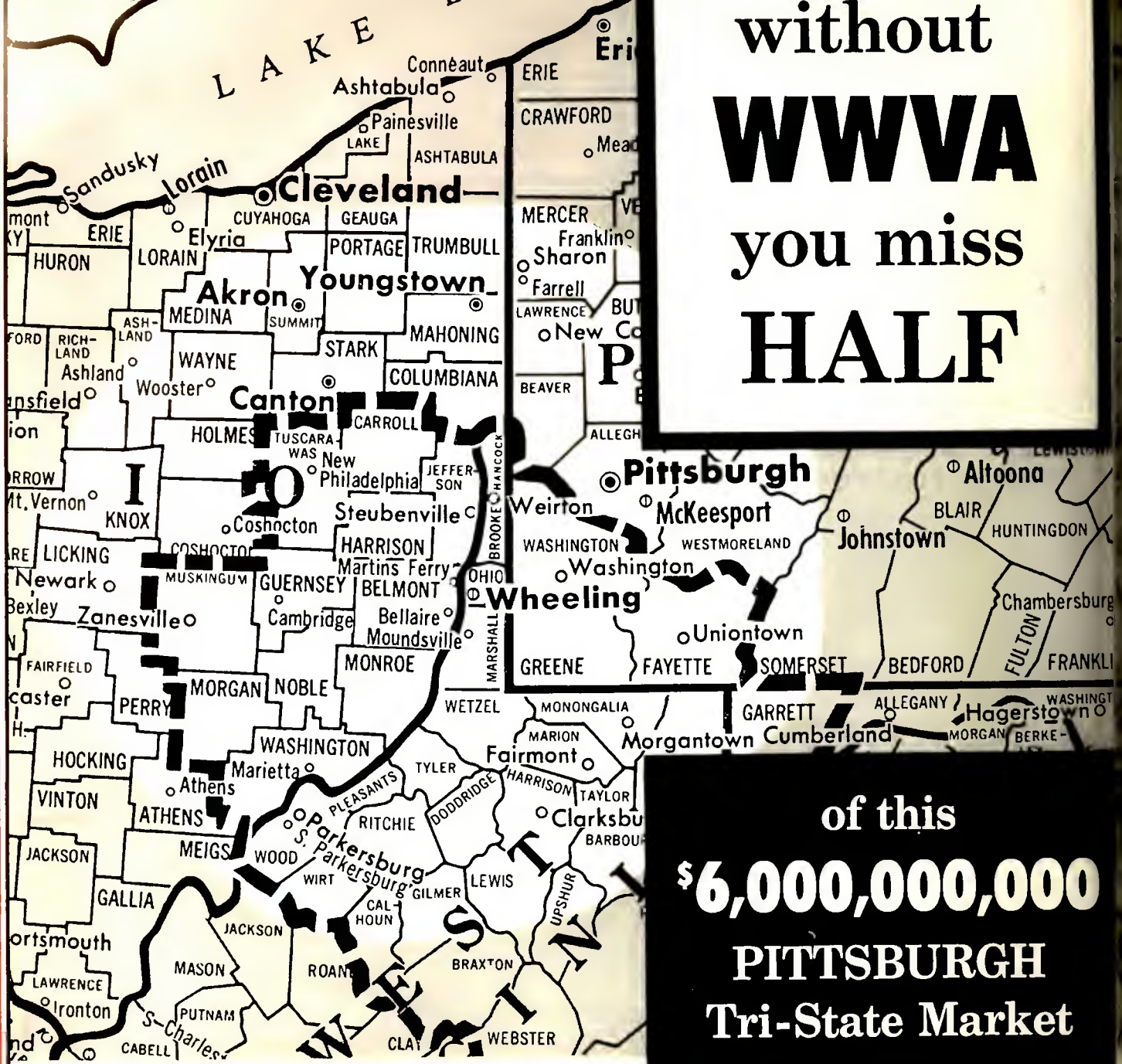
**With Flack**

**PLAN**

**LATHER OVER FLACK**

**PROGRESSO: FLACK MÒLTO BÈNE**





without  
**WWVA**  
 you miss  
**HALF**

of this  
**\$6,000,000,000**  
**PITTSBURGH**  
**Tri-State Market**

It's a fact—if you are not using WWVA, you are missing half of this 67-county tri-state market of more than 5½ million people, the Heart of Industrial America.

For complete coverage, the answer is the 50,000 Watt Voice of WWVA in Wheeling, which dominates the area. Large numbers of major chain and independent supermarkets credited to Pittsburgh distribution are in the area reached by WWVA at point of sale and outside the effective service area of Pittsburgh media.

So dominant is WWVA that it is *first in every time period*, from 6 AM to midnight, seven days a week, in the entire 46-county area covered by the latest Pulse (Jan. 1958) as shown by the dotted lines on the map.

See your John Blair man today.

"Famous on the local scene"



Only fulltime **CBS** Network Station in  
**PITTSBURGH TRI-STATE AREA**



Storer Radio

- WWVA**  
Wheeling
- WJBK**  
Detroit
- WIBG**  
Philadelphia
- WJW**  
Cleveland
- WSPD**  
Toledo
- WAGA**  
Atlanta
- WGBS**  
Miami

## Schick's double-impact tv formula



Weekly plans meetings at Lancaster, Pa., include (l to r) George Simons, B&B v.p. and account supervisor, William Lucas, asst. ad manager, Wm. Orville A. Petty, Schick's executive v.p., Charles R. Whitmer Jr., ad manager, and Phil Bottfield, B&B account executive

◆ **Benton & Bowles develops new media-copy strategy for promoting "cactus" theme in major marketing areas**

◆ **Integration treatments on *Phil Silvers Show* backed up by full one-minute demonstrations on spot schedules**

**B**reaking this fall with a close to \$5 million tv campaign to promote its unique "cactus-shaving" theme, Schick Power Shave is impressing many veteran admen with its new "double-impact" media and copy strategy.

Developed by Benton & Bowles for the pioneer electric shaver firm, the Schick plan calls for complete coordination of network and spot tv advertising along both media and copy lines in 50 major marketing areas.

According to industry observers, the Schick campaign provides an almost classic example of how marketing, research, creative and timebuying functions can be organized and integrated in an over-all advertising program.

Agencymen point out that the Schick plan clearly illustrates the dominant role that copy thinking plays in many media decisions, and the importance of full creative flexibility in tv usage.

For an inside, step-by-step story on

how the Schick plan was developed, SPONSOR this week talked at length with B&B and Schick executives. Here is how the "double-impact" strategy evolved:

**1. The Cactus Theme.** For more than a year, B&B's motivational research studies had been turning up evidence that nearly every American male considers his beard tough, his skin tender.

"We found," says Phil Bottfield, Schick account executive, "that closeness of shave and comfort of skin are the two things any man looks for when he's thinking about buying an electric razor."

The problem, as posed to B&B's copy department, was simple, but tough. How do you demonstrate dramatically the ability of Schick's new Powershaver





**Schick copy klatch** is held by Mike Barnett, copy group head, Ken Williams, tv commercial producer, and Larry Killian tv art director



**Schick review huddle** by Barnett, Phil Bottfield, Schick account executive, and Killian takes place in viewing room of closed circuit studio

to cope with both tough beards and tender skins?

The answer came from Mike Barnett, Powershave copy group head, who one day last spring walked in with a rugged-looking cactus which he proceeded to shave before Bottfeld's astonished gaze. The demonstration worked, and was repeated before a group of equally fascinated Schick executives in Lancaster, Pa. including Kenneth C. Gifford, Schick president and board chairman who works closely with the agency and advertising department.

Barnett's cactus clearly demonstrated close shaves, but it remained for copywriter Paul Dreiske to come up with the other half of Schick's "double impact" copy story. Originally the cactus demonstration ended with the shaven plant being rubbed across a man's face. When this was rejected as "too gruesome," Dreiske suggested using a kid's balloon to imply sensitive skin. It made the point dramatically, and gave Schick its copy line, "For beards tough as cactus, skin tender as a toy balloon."

**2. Tv techniques.** The next step facing B&B creative men was to discover how best to shave a cactus on camera. Before proceeding to production of commercials they ran dozens of tests in their own closed circuit stu-

dio, searched for the most photogenic cactus types (see box page 35) checked audience reactions on experimental sequences, discovered among other production angles that needles in clusters of five, spaced about an inch apart, could be seen flying off during a shave, whereas needles from a massive cluster registered as a blur.

Out of this experimental work, B&B drew many important conclusions: among them, the fact that a satisfactory demonstration of cactus and balloon took at least 25 seconds, and that a full-rounded sell for Powershave (including demonstration) needed a one-minute spot. This meant, of course, that 20s and I.D.s had to be entirely forgotten in media planning.

**3. Film commercials.** First cactus-and-balloon commercials for Schick Powershave were made at MPO and shown on *Turning Point*, the summer re-run series that replaced *Gisele McKenzie* on CBS TV.

With first viewer reactions showing up favorably for the new campaign, Schick and B&B turned to fall marketing and programing plans.

**4. Electric shaver marketing.** According to Schick advertising manager, Charles R. Whitmer Jr., there are at least four major marketing considerations which must be taken into ac-

count in planning an electric shaver campaign.

First, despite a tremendous increase in electric shaver sales, it is primarily a big-city item. Second, 60% of electric shavers are sold as gifts (the figure was formerly 80%) so it is also a seasonal item. Third, electric shaver sales to women are building fast, and Schick advertising must reach both male and female audiences. Fourth, demonstration is a key to electric shaver selling, and Schick advertising must demonstrate.

Using these guides, B&B worked out a double-impact media plan employing strong network, and strong spot tv in major markets beginning in late September, with a peaking emphasis for Christmas business (40% of total).

**5. The Phil Silvers Show.** "We needed a show that would create an atmosphere of maximum effectiveness for our commercials," says B&B v.p. and account supervisor George Simons, in explaining Schick's buy of alternate sponsorship (with Camels) of the *Phil Silvers Show*. "It had to have plot or program situations that would not make the pause for the commercial incongruous or irritating."

**6. Integrated commercials.** Commercials on the *Phil Silvers Show* are fully integrated into the body of the

program. B&B's copy department works directly with Silvers' writers on each show. Complete, filmed commercials tied in with the story line and characters are produced twice a month on a tight four-week schedule from receipt of first rough cut to air date.

Schick's first integrated commercial appeared on the 26 September show. A test by Gallup & Robinson showed it the second highest shaver commercial ever checked by the firm.

**7. Copy coordination for net and spot.** An important feature of Schick copy planning is that network and tv commercials are planned to work together for a double-impact effect. Spot tv carries the burden of demonstration and explanation of the cactus theme. Network commercials are used to build talk-producing situations, and human interest for the cactus



#### PICK YOUR CACTUS

B&B tv men find that long-ribbed specimen at left "looks more like a cactus" on camera than commoner round type shown at right. Schick shaves both but uses elongated variety for demonstrations in net and spot tv commercials

story. Balance of copy is carefully maintained in all major markets.

**8. Schick spot schedules.** Last year Schick spent \$200,000 in a spot tv campaign at Christmas time. This year Schick spot activity covers the entire 4th quarter in 50 leading markets, a sharp increase over 1957. Frequency varies by market, and by the number of one-minute availabilities in prime time. Where fringe time must be used, Schick strengthens its schedules.

**9. Schick's use of tv.** Schick was the first manufacturer of electric shavers, to use tv. Last year Schick spent \$4 million for net and spot, approximately 65% of its total advertising budget. 1958 tv expenditures will hit close to \$5 million. "Tv is the backbone of Schick's advertising program," says Gifford, "because it lends itself to demonstrations so vital to sales." ▀

Preliminary Testing on camera in B&B's experimental tv commercial laboratory worked out bugs in cactus shaving technique prior to filming





## PROS AND CONS OF LIQUOR ADS ON RADIO/TV

### THE PRO ARGUMENTS ARE:

The public is ready to accept liquor advertising on radio and television, would make no outcry against it . . .

Radio and tv stations should be as free as any other medium to accept any advertising they think proper . . .

Stations accepting liquor advertising have demonstrated discretion, good taste in programing, copy approval . . .

Liquor is an accepted product, both legally (in all but two states) as well as morally . . .

Liquor advertising would open up a new source of revenue for radio and television stations . . .

Station owners should not be required to adhere to ban on liquor advertising if programing, audience suitable . . .

### THE CON ARGUMENTS ARE:

**BUT..** Strong sentiment against liquor and any liquor advertising still exists in many areas of the United States

**BUT..** Radio and tv must remember the tremendous impact which it has, and its obligation to the family and the home

**BUT..** There is no assurance that *all* the stations carrying liquor commercials would demonstrate the same good taste

**BUT..** Any move to advertise liquor on radio-tv will give temperance groups chance to have *all* liquor advertising banned

**BUT..** By doing so they risk a ban on advertising of all alcoholic beverages, including loss of beer and wine revenue

**BUT..** The industry has always stood together on the liquor issue. Any schism now could damage the entire industry

## What's behind the liquor controversy

➤ After solid opposition to liquor advertising for years, why are some stations thinking of running the risk now?

➤ Two big reasons: increased station revenue, and the feeling that distillers are getting eager to buy air time

In only a few weeks, the long-dormant question of liquor advertising on air media has erupted into a 100-proof controversy. Here, in brief, are the recent developments:

- Radio station WOMT, Manitowoc, Wis., announced "all alcoholic beverage advertising accepted" in its new rate card (see cut, page 33).

- Radio station WCRB, Waltham, Mass., disclosed that it has actually been running liquor commercials.

- Some station owners began considering seriously the abandonment of their self-imposed ban against accepting liquor advertising.

- NAB president Harold Fellows, fighting hard to maintain the ban, used firm words to describe any station owner who accepts liquor advertising. As a result, WOMT quit NAB.

- The Distilled Spirits Institute reaffirmed its self-imposed ban against any member's use of radio or tv.

- Distillers, while interested in a chance at air media, nevertheless approached the question with caution and with reservations.

- Temperance and church groups welcomed the news as a propaganda advantage in their unending effort to have Congress ban *all* liquor ads.

By last week, the debate had boiled down to one question: will stations run the serious risks involved—the major one being a possible law against *all* liquor advertising and therefore loss of beer and wine revenue—for a chance at the increased revenue which liquor advertising offers. An extensive SPONSOR survey of stations and reps in both New York and Chicago has turned up these findings: While many stations are hesitant to take the risk, others are at least leaning toward accepting liquor.

## I. Stations' Attitude

At the recent NAB Regional Conference in Washington, D. C., broadcasters talked a good deal about the matter. Aside from the revenue potential from liquor, there was strong sentiment that stations should be as free as newspapers on all counts. This means not only the right to editorialize, but the right to accept or reject, on an individual basis, any advertisers the station wishes.

However, more than a few station operators pointed out the dangers involved: possible public opposition, the great risk of legislation, and the obligation—because of air media's tremendous impact—to guard with care what products are advertised on radio and tv.

Too, stations are aware of the competitive problems which accepting liquor advertising would create. One station owner put it this way: "Many advertisers and agencies *think* that radio and tv don't advertise liquor because it would turn us into a nation of boozers overnight. It's okay for liquor to use print, because print doesn't have air media's impact. Once we start advertising liquor, we lose that psychological advantage; we would become 'just another medium' like print."

At the same time, any movement to bring the liquor industry either via distiller or store into the air media could stir up a hornet's nest with print. The magazines and newspapers certainly don't want to risk any legislation banning all liquor advertising.

On the other hand, both of the radio stations directly involved in the controversy have persuasive arguments on their side. The primary one is that the public (except for the persistent dries) so far has not reacted negatively to either the actual liquor commercials or plans to run them.

Theodore Jones, president and general manager of WCRB, claims his station's Nuyens commercials have brought "no negative reaction of any kind." In fact, Jones says the head of a local church group congratulated WCRB on its rules for liquor advertising: no commercials before 10 p.m.; copy must be approved by the station; and sponsors must buy programs, not spots.

Jones feels that both his programming (classical music) and his audience (adult) are ideally suited for liquor advertising; he concedes that for other

# EDITORIAL

## WHY TABOOS EXIST ON THE AIR

There is nothing in governmental licensing or regulatory machinery that prohibits the advertising of hard liquor on the air. Nor is there anything that prohibits the advertising of a number of medicals, personal items, "men in white" who simulate M.D.'s, and many other products and practices acceptable by other media but taboo on the air.

That such taboos exist is self regulation in action—regulation by the broadcast industry itself in the form of the NAB Radio Standards of Practice, directed by v.p. John Meagher, and the NAB TV Code, directed by Edward H. Bronson.

Recently we had occasion to watch self-regulation at work. Friendly, tough-fibered, Harold E. Fellows, president of NAB since 1951, had caught wind of feelers by two radio stations to broadcast hard liquor commercials. He promptly lashed out with a release which said, "In this free nation the radio and tv broadcasters have voluntarily elected not to accept hard liquor advertising. Broadcasters decided long ago that the public interest is best served by not broadcasting hard liquor commercials. As far as I know there are no hard liquor commercials on the air at this time and it would be regrettable if there ever were."

The broadcasting advertising industry has learned that it can count on Hal Fellows and his associates to vigorously resist products and practices not in tune with the prestige of the air media.

Advertisers thus gain another big plus via their tv/radio advertising—appreciation of millions of viewers and listeners for the safeguards that an alert broadcast advertising industry guarantees.

Admittedly, the temptation to stray from the paths of prestige and self-discipline are great—both on the part of a few stations (who find it hard to resist such easy money) and on the part of a few distillers (who see and answer to their competitive problems in the potency of the air media).

For our part, we suggest it isn't worth the hangover. (*Reprinted from SPONSOR, 1 November.*)



stations, with other programming and audiences. liquor could be entirely wrong.

He also emphasizes that he will not resign from NAB or its Good Practices Code, and insists that NAB president Fellows is doing "a great job" for the industry. But, he adds, "Fellows and I simply disagree on this one point." Jones reports inquiries from at least three other distillers besides Nuyens, two in Massachusetts and one in Pennsylvania. He expects to take on a second liquor sponsor, but cautions that "We won't crowd the schedule with too many liquor advertisers."

Francis Kadow, president of WOMT, is much more emphatic than Jones. Kadow, who quit NAB after a verbal battle with Fellows, told SPONSOR that when the *Saturday Evening Post* announced it was accepting liquor advertising, he saw no reason why his radio station shouldn't do the same. He claims that several radio stations "in this area" are running local liquor



Five words on WOMT's rate card started it

store advertising, and even one television station—a member of NAB—was also advertising liquor.

The real question, Kadow insists, is not one of morals or moderation but solely one of good taste. "I've heard radio stations broadcast a Sunday church sermon, and follow it with a

spot for a local tavern. We'd never do that on WOMT. We will handle liquor commercials, when we get them, with the same good taste we handle all our commercials."

Kadow admits he was frankly surprised at the lack of local objection when he announced plans to carry liquor commercials. "To date, we've received a total of 60 letters—only three of them from Wisconsin, and only one from Manitowoc." Most of them were from other stations, asking for information about Kadow's plans and anticipated problems.

Why haven't distillers jumped at the chance to buy air time on WOMT? Kadow thinks "They're not ready for us." But he adds that before long, liquor advertisers will be in radio and even television "in a big way."

Ironically, both Jones and Kadow—along with many other stations—point to the *Saturday Evening Post* as evidence that the public is ready to accept liquor ads. This fall, after 230 dry years, *Saturday Evening Post* announced it would accept liquor advertising. While Curtis Publishing had girded itself for a barrage of adverse reaction, there was virtually none. The *Post* received a handful of canceled subscriptions, and little more.

Most of the rep firms surveyed by SPONSOR are taking a "go slow" attitude toward any stand on the liquor question, but almost all admit privately they believe widespread liquor advertising on radio—and maybe eventually television—is just a matter of time.

One of the bigger rep firms held a policy meeting only last week, and out of it came two decisions: 1) It would survey its stations to determine their attitude, but 2) it would *not* take a public stand on the issue. Privately, though, the advice to any of its stations who ask will be to go ahead and take the liquor advertising.

## II. Agencies' Reaction

While broadcasters continued to fret over the question of whether or not to take the fifth, both Madison and Michigan Avenues were simply watching and waiting. Almost all the agency-men surveyed by SPONSOR made these two points: 1) liquor advertising on the air media is sure to come, and 2) don't quote me on the subject.

Account executives on the major  
(Please turn to page 56)

**2<sup>ND</sup> WEEK OF A 26 WEEK TEST**



### PARTI-DAY RESULTS

300 stores now stocking, as compared to 75, when tv schedule started. Red Owl, biggest chain in area now carrying, as a result of tv pressure. First wholesale sales figures to be published in next SPONSOR issue.

#### CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol

## WESTERN UNION TELEGRAM

W. F. MARSHALL, President

1201

#### SYMBOLS

DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

The time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

MB617

M GUA327 NL PD=GREEN B'Y WIS 30=

1959 OCT 30 PM 6 07

SPONSOR MAGAZINE=

40 EAST 49 ST NYK=

SINCE START OF DAY TV CAMPAIGN THIS AREA PARTI-DAY DISTRIBUTION HAS INCREASED FROM 5 TO 20 PERCENT OF RETAIL STORES IN COVERAGE AREA AT END OF SECOND WEEK=  
BOB PARKER MARKETING MGR WBAY TV=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Test in a nutshell: Product: Parti-Day Topping; Test area, 80 mile zone around Green Bay, Wis.; Media: daytime tv only; Budget: \$9,980. Duration: 26 weeks. Schedule: 10 minute spots weekly. Yardstick: sales.



Jingle conning: L to r WRCA's Ed Herlihy, R. Heatherton, Carolina's J. Bergman, D&C's A. B. Churchill, B. Schneider, buyer M. Coleman

## Single jingle builds 10-year success

- ▶ Carolina Rice proves that one, soft-selling radio commercial can ring up \$15 million in hard, cold cash
- ▶ Now the company will adapt jingle, use new media strategy to reach expanding retailer, consumer markets

Ten years with a single piece of copy has kept Carolina Rice in No. 1 position as a distributor of packaged rice in New York.

The single piece of copy is a jingle, recorded by Arthur Godfrey's Janette Davis in a sexy southern drawl. At the time it was recorded Carolina was trying to retain the housewife's war-time acceptance of long-grain rice, particularly Carolina.

To back up a print campaign, something more effective was needed than the e.t. then in use. Donahue & Coe designed a jingle that would appeal to specific groups:

- *The housewife*, whom a print campaign cannot reach consistently in the morning and mid-afternoon.
- *The Negro population*, to evoke nostalgia with the jingle's southern flavor.
- *Spanish speaking population*, heavy rice consumers, to woo them

from their preference for rice in bulk.

- *Kids*, to get the added exposure of a jingle they would pick up.
- *Retailer*, to give him a conversation hook.

Negro and general appeal stations were used. The jingle's immediate success led to a 15% increase in the radio budget, which took its biggest jump (to \$75,000 per cycle) when other packaged rices were introduced. By 1951, Carolina sales were over \$21 million dollars—\$3 million up from 1948. Print had all but disappeared in the New York market.

Once the jingle was firmly established, Carolina was able to sell its two-pound packages in volume, and four years ago consumer and wholesaler demand enabled it to begin volume selling of three-pound packages.

With distribution in Spanish grocery stores established through general appeal radio, Carolina turned two years

ago to using Spanish appeal stations, running the jingle untranslated.

The company's senior v.p., James Bergman, Jr., credits the radio success with enabling Carolina to expand into other markets. Distribution began in Philadelphia four years ago, in New England two years ago.

Feeling the jingle had reached the "tiresome saturation point," in Bergman's words, agency and client decided not to scrap it, but to vary it.

Two variations were worked out: a musical version includes scraps of classical (for the housewife), Dixieland (for the Negro), and cha-cha (for Spanish). A talking variation consists of copy points from the jingle spoken by imitations of Stewart, Boyer, Grant. Prime target this variation: the young housewife who is more under the sway of newer, competitive brands. A Spanish version was also produced.

They form part of the winter spot campaign which began 22 September; 60 spots per week on Negro appeal stations, 49 on general appeal, 32 on Spanish-speaking stations.

But even with these variations, the original jingle still gets equal play. After boosting sales from \$17 to \$32 million in 10 years, nothing appears finer than Carolina's jingle for selling rice. ▶





## New York t

**T**he intense young man on the phone at the left is Bill Brazzil, v.p. in charge of sales at Miami tv station WTVJ. Last week, like scores of his colleagues and competitors, he came to New York to be sure he was getting his share of this year's big spot tv pot.

A Visiting Fireman's life in Manhattan is a veritable endurance contest. Armed with phone, a briefcase full of statistics, some helpers from his representative firm, a pleasant voice, and a sturdy pair of legs, he performs his mission of persuasion from dawn to dark with barely a minute's respite.

Is it worth the effort?

Station men, representatives, time-buyers, and clients emphatically say



**1. Breakfast chore** at 8:30 consists of discussing new promotional plan PGW has worked out for its stations. Here PGW's publicity aide, Bob Bloch (l), gets Bill's reactions



**2. Morning quiz** at PGW sales meeting gives Bill chance to expound latest Fla. market data. A flash call from Benton & Bowles abruptly takes Bill from skull session



**3. Rush to B&B** with P&W assistant sales mgr. Chuck Kinney. Flash problems are not unusual, says Bill. His personal presence helps settle them instantly, creates goodwill



**7. Fable hopping** at RTES lunch is expedited by Bill's host Bob Teter, PGW radio v.p. Here Bob guides him to old friends Sy Frolick and Jim Kelly of Fletcher D. Richards



**8. Welcome switch** comes at 2 p.m. Bill visits Ed Bunker, new CBS network sales v.p., who sells *him* on new promo. They reminisce on Ed's days as affiliate relations v.p.



**9. Meeting median** Dan Charnas, director at P. G. Lorillard, at 3 p.m. gives Bill chance to add to his acquaintances. PGW's Otis Williams (in back) joins session



# the hectic day of a visiting fireman

yes. For as the growth of spot makes knowledge of specific markets more and more indispensable to advertisers, the visits of station men to New York are taking on increasing importance.

The reasoning is that the station man is a personal source of information and education to anyone concerned with spot buys. So station representatives are refining the art of making the most out of these pilgrimages to Madison Avenue.

Peters, Griffin & Woodward, Inc. sees another value in a trip such as Bill Brazzil's. PGW president H. Preston Peters puts it this way: "The Firemen's pitch to an advertiser, in the presence of his salesman, makes

the salesman more enthusiastic, more knowledgeable about the station and the market."


How many visiting firemen does PGW accommodate each year? The firm estimates that each one of the firm's more than 60 stations sends a man sometime during the year—most more than once.

Brazzil makes four trips a year and assigns another six to his sales manager Ken Bagwell. Last week was Bill's turn and with him came a new station presentation based on results of NCS #3. The idea was to break it in on Madison Avenue.

On Wednesday of last week SPONSOR followed Bill through his grind. Prob-

lems were the order of his day. Merely keeping on schedule was one. Finding time to make phone calls, keeping in touch with his station, delivering requests for information on time: these were constant worries. On top of that was the problem of coping with his new presentation—sometimes to people he'd never met before.

That's why Bill gets plenty of sleep while in New York. He arrives on Sunday to start Monday fresh; similarly, he gets back to Miami in time to rest the following weekend, nurse the cold he invariably catches in Manhattan.

Wednesday, mid-spot of his trip was hectic, full of the pleasant—and the unexpected. 



**4. Putting out fire at B&B.** Bill and Chuck give answers to Post Cereals timebuyer Dick Gershon (left). A 10:30 appointment at McCann-Erickson, downtown, comes next



**5. Pleasant interlude** occurs at Mc-E when Bill runs into v.p. Tom McAvity. "Always take time out for friends," says Bill as he and PGW's Ed Coughlin do just that



**6. Timebuyer's crisis** looms at next stop. Kenyon & Eckhardt's Lou Kennedy (l), Brylcreem buyer, is interrupted. Bill and PGW's Jack Wright have to sell in snatches



**10. Home at last** in PGW office, Bill makes final checkup on sales presentation with PGW president Pete Peters (center) and exec. v.p. Woody Woodward. It's now 4:30



**11. End of day:** Bill views P&G sales pitch with B&B media men. At 6 he relaxes at Forum of 12 Caesars with PGW's George Kupper (l) and Mr. and Mrs. George McCoy





# Return of the prodigal adman: OBM'

- After five years of "retirement," a colorful television and radio man is back on an agency's payroll again
- Ogilvy, Benson & Mather, in a continuing drive to strengthen its air media department, hires its consultant



Ev Meade, in his office at OBM, looks back with humor upon a long career in broadcast advertising spiced with friendship of such figures as Pat Weaver and George Washington Hill

**A**fter five years of free-lancing, Everard W. Meade is back on a regular payroll again. His new job: vice president in charge of tv and radio commercials development at Ogilvy, Benson & Mather, Inc.

For Ogilvy, Benson & Mather, the acquisition of Ev Meade is part of an emerging pattern in this agency long-identified with print media—a strengthening of its air media creative cell.

For Meade the move is part of a pattern too, the pattern of the unexpected. Or as lanky, roguish 47-year-old Meade puts it, "Few of the things

I set out to do ever work out according to plan, but then I'm always being pleasantly surprised by the things that happen which I never counted on." It is a pretty accurate summing up. In the early years of the Depression, he left his native Virginia and came to New York to become a book publisher only to wind up as office boy in an ad agency. He moved into radio and emerged a television pioneer. Five years ago, he "retired" to Virginia to write and to teach; he left one anchor in Madison Avenue—television consulting—and it has drawn him back.

In June, Meade began working as a consultant for OBM on tv and radio commercials. The transition from consultant to full-fledged employee came about on 7 October. "I am somewhere in orbit between Jud Irish and Hank Booraem," is the way Meade explains his new role in the agency. Judson H. Irish is senior vice president and copy chief; Hendrik Booraem, Jr., is vice president and broadcast director.

"One of the things that interests me most about OBM," says Meade, "is that most of the copywriters who turn out those marvelous print ads are the same ones who do an equally great job on the tv and radio commercials."

The effectiveness of the OBM copy approach is apparent. Through most of its advertising campaigns runs a strong thread of identity that ties the product to something memorable or even downright unforgettable. Examples of this are the man in the eyepatch who has become synonymous with Hathaway shirts, bearded and British-speaking Commander Whitehead on behalf of Schweppes tonics, the rustic character created by Parker Fennelly in Pepperidge Farm bread commercials, the amusing Albert Dimes who is a professional tea taster in Tetley commercials. Still another in the OBM gallery of memorable personalities is the exotically-accented voice of the Helena Rubinstein tv commercials which proclaims that here is a world-famed beauty authority talking about her own products.

OBM commercials and ads collect their share of awards. For the third straight year, Pepperidge and Tetley radio commercials have been named among the best in the nationwide poll conducted by John Blair Co. A Schweppes tv commercial has garnered an RTES award, a Diamond Crystal Salt radio announcement received one from RAB. On the print side, the Commonwealth of Puerto Rico ads received this year's *Saturday Review of Literature* award for "the most distinguished advertising in the public interest."

There is almost an obsession with creativity at OBM, and it starts with David Ogilvy, the president, who is in on every commercial or ad personally.

# Ev Meade

Indeed no one is left out of the creative circle at OBM. Advertising is advertising, and there is no fine line drawn between whether it is for broadcast or print. For example, Vice President Bud Smith and his art department are brought into the creation of a tv commercial just as much as into a magazine advertisement. The addition of Ev Meade to this circle represents a still harder weld of copy, art and broadcast ad production. It also demonstrates the growing emphasis within the agency on air media, a fact well-supported by its growth in billings over the last few years and the proportioning of its budgets into tv and radio. OBM now bills in the neighborhood of \$19 million with, according to SPONSOR's estimate, around 50% in the air media. The hiring of Ev Meade should only improve this picture.

No matter how many times fate twists the road in Meade's life, one thing is certain: all roads lead back to broadcast advertising. In 1933, fresh out of the University of Virginia, Meade struck out with wide-eyed optimism for New York City to set afire the book publishing world. "My idea of the publishing business," he admits, "was a sort of Eldorado where bright young men like myself could clean up a fortune by the simple means of keeping some Thomas Wolfe type locked in an attic turning out manuscripts."

The Manhattan publishers, however, had not heard of Meade's coming so there were no red carpets rolled out. The best Meade could manage was the job of office boy at Benton & Bowles. "Until then," he says, "I hadn't known there were such things as ad agencies."

He caught on fast, however, and moved to the B&B publicity department to write press releases under the watchful eye of a tough, "Front Page" type journalist, the late Tom Rovere. At that time when the ad agencies were in the saddle on radio show production, one of B&B's "hot" properties was comedian Fred Allen. Each week, for B&B, the versatile Allen turned out a column of funnies for release to the press. After awhile, however, Allen tired of this publicity stint and decided to drop the column.

Meade, already a worshipper of the



**In the beginning:** An OBM creative session plans a new Dove commercial for Lever Bros. Rollin C. Smith, senior v.p. in charge of art, sketches on blackboard. Discussing his idea (l to r): James R. Heekin, v.p. and account supervisor; David Ogilvy, OBM president; Ev Meade, who came as a consultant and stayed on as v.p. in charge of commercials development

great humorist, went to Rovere and volunteered to continue Allen's column. Rebuffed on this initial proposal, he turned out half a dozen sample columns and came back. Both Allen and Rovere agreed they weren't bad, and Meade got the job. So impressed, in fact, was Allen that when he moved to Y&R, he took Meade with him, and such a baby-faced youngster was Meade at the time that Allen customarily addressed him as "Master Meade."

The move to Y&R was the beginning of a long, rewarding association between that agency and Meade. Although it was interrupted from time to time, he kept returning like a homing pigeon. After producing the *Burns and Allen Show* for Y&R, he moved to Ruthrauff & Ryan to produce for Lever Bros. such radio shows as *Milton Berle*, *Al Jolson* and *Lanny Ross*.

During this period Meade became

friends with another figure who was to write his name large across the pages of broadcast advertising history—Pat Weaver. Pat was advertising manager of American Tobacco Co., and in June 1940, he hired Meade on the *Hit Parade Show*.

"George Washington Hill hired Pat," Meade says, "to step up the creative end of American Tobacco, and I suspect Pat hired me because he was lonesome." (Much later, Meade was to help Pat set up NBC Radio's *Monitor*).

Probably no one on Madison Avenue has ever attained such stature of a controversial figure as was managed by the late George Washington Hill. In legend, he is still the all-time despot. Perhaps it was Meade's innate sense of humor that made their association a great one from the start. "I can honestly say I never had 10 minutes of trouble with Hill," Meade recalls. "I loved the guy." The feeling must have

**Rehearsal:** Hank Booraem (l), v.p. and broadcast director, and Meade do some trying-out for size with a blow-up of an Helena Rubinstein ad to see how it should come out on tv sets in viewers' living rooms. In both commercials and print ads, OBM always aims at distinctiveness and strong identity; some notable examples: Schweppes, Pepperidge and Tetley Tea





been mutual. Meade was made assistant to Hill, and when, after World War II service with the Navy in the Pacific, Meade returned to American Tobacco, Hill greeted him in his usual dramatic fashion. He thrust a Lucky Strike into Meade's mouth and said, "Try this." Meade, who hadn't smoked at all during the war, coughed discreetly after the first drag. "Now try this," Hill said, taking away the Lucky and replacing it with a British cigarette. Meade coughed harder, proving the point of Hill's histrionic demonstration of an idea: that England had probably acquired a taste for American G.I.'s cigarettes. Meade was assigned to go there and explore the possibility of marketing such a product through an American Tobacco subsidiary over there. He went. But in September of '46, Hill died, and the plan was dropped.

Meade returned to Y&R, which, with the coming of tv, became a stronghold of pioneering creativity. Pat Weaver now was there; so was Rod Erickson.

Those were the days of live production and all its problems were, according to Meade, "vast hut interesting." He recalls the time a Goodyear tire destined for detonation by a dynamite cap in a commercial demonstration exploded prematurely just before it was slated to go on the air.

A Packard commercial that called for a large number of stagehands presented a sticky problem since no matter where the cameras panned they would somewhere pick up a surprised

stagehand. The gang at Y&R finally lied it by dressing the hands in coveralls with "Packard" across the back; thus they were free to roam about the set at will, so long as they didn't look furtive.

Meade remained at Y&R on tv show production until 1953, when he startled his friends with the announcement that he was retiring from Madison Avenue to settle down in his native state of Virginia and write television plays. With his wife, Virginia, and their daughter he returned to the "auld sod" of Charlottesville, site of the University of Virginia, where they bought an acreage. His wife designed the home. For Meade, she had a separate studio built back among the pines. "My wife writes too," Meade says, "but she can do it standing up in a supermarket. I needed complete silence." He proceeded to turn out and sell scripts for such tv shows as *Studio One*, *The Web* and *Justice*; he also sold fiction to *The Ladies Home Journal* and *Collier's*. He regarded his success, however, as only moderate. "It's one thing, as an agency tv producer, to tell a writer to patch up his third act—but it's something very different when you become the writer and are faced with turning out all three acts from scratch. Besides, I found that most of my time was spent waiting for the mailman."

Actually, Meade never quite made a clean break from advertising. He continued to serve Y&R as a tv consultant and it was at this time that he first became absorbed in air media commercials. In 1955, he joined the faculty of the University of Virginia to teach advertising in its school of business two days a week. (He still continues to teach and to live in Virginia, flying down for three days each week and then training back to New York). It was at the university that Meade became more and more aware of the Ogilvy, Benson & Mather agency. "I used to be surprised at how many of their print ads were brought in by my students to critique sessions." Now that he has joined the agency, he feels he is leading two lives—one in the hustle-bustle of Manhattan, the other in the quiet of a college town. "And they're both equally satisfying," he adds.

The free-lance writing has all but ground to a halt, however; Mrs. Meade has dispossessed him from his little pine woods studio and rented it to another professor at the university. ❖

## Syndicator

❖ Action-adventure formulas face "diversification" test

❖ Ziv, CBS Films in contest of old vs. new sales tactics

**W**ith 1959 looming as syndication's first \$100 million year, an all-out programming battle for status and supremacy is expected to take place between the major producer-distributors. The No. 1 and 2 syndicators, Ziv and CBS Films, together account for almost one-third of syndication's volume, a share that's almost as large as the next five or six companies combined.

There's this sharp difference of program tactics between Ziv and CBS Films in the area of first-run syndication: Ziv pioneered and perfected the widely imitated *action-adventure* formula, and is standing pat on know-how that dates back to radio days. CBS Films, on the other hand, is spearheading its attack with a *diversification* formula that's largely designed to develop new advertisers for the syndication fold.

Behind this fight arise these important all-industry questions: *What's ahead for 1959 in syndication programming? What's expected to be syndication's role for national advertis-*

*Spearheading "diversification" approach for syndication are shows like Silent Saber, an authentic drama of the American Revolution*

**Storyboard confab:** Judson H. Irish, senior v.p. and copy chief (right), discusses a tv storyboard with Meade. OBM is strengthening and building broadcast media department





# New programming for '59

ers? How will the ad pie be cut among network, syndication and spot? And where will syndication try to pry loose new types of sponsor money?

It's already clear there'll be two major programming trends in 1959:

- Variations on the action-adventure formula, hoping to click with fast, contemporary, outdoor stories—plus a gimmick or twist to identify the show from the others.

- Probes into American history and reviving comedy, drama, documentary and other types.

Some of the new entries in the action-adventure camp are *Flight*, *Rescue 8*, *Stakeout*, *U. S. Border Patrol* and *U. S. Marshall*. They're striving to follow in the footsteps of a host of proven outdoor formulas, all in second year production or beyond. Namely—on land: *Highway Patrol* and *State Trooper* on the road and *26 Men* on horseback; at sea: *Silent Service* and *Sea Hunt*, one in a submarine, the other in skin diving regalia; and in the air, *Whirlybirds*, with benefit of helicopter.

There are many reasons for the successful place of action-adventure shows in syndication—the demand by regional beer, food, gasoline and cigarette sponsors; their rating performance, averaging in the 20-25 point range and comparing well with network; and their ability to attract a male as well as a female audience.

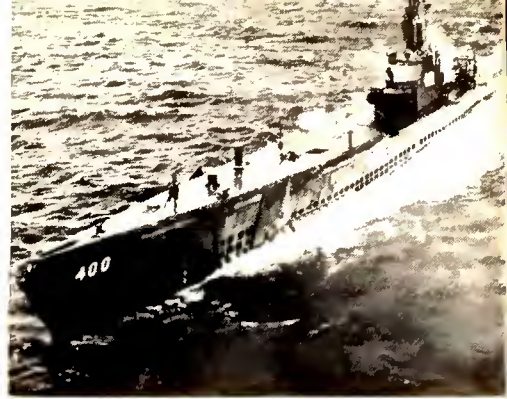
First comedy produced for syndication in years is CBS Films' *Colonel Flack*, selling four out of five markets directly to sponsors

While it's impossible to draw accurate party lines for each of the syndicators, some action-adventure tendencies are already evident. Ziv will probably bring out four or five new shows—or extra years of production on current shows. Screen Gems, with a brand new programming department set up specifically to create syndication properties, will have three shows in the outdoor tradition. *Rescue 8* is already out. *Stakeout* will be available shortly and a third show will be added next year. ABC and CNP, while not yet revealing 1959 programming plans, probably would stay with action-adventure for any show they decided to bring out.

Leading the "diversification" camp is CBS Films, with an impressive roster of plans for dramatic, historical and documentary programs totally unlike what's now generally for sale on the syndication market. In addition to the recently introduced *Colonel Flack*, syndication's first comedy in several seasons, and *Rendezvous*—a \$40,000 a week dramatic collection with stars Bert Lahr, Keenan Wynn, Arthur Kennedy, Nancy Walker, and David Wayne and writers John Hershey, Reginald Rose, Dylan Thomas, John Cheever, Ludwig Bemelmans, Stephen Vincent Benet, Shirley Jackson and Ray Bradbury—the following are on CBS Films' drawing boards: *Silent Saber*, tv's first Revolutionary War drama, *The Diplomat* with Clare Booth Luce, *The Man Nobody Knows* with Lon Chaney, *The Criminologist*, *Sir Francis Drake*, *Dragon Flag* and *Collector's Item*.

There's a far-reaching sales philosophy behind this diversification move. CBS Films is out to get the money the other syndicators seemed to have overlooked. A year ago they lured Nationwide into the first regional buy of national scope by an insurance company; recently, Amoco dropped its network programming and became a syndication partisan with their 59-market pact for *U. S. Border Patrol*.

A two-pronged special sales drive is under way at CBS Films. The targets are institutional advertisers and growth industries who may never have used television before in any form. One group includes the insurance com-



Carrying ahead syndication's basic tradition of action-adventure shows are *Silent Service* (above), *26 Men* and other well established properties. Each adds new variations to the Ziv-originated formula of the fast, tangible outdoor story, often in up-to-date setting



panies, utilities and others; the other, new companies on the national scene including home building, supply and maintenance outfits like Congoleum-Nairn and Johns-Manville.

Although some syndicators anticipate the problems of selling shows, CBS Films is acting from this different point of view: *that it's the large scale advertiser not able to find the right show who has the problem.*

The biggest syndication news of recent weeks—ITC's merger of TPA and the Associated Television—is still more of a financial expansion than a programming investment. Even the most knowledgeable of trade insiders are still puzzled about what kind of new programming, if any, ITC will offer.

So far, ITC's activities have been largely in the area of acquiring network properties, but the programming weight of this new combine is expected to be eventually felt in syndication.

The newly formed Gross-Krasne-Sillerman company (GKS) has started on an ambitious production schedule for syndication sale or possible network slotting, with two drama entries, *Fate*,





## WHAT YOU'LL SEE ON FILM

Shows now on sale

Typical regional clients  
(and number of markets)

### ABC Films

26 Men

Hood Dairies (9)

### CBS Films

Whirlybirds, 3rd year  
Colonel Flack  
U. S. Border Patrol  
Rendezvous

Conoco (58)  
Pacific Gas & Electric (9)  
Amoco (59)  
Rheingold (3)

### CNP (NBC)

Silent Service, 2nd year  
Flight  
Union Pacific

Schaeffer (4)  
Schlitz (20)  
Lee Optical (15)

### ITC (includes TPA)

N. Y. Confidential

D X Sunray (40)

### MCA-TV, Ltd.

State Trooper, 2nd year  
Mike Hammer, 2nd year

Falstaff (66)

### NTA

U. S. Marshall

Budweiser (75)

### Screen Gems

Rescue 8

Alka-Seltzer (9)

### Ziv

Highway Patrol, 4th year  
Sea Hunt, 2nd year  
Target  
Dial 999  
Mackenzie's Raiders  
Bold Venture

Ballantine (36)  
Standard Oil of Calif. (26)  
Olympia (35)  
Pillsbury (30)  
Brown & Williamson (19)

## UPCOMING SYNDICATION SHOWS ANNOUNCED

### CBS Films

Silent Saber  
Diplomat, with Clare Booth Luce  
The Man Nobody Knows  
The Criminologist  
Sir Francis Drake, children's adv.  
Dragon Flag, set in Hong Kong  
Collector's Item

### GKS (Gross-Krasne-Sillerman)

Fate, dramatic anthology  
Glencannon, with Thomas Mitchell  
Flying Doctor—Richard Denning  
Trader Horn  
Sea Hawk

### ITC

Tom Swift  
Four Just Men, drama

### NTA

Mantovani, new music series  
Third Man, based on feature film  
William Tell  
Walter Winchell File (new)  
George Jessel show

### Screen Gems

Stakeout, from Fla. Sheriff's Bur.  
One other program

an anthology, and *Glencannon*, with Thomas Mitchell, plus three action-adventure shows. *Flying Doctor*, *Trader Horn* and *Sea Hawk*.

NTA is considering a variety of new program possibilities: *Mantovani*, new production of *Walter Winchell File* and *William Tell*, as a strong merchandising and licensing entry. Others might be a George Jessel series and a show based on *The Third Man*, but the latter is now amidst contractual obstacles involving James Mason.

MCA, whose *Mike Hammer* series will go into second year production, does not have plans for other new entries at the moment.

United Artists TV has five programs scheduled for production that might by-pass network and find their way into syndication: *The Vikings*, *Hudson Bay*, *International Airport*, *Trouble-shooters* and the Dennis O'Keefe show. MGM, too, may jump into syndication next year.

Telestar will dig into radio for *Counterspy* as a new syndication property.

A programing-sales move of major import is Guild's organization of Syndi-Tape, a sales staff handling only tape programs. At first this unit will focus on programs produced by local stations, such as KTTC's (Los Angeles) *Divorce Court*.

There are a half-dozen or more other tape series, locally produced by stations, now being offered to agencies and station buyers. At the moment, tape seems to have its biggest potential in programing as a spot carrier. There are something on the order of 40-odd tape machines now in operation in some 25 markets.

Against the arguments of "Why spend more than 13 weeks at once?" of spot announcements, syndication has been arguing for the validity of its program identification and impact. And against network, syndication finds itself arguing its superior flexibility in scheduling of commercials. In other words, syndication salesmen use network arguments against spot and spot arguments against network. While this middle ground was confusing to agency men for a long time, the place of syndication is now becoming clearer. Its estimated volume of \$90 million this year, expected to reach \$100 million stature in 1959, brings along with it wider and wider use by agencies and clients, and clarifies its growing role among air media methods.

# Highlights on six rating services

- ◆ SPONSOR series on the audience measurement firms finds they are all in the throes of expanding data offered
- ◆ Key trends include instant video ratings, increased coverage of local markets and four-week rating reports

The periodic hue and cry about the uses and misuses of ratings has been no barrier to the steady growth in the volume of audience data being offered (and consumed).

Not only the quantity but the quality of tv/radio information has been increasing.

This is apparent from SPONSOR's series on the half-dozen services which regularly supply the buyer and seller of air time with broadcast data and

allied information. (For dates of the stories run, see page 76.)

Every one of the six services has expanded recently or will be expanding shortly in one area or another. The most important developments are these:

- What will probably be the most nerve-wrecking of all rating methods— instantaneous tv audience measurement by wire—has finally arrived after years of experimentation and development.

ARB's Arbitron is operating on a seven-city basis for network popularity ratings and in New York as well. A local Arbitron service in Chicago will be ready to roll by the end of November and Los Angeles will be added to the roster by the first of the year. Meanwhile, Nielsen has entered the lists after a dozen years of electronic testing, announcing an Instantaneous Audimeter service for New York, probably by winter. A network service and additional local reports is expected to be announced early next year.

- The hassle about stations jazzing up promotions and programing during rating week is on the verge of becoming history. Beginning this month, ARB will supply four-week rating averages in additional tv markets. About  
*(Please turn to page 76)*

## HERE ARE NEW SERVICES OFFERED BY RATING FIRMS

| <u>Name of service</u> | <u>Medium measured</u> | <u>Method used</u>                 | <u>New developments</u>  |
|------------------------|------------------------|------------------------------------|--|
| <b>ARB</b>             | Tv                     | Diary and meters                   | <i>Arbitron (instantaneous ratings) 7-city network and New York local service now available; Chicago, Los Angeles to be added soon. New 1-week, 4-week reports eventually offered in 100 markets</i>   |
| <b>Hooper</b>          | Radio                  | Phone and personal coincidental    | <i>New markets to be added in next 12 months will total 25. Market research is being expanded. More qualitative research will be available, including detailed age breakdowns, out-of-home data</i>    |
| <b>Nielsen</b>         | Tv and radio           | Meters plus controlled diary       | <i>Instantaneous audience service to be available in New York this winter, network and other local service later next year. Nielsen Station Index expanding to 75 markets by spring, 100 next fall</i> |
| <b>Pulse</b>           | Tv and radio           | Personal interview (roster recall) | <i>About 140 tv and radio markets will have 4-week reports by 1 January. Qualitative data on product usage, consumer spending, etc., now in web reports, will also be available in local reports</i>   |
| <b>Trendex</b>         | Tv                     | Phone coincidental                 | <i>New Tv City Reports will appear in 50 markets, with expansion beginning this month. The new reports will include brand share index figures</i>  |
| <b>Videodex</b>        | Tv                     | Panel diary                        | <i>There have been 20 new markets added recently</i>   |



## SPOT BUYS

### TV BUYS

**Eversharp Pen Co.**, Div. of Parker Pen Co., Arlington Heights, Ill., is going into top markets throughout the country to promote its pens during the Christmas season. The campaign starts late this month. Minutes and I.D.'s during nighttime slots are being purchased; frequency varies from market to market. The buyer is Al Hornell; the agency is Benton & Bowles, Inc., New York.

**General Foods Corps.**, Maxwell House Div., Hoboken, N. J., is kicking off a campaign in scattered markets for its Instant Maxwell House Coffee. The schedules start this month, run for six to eight weeks, depending upon the market. Minutes and chainbreaks during nighttime segments are being slotted. Frequencies vary with the market. The buyer is Grace Porterfield; the agency is Benton & Bowles, Inc., New York.

**Colgate-Palmolive Co.**, New York, is scheduling announcements throughout the country for its Palmolive Shaving Cream. Minute adjacencies to network football telecasts are being used; the schedules run through the football season. The buyer is Eileen Greer; the agency is Ted Bates & Co., Inc., New York.

**National Biscuit Co.**, New York, is conducting holiday campaigns in top markets to promote the use of its Dromedary dates in home baking. Starting this month, the schedules run for six weeks. Minutes during both daytime and nighttime periods are being aired. Frequency depends upon the market. The buyer is Bob Gruskay; the agency is Ted Bates & Co., Inc., New York.

### RADIO BUYS

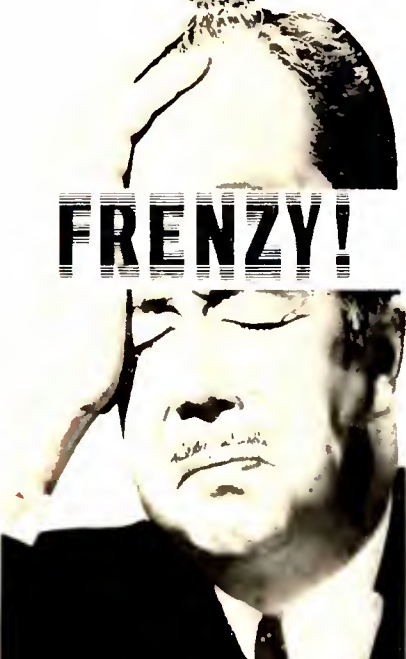
**Scott Paper Co.**, Chester, Pa., is lining up schedules across the country for a short-term campaign for its Scotkins paper napkins. The schedules start 19 November; chainbreaks and I.D.'s during daytime slots are being used. Frequency varies from market to market. The buyer is Marie Barhato; the agency is J. Walter Thompson Co., New York.

**Milton Bradley Co.**, Springfield, Mass., is planning a big Christmas push in top markets for its game line. The campaign starts in mid-November, runs for four weeks. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Doug Hlum; the agency is Charles W. Hoyt Co., New York.

**Westinghouse Electric Corp.**, Tv-Radio Division, Metuchen, N. J. is planning a campaign in top markets to promote its radios. The schedules start the last week in November for four weeks. Chainbreaks during both daytime and nighttime segments are being purchased. Frequency varies from market to market. The buyer is Tom Reilly; the agency is Grey Advertising, New York.

## FREEDOM FROM

## FRENZY!



KBIG is welcome relief. Listeners really enjoy its melodic popular music of today and yesterday, plus award-winning news. This refreshing sound captures a convincible audience... 91% adults (Pulse, Inc.) in 234 Southern California market areas. Your sales message gets more attention from mature listeners with the ability to buy. KBIG is profitable radio coverage... at a cost averaging 71% less than competitive stations.

# KBIG

Radio Catalina for all  
Southern California  
740 kc... 10,000 watts

JOHN POOLE  
BROADCASTING CO., INC.

6540 Sunset Blvd.,  
Los Angeles 26, Calif.  
HOLLYWOOD 3-3205

National Representative: WEED & CO. San Diego



**Great time at Telestudios!** The happy combination pictured below just finished three Kellogg commercials for "What's My Line?" in record time! And why not? Kellogg has the top selling talent and personality of Dennis James (left)... top agency creative control of Leo Burnett Company in the person of agency producer Chuck Strother (center)... top production experience of TELESTUDIOS' head man, George Gould (right). And, oh yes, one other thing—VIDEOTAPE—at the industry's largest independent studios. It's the same kind of great time and custom service on which you can count when you produce your commercials... pilots or programs under the personal supervision of TELESTUDIOS' top management. Great results, too, because VIDEOTAPE at TELESTUDIOS means low cost, high quality productions that come across with all the vivid impact of live television itself. It's happening right now for key agencies such as Burnett, and their key clients such as Kellogg. Right now is a great time to make it happen for you with VIDEOTAPE at NTA's **TELESTUDIOS, INC.**

1481 Broadway, New York, N. Y. LOngacre 3-6333





# MR. STATION

*what does trade paper*

**First, circulation means people who make the buying decisions. These people include—at SPONSOR—timebuyers, account executives, ad managers, marketing men, media executives, agency principals, and possibly a dozen more job titles.**

**Only SPONSOR has its circulation audited by job titles to give you at a glance the simple facts you need about readership that counts most heavily in your selection of trade paper promotion.**

**Sure, SPONSOR has more total advertiser-agency readers than any other publication in its field—7,035\* to be exact, or slightly more than 58 per cent of its total distribution.**

PS: BPA (Business Publications Audit) was established in 1931 expressly for the purpose of auditing business papers or trade journals. BPA has 475 trade paper members, more by far than any other publication audit firm.

\*June 1958 audit just released.

# MANAGER,

*circulation mean to you?*

**But numbers alone are not enough. You need a job title analysis to get the full measure of trade paper value. That's why SPONSOR has availed itself of a BPA audit that identifies the reader you want to reach by the exact title he holds at the agency that buys your time as well as at the national advertiser level.**

**In a word, SPONSOR has the circulation (quantity and quality—both) that guarantees your national advertising maximum exposure and, therefore, maximum results. May we send you the complete BPA audited job title analysis?**

## **SPONSOR**

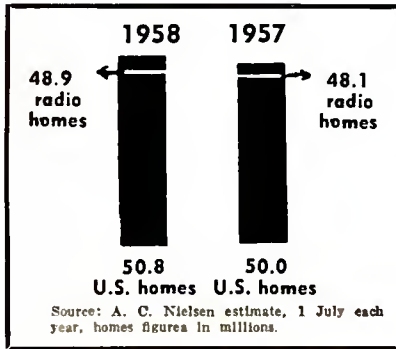
**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**



# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

| End of September 1958 |                 |                |                      |                              |
|-----------------------|-----------------|----------------|----------------------|------------------------------|
|                       | Stations on air | CPs not on air | New station requests | New station* bids in hearing |
| Am                    | 3290            | 101            | 449                  | 109                          |
| Fm                    | 561             | 98             | 39                   | 30                           |
| End of September 1957 |                 |                |                      |                              |
| Am                    | 3070            | 142            | 350                  | 113                          |
| Fm                    | 519             | 36             | 38                   | 4                            |

Source: FCC monthly reports, commercial stations. \*December each year.

Radio set index

| Set location  | 1958               | 1957               |
|---------------|--------------------|--------------------|
| Home          | 95,400,000         | 90,000,000         |
| Auto          | 37,200,000         | 35,000,000         |
| Public places | 10,000,000*        | 10,000,000         |
| <b>Total</b>  | <b>142,600,000</b> | <b>135,000,000</b> |

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. \*No new information.

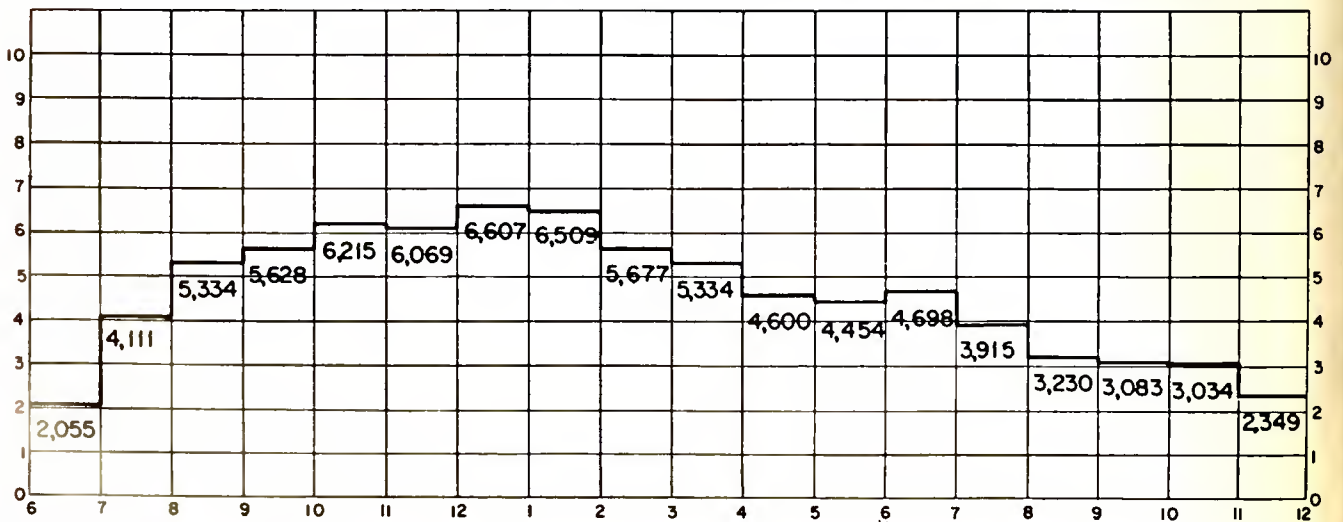
Radio set sales index

| Type         | Aug. 1958      | Aug. 1957        | 8 Months 1958    | 8 Months 1957    |
|--------------|----------------|------------------|------------------|------------------|
| Home         | 658,247        | 710,553          | 4,111,080        | 4,947,006        |
| Auto         | 242,915        | 301,971          | 1,893,813        | 3,392,926        |
| <b>Total</b> | <b>901,162</b> | <b>1,012,524</b> | <b>6,004,893</b> | <b>8,339,932</b> |

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

## 2. CURRENT LISTENING PATTERNS

### IN-HOME RADIO LISTENING DURING SUMMER HOURS



Source: Nielsen, August 1958, U.S. homes using radio in the home per average minute. Daytime figures are Monday through Friday, Nighttime are Sunday through Saturday. Figures are in thousands of homes.

# YOUNG & RUBICAM, INC.

## Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO

LONDON • MEXICO CITY • FRANKFURT • SAN JUAN • CARACAS



Building a television commercial takes the talents of a lot of skilled people—writers, artists, producers, casting directors, musicians, recording experts, stylists and many others. Omit one and he's sure to "be missed."

It takes a *balanced effort*—in which every part of the whole creative job is carefully handled by a full team of trained agency TV specialists who know what they're doing at all times and never stop trying to do better.



# What is your agency doing to develop

As agency competition increases the need for top personnel, three ad men tell what their agencies are doing to develop new agency talent.

**Richard Keegan**, *Bryan Houston, Inc., v.p. and AA's chmn. of N. Y. Council Com. on Agency-College Guidance Conf.*

"The American Association of Advertising Agencies has long been concerned with the growing personnel requirements of its member agencies.



*We pay for college ad courses for employees*

Not only is the need for new blood evident among the 4A agencies but it is becoming a greater problem in all phases of marketing and advertising. However, boiling the 4A figures down to a meaningful statistic, it is estimated that all the 4A agencies combined will have to add about 2100 new specialized people every year. That is a lot of specialists and the trick of how to meet this demand is one of the key questions of our business today.

The 4A's itself has directed its attention in the last several years towards the college level. The committee on personnel of the New York Council under the very able guidance of Bill Gray of Fletcher D. Richards has been doing an outstanding job along this line. Several years ago the New York Council recognized an embarrassing fact that the advertising business was not recruiting and obtaining the best qualified young talent among the college seniors. In fact, most college seniors knew a little more about the business than the "hucksters." In addition, college placement and guidance teachers were just as much in the dark. Great strides to alleviate this condition have been made by Bill Gray's committee.

The Houston Agency has been among those that has supported this effort. This year we have taken another step on our own initiative to help further develop our own personnel. The following quote is from a memo to our staff which explains our personnel aid development program:

"The Bryan Houston Agency is paying the total tuition and fees of any employee completing a course in professional studies as they pertain to the advertising-marketing field at the college or professional course level at any of the accredited colleges, schools or courses in the area which operate night classes."

Other agencies have expressed interest in this program and have asked about the response we have had to date. Since we began this program on October 3rd, well over a dozen people in the agency have enrolled for such studies and therefore qualified for the program. We have young people who could not afford college, working towards degrees in their particular field. They are taking courses ranging from advertising design at Pratt Institute to working on graduate degrees in marketing at New York University. Some secretaries in the marketing and account groups are taking lecture courses at the Advertising Club of New York. We have older people who are brushing up on later courses in marketing or tv. Mind you, these are professionals who are trying to extend their knowledge. The response has been amazing.

In this way we believe we are giving many of our young people a chance to develop their talents further in addition to broadening the experience and knowledge of the whole agency. We feel that a broader knowledge of all phases of marketing and advertising on every level of the agency will help us in strengthening our agency talents and provide better service for our clients.

**C. Newton Odell**, *manager of training, home office, McCann-Erickson, Inc., N. Y.*

The Marketing Communications Workshop on the 30th Floor of our Home Office at 485 Lexington Avenue, New York, is visible evidence of our company's real concern with the training



*We offer training programs by specialists*

and development of *all its people*. There in this training center *new trainees*, in many cases recruited from the top ranks of college graduate schools, start on the first phase of a development program which includes company and departmental orientation. The meeting rooms of the workshop are, at the present time also being used for a series of seminars for *account executives* led by top people from virtually every branch of the company's operations. At McCann-Erickson we recognize the need of *all employees* to be trainees throughout their working lives.

Several company divisions are also conducting intra-departmental training courses in the interest of developing talent within the department and exposing them to the newest professional techniques in television production, sales communication and sales development, media procedures and research techniques, among others.

The workshop where the company's training offices are located is a center too, for the training and development of employees from *overseas offices*. Participants in the last two months have come from seven countries and their training has been scheduled well in advance by the training office working with the company's International Division. The workshop affords not only a place in which these groups can study, but also provides an exhibit area for the company's organization and planning procedures.

# WCSH-TV 6

NBC Affiliate

Portland, Maine

## ew talent?

Training in its broadest sense is a by-product of the company's program of regularly scheduled meetings attended by our specialists in every field of communications. The conclusions of these sessions are incorporated in papers which serve as a basis for training and policy development. It is perhaps significant that one of these project study groups is working on the subject of manpower development. One of the chief merits of the study group system is the opportunity it provides for the broadening and development of our younger people.

In the interest of manpower development virtually every McCann employee's performance is regularly reviewed and appraised and if training and development is needed this is one of management's responsibilities.

The agency program for management development includes Executive Methods Seminars... intensive courses in problem solving, communications and creative thinking. These, generally held "off-premises," are conducted by Dr. Robert P. Holston, v.p. of the Institute of Communications Research, and affiliate of McCann-Erickson.

Thus, training is a very broad activity at McCann, with participation among groups varying from the young trainee classes to seasoned executives.

**Gil Burton**, vice president & general manager, Guild, Bascom & Bonfigli, Inc., San Francisco

Only recently have we been able to indulge in the luxury of developing our



*We try to hire young men who have good potential*

own new talent. To quite a degree, GB&B's policy of handling a limited number of sizable accounts was highly  
(Please turn to page 76)



## MORE POINTS FOR YOUR BUCK

That's the result of combining the superior coverage and "Program Dominance" of Northern New England's service-minded SIX... two facts that have been repeatedly established by survey after survey for five straight years and most recently by TV Age's ARB analysis and NCS #3.

See your Weed TV man about how you can benefit from SIX's viewer preference in its 13-county, billion-dollar plus service area.

### A RINES STATION

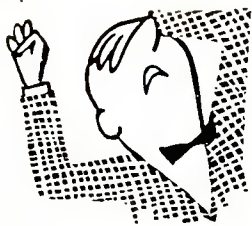
A matching schedule on Ch. 2 in Bangor saves an extra 5%



## Problem Solved by a District Manager



Dave's product was good, but No. Florida. So. Georgia sales spotty.



He was missing a big market, and couldn't see why.



Joe Hosford said Atlanta is 212 miles away, and Jacksonville is 158. Use WCTV to fill the gap.



Blair TV Associates saw the agency. They bought; Dave sold and sold . . .



and won the cruise to Nassau!

# WCTV

Tallahassee  
Thomasville

for North Fla. and South Ga.

John H. Phipps  
Broadcasting Stations

## LIQUOR CONTROVERSY

(Continued from page 38)

liquor accounts, however, say that it may still be too soon, that the public may not be quite ready for liquor commercials. Each insists *his* client will not be the first to break the barrier, but that if others do it, "We will, too." The radio/tv director of one major air media agency insists that liquor will not and should not use air media: "The biggest thing the liquor industry can sell today is moderation, and radio or television are not media for selling anything moderately."

On the other hand, another radio/tv director posed this question: "Beer and wine are both intoxicants, and both use air media. If a classical music radio station with a selective adult audience wants to run a liquor commercial, why not let it?"

Another agencyman pointed out that the ban on liquor commercials is actually rather silly. "You can watch a 90-minute dramatic show showing the star getting drunk, but you can't follow the show with a 20-second spot for a liquor brand. Where's the logic in that?"

In Chicago, the attitude toward liquor on air media was, strangely enough, somewhat more liberal than in New York. Agency men on liquor accounts in Chicago admit they would welcome the chance to get their brands on radio (and maybe television), and concede that it would be a big boost to their billings. But they are also aware that a risk element is present. Said one liquor a.e.: "Why chance killing the goose that lays the golden egg? Liquor accounts are doing well; why give the opposition ammunition that may ultimately kill liquor ads in all media?"

One agency executive on a liquor account—C. W. Muench, v.p. of Henri, Hurst & McDonald, a.e. on the Waterfill & Frazier Distillery account—makes two significant points. First, if liquor ads appeared on radio and television, "There would be no public reaction. The public could hardly be conscious of a change. Historically, advertising research shows that people don't identify the advertising medium over the message."

Second, "Use of television and radio in behalf of distilled products will not mean an increase in consumption, but would be an opportunity to do a better job in teaching people how to enjoy the product rather than abuse it."

Although there is no rush by agencies to look into the opportunities which radio and tv offer to liquor, there is considerable interest. At least one agency has queried reps on their stations' willingness to take liquor advertising.

### III. Distillers' Reticence

Word that the air media's solid front against liquor advertising may be developing a crack was received calmly and coolly by the distillers. A Schenley spokesman told SPONSOR that executives of his company are studying the matter closely, and will consider the possible effect on both the trade and on the public before Schenley announces any official position. The spokesman admitted, however, that barring any sudden move by others in the industry, there is very little likelihood of any rush by Schenley into radio or television.

While Seagram executives also declined to comment, it is also generally believed that Seagram—if it ever ventures into radio and tv—will do so slowly and cautiously. Seagram apparently will watch public reaction to any other liquor ads on air media, and govern itself accordingly.

One liquor industry authority, an executive of one of the major distillers, emphasized that there would be no "jumping for joy" if radio and tv were opened up to the liquor industry. First of all, he explained, "Where would we find the budgets that we'd need to run an air media campaign of any size? It takes a lot of money to make any impression in tv, for instance, and the money would have to come from somewhere. Secondly, most advertising men in the liquor industry don't know the first thing about air media; they'd have to start learning about it. But," he adds, "the liquor industry *will* be in radio/tv ultimately; it's just a question of time."

Lester S. Abelson, board chairman and secretary of Barton Distilling Co., Chicago, agrees that "Broadcast would be a wonderful medium for advertisers of distilled spirits—one of the finest ways we know to get the message passed along to the public. But there are too many problems involved in the production of liquor ads to make it worthwhile to take the risk of jeopardizing our entire advertising picture."

However, there are some strong dis-

(Please turn to page 74)



*21 Markets in 21 Weeks\**

\*as of October 13, 1958





*Paramount Pictures\**

*Rating Power*

**mca tv**

**SOLD**  
**WCBS-TV**  
New York

**SOLD**  
**WJBK-TV**  
Detroit

**SOLD**  
**WBZ-TV**  
Boston

**SOLD**  
**KNXT**  
Los Angeles

**SOLD**  
**WTOL-TV**  
Toledo

**SOLD**  
**KUTV**  
Salt Lake City

**SOLD**  
**WBAL-TV**  
Baltimore

**SOLD**  
**KIRO-TV**  
Seattle

**SOLD**  
**WTCN-TV**  
Minneapolis

**SOLD**  
**WCAU-TV**  
Philadelphia

**SOLD**  
**KUAM-TV**  
Guam

**SOLD**  
**KBET-TV**  
Sacramento

**SOLD**  
**WTTV**  
Indianapolis

**SOLD**  
**WFBM-TV**  
Indianapolis

**SOLD**  
**KMOX-TV**  
St. Louis

**SOLD**  
**WOOD-TV**  
Grand Rapids

**SOLD**  
**KETV**  
Omaha

**SOLD**  
**WITI-TV**  
Milwaukee

**SOLD**  
**KPIX**  
San Francisco

**SOLD**  
**KHQ-TV**  
Spokane

**SOLD**  
**WTOP-TV**  
Washington, D. C.

**SOLD**  
**WJW-TV**  
Cleveland

*Historic Highs  
in Ratings  
Every Market  
to Date*



★ Cleopatra ★ State Of The Union ★ O.S.S. ★ Beau Geste  
 Double Indemnity ★ Lady In The Dark ★ The Big Clock  
 Lives Of A Bengal Lancer ★ Four Frightened People ★ Gu  
 My Way ★ Story Of Dr. Wassell ★ The Major And The Ma  
 ★ Road To Morocco ★ A Foreign Affair ★ Saigon ★ The  
 Weekend ★ Golden Earrings ★ Trail Of The Lonesome Pine ★  
 Crusades ★ The Great McGinty ★ To Each His Own ★ Ch  
 Deadline ★ Blue Dahlia ★ Wells Fargo ★ The Sign Of The  
 ★ Mama Of The South Seas ★ The Heiress ★ For Whom  
 Bell Tolls ★ Kitty ★ The Bride Wore  
 ★ The Plainsman ★ Holiday In  
 ★ The Glass Key ★ Wild Star  
 ★ Desert Fury ★ North  
 Mounted Police ★ The Acc  
 ★ Sealed Verdict ★ Paleface  
 ★ Lucky Jordan ★ Road To Utopia  
 ★ Road To Singapore ★ Calcutta ★ Un  
 Pacific ★ Dream Girl ★ Night Has A Thous  
 Eyes ★ Birth Of The Blues ★ Frenchman's Creek ★ Two Y  
 Before The Mast ★ Perfect Marriage ★ Sally O'Rourke ★  
 Virginian ★ Beyond Glory ★ Bahama Passage ★ Dear Ruth  
 Imperfect Lady ★ Blaze Of Noon ★ No Time For Love ★ Cag  
 In The Draft ★ The Lady Eve ★ Beyond The Blue Horiz  
 Love Letters ★ Connecticut Yankee ★ Louisiana Purchase ★ Sudd  
 It's Spring ★ To Evil ★ My Love ★ Streets Of Laredo ★  
 Skies ★ My Favorite Blonde ★ and more and more

The  
 Finest  
 Motion Pictures  
 Ever Made

# FILM-SCOPE

8 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Obstacles to the sale of full hour off-network programs to stations have been cleared away with pacts for NBC's Matinee Theater.

Although a total of 666 episodes were first presented in five afternoons a week on Matinee Theater, the stations signing for re-runs will get only 26 hours produced on film, and they'll be programing them once a week—probably not during the afternoon. (For details, see FILM WRAP-UP, page 68).

The tight situation on full minutes in big markets (see 25 October SPONSOR, page 31) may be creating something of a problem for the two or three regional advertisers who bolted syndication in favor of short-term spot commitments earlier this year.

Also, with some brightening of the nation's business picture, the defectors could well be encouraged back into syndication late this year or in 1959.

The order just placed by Nabisco for thirteen more episodes of Sky King for 1959 calls attention to McCann-Erickson's own successful syndication operation now going into its fourth year.

With a lineup of 108 stations Nabisco achieves more than 90% coverage of U.S. tv homes. Another durable McCann-Erickson enterprise has been U. S. Borax's 80 stations with Death Valley Days, accomplishing more than 85% coverage.

The programs deliver Nielsen national ratings of 22.4 and 22.9 respectively, as reported in SPONSOR for 10 May.

With the release of the Bold Venture series, Ziv is claiming a new record—ten series in production in one year—a high for both that company and the entire tv film industry as well.

The ten shows include six syndicated entries (see page 46) plus these four network sales: Bat Masterson on NBC, Tombstone Territory and Rough Riders on ABC—plus World of Giants, tentatively set for CBS.

As might be expected, the majority of ABC stations are running syndicated shows in the Monday-through-Friday 7-7:30 p.m. time period recently recaptured from the network.

What's surprising, however, is how much national money has come into these strips, with prestige advertisers putting many stations on SRO basis through sponsorships and participations in these time periods.

In New York, for example, Wheatena bought Union Pacific, and this host of national advertisers took all available participations: Nescafe, Procter & Gamble, Raleigh, Tea Council, Muriel cigar, Peter Paul, Jif, Chesebrough-Pond's and Congoleum-Nairn.

A look at other ABC affiliates shows these sponsorships in the newly opened 7 p.m. time slot:

**Detroit:** Burns and Allen by Rival, San Francisco Beat by Brown & Williamson, and Decoy by Progresso.

**New Haven:** Millionaire by Ronzoni and Savarin, Mackenzie's Raiders by Carnation and Brown & Williamson, and State Trooper by Schmidt.



# MARKETING WEEK

8 NOVEMBER 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

It's no secret that the post war revolution in wholesale distribution has made consumer media shoulder heavier burdens.

A dramatic example of what's happened is offered by General Manager Haydn R. Evans of WBAY-TV, Green Bay, Wis. The station is being used to introduce Bari-Day, a new desert topping, in the area. (For details on SPONSOR's in-depth study of this marketing move, see page 38 of this issue and page 29 in the 1 November issue.)

Pointed out Evans: "Before the second World War the average food wholesaler in our area (and we'll be dealing with 16 of them) had twelve or more retail salesmen who made regular calls on retail stores. Today not one of these wholesalers has even one retail salesman. And this seems to be pretty much the case all over the country. Which certainly points up the importance of advertising."

The wholesaler may not be as badly off as the decline in his Green Bay sales force indicates, but there's no doubt he's a declining factor.

It's been estimated that while the wholesaler handled 53% of all retail sales in the U. S. for World War II, he handles less than 40% now. The drop is even more severe in the grocery field.

Not only that, this profit per dollar sales has gone down to boot. He's been seeking his salvation in specialization in many cases. Wholesalers specializing in jewelry, frozen foods, certain "dry goods," are not uncommon. And he's been cutting down his sales force to remain competitive.

## What is the wholesaler?

The supermarkets for one thing. As the supers grew, they became, in effect, wholesalers themselves. The drive to cut distribution costs thus resulted in the supers buying directly from manufacturers and, in an increasing number of cases, via the manufacturers' sales representatives, the foods broker.

The growth of the food broker is not only significant to wholesale distributions but to media, too.

The food broker is primarily a local, or, at the most, a regional institution and this results in strong sympathies with local media.

A trend to watch is the growth of broker advisory groups, which a number of manufacturers have set up. These groups consist of a half dozen to a dozen brokers out of 75 to 80 who might handle a manufacturer's product nationally. They advise rather than decide on advertising and media problems but the fact they are listened to makes them a force media must reckon with.

A more striking trend of interest to media is the increase of a number of brokers who offer merchandising services. A survey by the Trade Paper Food Topics, made last year with the cooperation of the National Food Brokers Association, revealed that 71% of NFBA members did retail merchandising, compared with 21% in 1947.

## What's the ideal agency research man like?

Some differences of opinion on the subject came out at the marketing workshop of the AMA's New York Chapter on 3 November. **Format of the workshop:** An outline of how FC&B uses marketing research, followed by critical rebuttles from a panel.

FC&B's research manager Tom McKiernan prefers the partisan researcher who will immerse himself in the client's problems. BBDO's research chief Ben Gendalecia called for recognition of researchers as specialists with professional standing and a greater degree of objectivity.

# WASHINGTON WEEK

8 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

FCC commissioner Robert E. Lee's tee-off about too-long and too-loud commercials may be a precursor to a line of action by the commissioners as a body.

What Lee had to say on the subject before the eastern women's conference of the Advertising Federation of America is something his colleagues prefer to talk about only off the record.

Lee put his views strongly enough on the record but more significant were his interpolations of the FCC's powers under the Communications Act, as interpreted by FCC counsel, and that, to wit, was:

The FCC may be strictly forbidden powers of censorship over what goes out over the air, but another section of the Act does give the FCC power to regulate and license "in the public interest."

It is no secret that a majority of the commissioners is leaning toward the view that the requirement for stations to **operate in the public interest gives the FCC both the power and the duty to scan some broadcasting practices**—like programs and commercials.

Lee told the adwomen that those who advertise—the sponsors—must be most concerned about the conduct of the broadcasting industry.

He assailed station operators for selling time to bait-and-switch and other fraudulent advertisers and welcomed FTC-FCC liaison which, he said, had resulted in considerable improvement.

Though he admitted there was a problem of **pinning down a legal definition of what is too much commercialization**, Lee left no doubt that in his opinion the FCC would eventually move against flagrant cases.

Again speaking only for himself, Lee told the adwomen that he still looks to the 70 uhf channels to provide enough spectrum space for the unforeseen demand for tv stations—the 12 vhf channels not being enough.

The lack of facilities will be **more of a concern to advertisers than the FCC**: there won't be enough good time on competitive stations.

Participants in the FCC's rehearing of the Miami channel 10 case were given an extension of time until Monday, 10 November to file their final arguments with special hearing examiner Horace Stern. Oral arguments are scheduled before Stern on 17 November, but these could also be delayed.

Meanwhile, it is believed that Stern, retired Pennsylvania Supreme Court chief justice, will also hear the replay of the Boston channel 5 case. This one will probably start in mid-January, not too long after Stern hands down his decision on Miami channel 10.

Cases of FCC reconsideration of tv channel awards in the light of allegations of misdeeds in connection with securing the grants are piling up. Some have been referred back to the FCC by the courts. Some are being reconsidered on the FCC's own motion.

It is possible that Stern will hear one case after another, and will become the FCC's specialist on these cases.

Another case virtually certain to merit new FCC consideration, Pittsburgh channel 4, comes back before the Harris House Commerce Legislative Oversight subcommittee on Wednesday 12 November.

Former FCC chairman George C. McConnaughey is slated to be a witness, apparently at his own request. The subcommittee says it has subpoenaed no witnesses, but has left the way clear for anybody mentioned in earlier testimony to come forward voluntarily.



# SPONSOR HEARS

8 NOVEMBER 1958  
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SPONSOR PUBLICATIONS INC.

The latest of the life insurance companies to become itchy for a tv show as the result of Prudential's success is **Equitable Life**.

(Equitable just switched its account to FCB from K&E.)

The bargain-hunting antics of a media executive for a major Park Avenue advertiser are getting to be embarrassing to the account's agencies.

The agencies try to explain away his tactics to disturbed sellers thus: He's **only bent on making a good impression with the boss**; he really means no harm.

The bigger agencies are finding it harder than ever to lure the specialist aces in the field, because most of them are **locked into their organization by benefit plans**.

These include deferred compensation, fringes of various kinds, and stock arrangements which spell out capital gains.

Radio stations in various sections of the country are burning at the efforts of a major rep to lure their disk jockeys to his clients.

Cracked the manager of one of these aggrieved stations: "We don't mind if that rep tips off one of his stations to one of our hot programs; but we do think he's **going a step too far when he turns employment agent and raids our d.j. staff.**"

Complaints about allegedly harmful side-effects from episodes in tv shows continue to be a steady headache.

Among NBC TV's latest petitioners was the **Lead Institute**, which objected to a scene in a film showing **two people sickened from lead poisoning after touching paint**.

**Corrected the Institute:** Lead poisoning can come only from eating the metal.

If you dig back into the beginnings of CBS, you'll find these "firsts":

- **New York flagship:** WOR, managed by Al McCosker.
- **President:** Andy White, among the first name announcers.
- **Advertiser:** Emerson Drug.
- **The date:** 1928.

Add up the characteristics of today's rep salesman, and you'll likely come up with this composite profile:

**Average age:** 35.

**Origin:** Local media, ad agencies or training programs for recent collegiates.

**Type of operator:** Realizes that his job demands an ever-increasing **knowledge** of media information and service; **finger-tip information** on local conditions and programing; **resourcefulness** and clarity in telling his story; lots of nervous and physical **stamina** in order to keep several balls in the air at once; and the ability to avoid getting fouled up in **paperwork**.

**Pet peeves:** (1) Being referred to as an **order-taker**; (2) a **timebuyer** who says he's made up his mind; (3) stations that demand a **reason for the cancelation**.



## Nothing else like it in Greater New York

### **NOTHING APPROACHES THE SOUND:**

WVNY originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

### **NOTHING APPROACHES THE AUDIENCE:**

The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) WVNY is first in 27 out of 34 rated periods from 7 AM till midnight. It is tied for first in three more. According to Pulse it has more listeners here than any station in New Jersey and New York as well.

### **NOTHING APPROACHES ITS VALUE:**

WVNY delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

**RADIO STATION OF The Newark News**

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

# WVNY

Newark, N. J. — covering New York and New Jersey



## ADVERTISERS

Scott Paper Company will be saturating the radio waves for the six days preceding Thanksgiving Day, in one of its biggest spot radio promotions.

The campaign, for Scotkins napkins, will air on 500 stations in the top 250 markets, via 10, 20 and 30-second spots.

Estimated cost of the campaign: \$120,000.

Agency: JWT.

### Other campaigns:

- The Lionel Corp., electric train manufacturers, will utilize children's tv shows for its pre-Christmas cam-

paign. One-minute live spots have been purchased in 46 major markets in the U.S. and Canada.

- Minnesota Mining and Manufacturing Co. has these pre-Christmas plans: A one-hour ABC TV special, *Peter and The Wolf*, scheduled 30 November; spot tv commercials, live and film, beamed at daytime and nighttime audiences in the top 100 markets, and print. Campaign for its Scotch cellophane and gift tapes, and Sasheen ribbon and gift wraps.

- The W. W. Kimball Co., piano and electric organs manufacturers, has departed from its usual line of advertising with the contention that pianos are more than furniture. Kimball is out to prove the tone and performance of its pieces, and for it, has bought a

daily, hour-long series of live programming via fm radio. The station: WKFM, Chicago. The program: *The Kimball hour*. Agency: Warren Wetherell & Associates.

- General Mill's Cocoa Puff cereal is set for its tv test campaign in 100 scattered markets, via children's programs. Agency: D-F-S.

- Bourjois, Inc., for its Evening In Paris perfumes begins its pre-Christmas campaign 1 December, via tv spots in about 100 markets. Agency: Lawrence Gumbinner.

### Awarded:

Revlon, Inc., voted two "Top Promotions of the Year" awards by 5,000 food industry executives and merchants in a poll sponsored by Topics Publishing Co.

Strictly personnel: RCA Whirlpool's appliance sales department has been realigned, with these changes: Raymond Muldoon, national advertising

# WRAP-UP

## NEWS & IDEAS

## PICTURES



NBC-TV Affiliates Bd. of Delegates new and re-elected officers: Standing (l to r) vice-chairman (Optionals) Harold Essex, v.p., gen. mgr., WSJS-TV, Winston-Salem; Harold Sec, gen. mgr., KRON-TV, San Fran.; Lawrence Rogers, pres., gen. mgr., WSAZ-TV, Huntington, W. Va.; Joseph Bryant, pres., KCBT-TV, Lubbock; Richard Dunning, pres., gen. mgr., KHQ-TV, Spokane; and Robert Ferguson, exec. v.p., WTRF-TV, Wheeling, W. Va. Seated (l to r) Robert Kintner, pres., NBC; chairman Jack Harris, v.p., gen. mgr., KPRC-TV, Houston; Robert Sarnoff, chairman, NBC; vice-chairman (Basics) Edwin Wheeler, gen. mgr., WWJ-TV, Detroit; and sec.-treas. Harold Stuart, pres., KVOO-TV, Tulsa. The meeting was held in New York



It's a big night on NTA's KTNT-TV, Seattle-Tacoma, say models (l to r) Sylvia Rosenberg, Ginger McDonagh and Pat Russler, as they tour the city, visit agencies and sponsors and appear on tv to promote shows

They turned back the hands of time at Fort Point, Presidio, Calif. as tv columnists and sponsor Bay Area Rambler dealers watch KPIX, San Francisco, promote its new Ziv syndicated series, *MacKenzie's Raiders*



manager, will also head local advertising: **J. A. Schulte** becomes national sales promotion manager; **John Trux**, named assistant national advertising manager . . . **David Sheehan**, appointed national used truck sales manager for The White Motor Company, Cleveland.

## AGENCIES

**Rod Mays, president of the Western States Advertising Agencies Association, bid for closer cooperation, between agencies and media via a new media relations policy for the 90-member group.**

WSAAA's policy for media:

- 1) Establish and continue a permanent Media Relations Committee—this year called Activity;
- 2) Inaugurate an Annual Media Relation Night;
- 3) Invite media to make industry presentations at WSAAA's annual conference; and

4) Encourage close relationship of media with this Association in its various affairs.

**Maxon, Inc.,** for its Gillette Safety Razor Co., heads the list this week, of the twelve new subscribers to **Pulse Inc.'s** radio and tv reports.

Other subscribers include: Frank B. Sawdon, Inc., for Robert Hall Clothes, Quality Bakers of America and Beckman, Koblitz, Inc., Los Angeles.

**School's open:** SSC&B is starting a series of seven classes for its employees on "The Religion of Selling."

The series will cover seven phases of the agency operation, including copy, art, the making of tv commercials, mechanical production, media planning and buying, consumer research and account handling.

**They've opened new offices:** **Wade Advertising Agency,** born in Chicago as a one-man, two room agency

in 1909, formally dedicated the agency's expansive new offices in 21 North Wacker Drive at a reception for 500 guests last week . . . **Robert Lawrence Productions,** with offices in New York and Toronto, has moved into Chicago, with its new quarters to be headed by Len Levy, formerly executive producer at Kling Film Productions, Chicago.

**New partnership:** Jon Ross and Paul Reisman, of **Ross Reisman Co.,** Los Angeles, welcomed a third to their group last week—Murray Naidich, the agency's art director. The company will now be dubbed **Ross Reisman Naidich, Inc.**

**New agency:** **Mullé, Breen & Waldie, Inc.,** at 105 North Camden Drive, Beverly Hills, Sherman G. Mullé is the new president, Melvin Waldie, secretary-treasurer and art director and Richard Breen, v.p. will act as copy consultant.



First all-Negro parade down Houston's Main Street attracted 50,000 spectators. Some 30,000 people attended the Coliseum for three-day Houston Negro Exposition and Home Show, sponsored by KOIL



Operation "air lift": Dan Bellus, promotion director for KFMB-TV and Radio, San Diego prepares to leave 4 A's convention in Palm Springs with films of its activities for processing in San Diego



Applauds at the 17th annual Pulse, Inc. luncheon, where Bob Hope was named Pulse Man of The Year, 1958. The head table included (l to r) Esther Williams, who accepted Hope's award; Dr. Sydney Roslow, Pulse pres.; Arthur Hull Hayes, pres., CBS Radio; John West, v.p., NBC Pacific Div.; Tom McAvity, v.p., McCann-Erickson.

**Media week,** held by Campbell-Ewald, drew 500 Midwest space and time men. Carl Georgi (l) v.p. and media dir., C-E points out route to (l to r) Detroit station men Ed Wheeler, gen mgr., WWJ AM-TV; John Pival, v.p., WXYZ-TV and Hal Neal, v.p., WXYZ Radio





**Agency appointments:** The Household Products Division of Colgate, for its new liquid detergent Genie, to **Street & Finney** . . . Holly Sugar, to **Doyle Dane Bernbach's** Los Angeles office . . . Devo & Reynolds paints to **EW&R** . . . J. P. Steven's Forstmann Woolen Division to **BBDO** for its men's fabric line . . . The Penzoil Co., California, to **Eisaman-Johns** . . . Turtle Wax-Plastone Co., Chicago, to **Bozell & Jacobs, Inc.**, Chicago.

**On the personnel front:** **Robert Newell**, named president and chief executive officer of Cunningham & Walsh; **William Mulvey**, former senior v.p., named executive v.p.; **Carl Giegerich**, senior v.p., becomes chairman of C&W's executive committee (For details, see NEWSMAKER OF THE WEEK, page 6.) . . . **E. B. Ferree**, copy supervisor and **John W. Murphy**, commercial production supervisor, named v.p.'s of K&E . . . **Charles D. Ewart**, **Richard N. Needham**, **George W. Oliver**, **Robert F. Steinhoff** and **John F. Whalley** elected v.p.'s at Needham, Louis and Brorby, Inc . . . **Thomas C. Dillon**, a v.p. and director of

BBDO, becomes head of marketing, research and media for the agency . . .

**Personnel news from Chicago:** **Louis Dean**, named v.p. of D. P. Brother . . . **Howard Anson**, v.p. in charge of the art department, **Leo Burnett** . . . **Robert Hawkins**, v.p. and account executive at the Western Advertising Agency . . . **Frederick W. Heckel**, v.p. at N. W. Ayer . . . **Donald Wallace**, to the creative staff and **John Kenner**, account executive at Clinton E. Frank . . . **Cherie Lee**, to the creative staff of McCann-Erickson . . . **Walfred Johnson**, account supervisor and **Earl Cole**, staff writer at Tatham-Laird . . . **Alan Rosenberg**, to Sidney Clayton & Associates as account manager.

## FILM

The food industry is retaining its hold on first place among all types of syndication sponsors, according to a Ziv study of current business volume, which revealed these facts:

- The food, brewing and gaso-line industries, the three biggest users of syndication, together spend 61 cents of every syndication dollar.

- Foods—including dairies, bakeries and supermarkets—are first with 26%, followed closely by breweries with 23%. The gas and oil companies are in third place with 12%.

- The remaining 39% of syndication investments are divided up in the following order: home improvements, including paints and appliances; banks, savings and loan associations; auto dealers; tobacco; utilities; drugs and Pharmaceuticals; retail stores, and services—including laundries, jewelers and cleaners.

The study was prepared for the benefit of Ziv salesmen as a "profile" for use on *Bold Venture*, a new adventure series starring Dane Clark.

**GKS—newest of the new film companies**—revealed its aggressive sales plans last week with:

- 1) Appointment of Raymond W. Wild as central division v.p. and naming of these new sales staff members: Lynn Wood Hall in national spot, Len Gruenberg and Lynn Phillips in national-regional sales, Lester Loeb in syndication and Gil Maier in sales coordination.

- 2) Meeting of first national sales clinic to outline tactics for *African Patrol*, recently placed in syndication.

- 3) Creation of new post of assistant to the president, with Jerry Franken to assume sales, promotion and public relations duties.

**New programing:** NTA will distribute a new *Montovani* musical series with John Conte as host . . . Telestar to start filming of *Counterspy* on 1 January.

**Organization moves:** Jack Wrath-er's varied enterprises, which include ITC, Muzak and other companies, has appointed the Lou Smith Organization to handle public relations with John C. Sebastian named to head the New York office . . . PAT—Producer's Association of Television—has been formed as a financing, selling and distribution unit with Peter M. Piech as v.p. in charge.

**Sales:** Matinee Theatre re-runs, known as *Cameo Theatre*, handled by **Victory Program Sales** unit of CNP. reports sold to WRCA-TV, New York; WNBQ-TV, Chicago; KCOP-TV, Los Angeles; WRCV-TV, Philadelphia; WHDH-TV, Boston; WWJ-TV, Detroit; KRON-TV, San Francisco; KTVT, St. Louis; KHTV, Portland; WDAU-TV, Scranton; KOMO-TV, Seattle; KVAR-TV, Phoenix; KTSM-TV, El Paso; KNLV-TV, Spokane; WMBD-TV, Peoria, and KNTV, San Jose. Purchases involve 26 hour-length dramas . . . **ABC Films'** *26 Men* renewed by **A&P** for WIIC, Pittsburgh; WSTV, Steubenville and WBOY-TV, Clarksburg; other renewals last week were WGN-TV, Chicago; KOSA-TV, Odessa; WJXT, Jacksonville, and KTHV, Little Rock . . . **AAP** reports sale of its Christmas package, which includes holiday feature films and short subjects to KTSM-TV, El Paso; KENS-TV, San Antonio; KCRA-TV, Sacramento; KOLD-TV, Tucson; KCIX-TV, Boise, and KRTV, Great Falls.

**More sales:** WNBQ-TV signed **Heileman Brewing** and **L&M Filters** as alternate sponsors of *Sea Hunt* . . . **Walter Schwimmer** reports sales of *Championship Bowling*—now in its fifth series—to WGN-TV, Chicago; WHIO-TV, Dayton; WBNS-TV, Co-

THE BIG "T" IN  
WESTERN  
MONTANA

KMSO-Ch. 13  
Television

Tremendous coverage

Terrific results

ASK GILL-PERNA

KMSO - MISSOULA

# A Good Strong Body Is Important... BUT IT'S BRAINS THAT REALLY COUNT



**MGM-TV**  
STAFF OF  
TV COMMERCIALS  
SPECIALISTS

Sure, we have the best in production facilities... the sets, sound stages and technical equipment.

But... that's only the brawn. It's the brains, the creativity, the television know-how that really counts.

And we have a newly-formed, completely separate unit of experienced commercial production specialists at your service.

These men are attuned to the problems of advertiser and agency alike and devote their time totally to the development and production of commercial and industrial films.

They are ready and willing to give individual attention to *your* project, to work efficiently, realistically, and to the best advantage within *our* budget. Why not give them a try?

**MGM-TV Commercial and Industrial Representatives:**

**NEW YORK:**

JJ. 2-2000, Jack Bower, Phil Frank

**CHICAGO:**

Pete Del Negro, FI. 6-8477

**SAN FRANCISCO:**

Bob McNear, PR. 5-1613

**LOS ANGELES:**

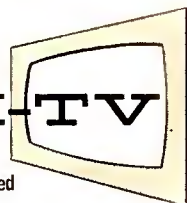
Bob Fierman, TE. 0-3311

**For Information Write:**

Bill Gibbs, Director of Commercial and Industrial Films, MGM-TV, Culver City, Calif.

**MGM-TV**

A Service  
Of Loew's  
Incorporated





lumbus: KOMO-TV, Seattle, and WHEN-TV, Syracuse.

**Keep your eye on GAC-TV:** this agency is now planning to produce pilots on up to eight series for network or syndication sale: *The Many Loves of Dobie Gillis*, comedy; *Mayday*, aviation series with MATS cooperation; *Dangerous Dan McGrew*, western; *Merrill's Marauders*, World War II action; *Gideon's Night*, mystery; *Timber Cruiser*, adventure; *Motel*, situation comedy; and *Man of Many Faces*, mystery-detective.

**Kudos:** to *Father Knows Best* for its special citation from the Jewish Family Service Association for "wholesome and sympathetic portrayal of American parents."

**Success story:** American Thrift Company ascribes 25% of all its business to sponsorship of *Tugboat Annie* on KETV, Omaha. In its first use of tv, American Thrift links the show and \$60,000 in new business and has dropped its newspaper ad budgets—previously its sole ad medium.

## Quality Negro radio down South

Buy Save

|   |                            |        |
|---|----------------------------|--------|
| 1 | <b>WOKJ</b><br>JACKSON     |        |
| 2 | <b>KOKY</b><br>LITTLE ROCK | 5%     |
| 3 | <b>KOKA</b><br>SHREVEPORT  | 7 1/2% |
| 4 | <b>WENN</b><br>BIRMINGHAM  | 10%    |

metlendon **ebony radio**

Represented by John E. Pearson

**Strictly personnel:** Jerome Siegel to AAP sales staff . . . Philip Nico-laides named an account executive for Telestudios, Inc.

## NETWORKS

**CBS Radio's "Program consolidation plan,"** which goes into effect 1 January, is basically a technique for bartering time for programing.

Under the plan the network allocated to itself the following time blocks: Week-days, 9:05 to 11:05 a.m., 12:30 to 2:30 p.m. and 6:45 p.m. to 8 p.m.; Sunday 5-8:00 p.m.

**What the affiliates get:** (1) five or six five-minute news periods a day which they can sell on their own and without compensation to the network; (2) 65-second station-breaks on the half-hour (eliminating the 15-minute breaks), which gives the affiliates ample leeway for minute commercials. The network, in turn, is relieved of paying anything to affiliates.

NBC Radio's Culligan made this comment: "We propose to reaffirm our faith in network radio with new and exciting projects. What CBS has done should be seen as a miss-out on a concept and not a symptom of any weakness in radio."

(See SPONSOR-SCOPE page 17 for commentary on this.)

The Chicago chapter of AFTRA has filed a complaint against NBC's Chicago o&o's, WNBQ and WMAQ, to compel these stations to "live up to their public interest and community service responsibilities."

AFTRA is opposing NBC's action of dropping some local, live sponsored programing in Chicago.

NBC's reply: "The network alone should be allowed to review its own policies and activities. AFTRA's objection is part of a labor controversy, and the programing changes have been made in response to 'audience response'."

AFTRA's rebuttal asked that the FCC hold a hearing so that "the promise of this network can be compared to its performance."

**Network sales:** Aluminum Co. of America (F&S&R) for the *Alcoa Theater*, a new series to start early in 1959 via ABC TV . . . Gillette Safety

Razor, for the men's finals of the World's Invitational Match-Game Bowling Championships, 12 December, via NBC TV and Radio.

**They were elected:** CBS Radio Affiliates Association re-elected for 1958-59 its entire slate of officers: chairman, Charles Caley, WMBD, Peoria; vice-chairman, John Hayes, WTOP, Washington; directors-at-large, Worth Kramer, WJR, Detroit. Lee B. Wailes, Storer Broadcasting, Miami.

**ABC TV's realignment of program department executives:** John Green, manager of ABC TV program department, named network executive producer; Leonard Maskin, manager of ABC TV production services, to administrative manager of the program department; John Kneeshaw, appointed business manager of production services.

## RADIO STATIONS

**A recent meeting of the Storz Stations group in Chicago discussed these business trends and expansion plans for the coming year:**

- 1) Plans for adding another major market station as soon as possible.
- 2) All indications point to an all-time record year for billings. The group is now well ahead of last year's figures at a comparative time.
- 3) Plans for expanding the *Night Beat Multi-Phone* program, a three-hour public service discussion program where listeners air their views on important subjects.
- 4) Arrangements finalized for the second annual Pop Music Disk Jockey convention and seminar to be held in Miami Beach, 29-31 May, 1959. The four days of meetings were directed by Todd Storz, president of the chain.

**Business is up:** KSO, Des Moines, racked up a 70% gain in gross billings for the first three months of operation under new ownership. Since 1 July, the station has been operating under a new programing format, stressing local personalities, and under the aegis of Joe Floyd, Larry Bentson and Tony Moe.

**Expanding:** The Keystone Broadcasting System added nine new af-

**NBC-VHF-TV** and Radio stations in eastern part of United States, serving in excess of 100,000 television homes, has opening for general manager. Please send full details, qualifications and the salary desired immediately to Box 43.

**DOES YOUR OPERATION SUFFER FROM "TIRED NEWS?" IT OFTEN CAUSES RATING ANEMIA!**

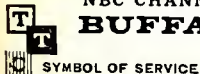
Rx—experienced news, special events and program Doctor who has delivered healthy babies for network oGo tv station . . . four years internship radio and tv . . . single, ambitious . . . excellent references. Will re-locate for the right case. Complaisant patients need not reply. For details—contact SPONSOR Box 66.



America's No. 1 Network, NBC, and Buffalo's No. 1 station, WGR-TV, have joined forces to offer advertisers and viewers the best in TV in the nation's 14th market.

• Top NBC-TV Network Programming . . . A huge, untapped audience will now see, for the first time, Dinah Shore, Perry Como, Bob Hope, Milton Berle, and many others. Also available are NBC color, NBC specials, NBC public service . . . because NBC is now VHF in Buffalo. Contact Peters, Griffin and Woodward for availabilities on WGR-TV—now NBC!

**WGR-TV**  
NBC CHANNEL 2  
**BUFFALO**



A TRANSCONTINENT STATION  
WROC-TV, Rochester, N. Y. • WSWA, WSWA-TV, Harrisonburg, Va.  
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.

filiate this week, bringing the total to 1,047. The new members include: KTCS, Ft. Smith; KAHN, Auburn, Cal.; KXO, El Centro; WGSR, Millen, Ga.; WOWE, Allegan, Mich.; WONA, Winona, Miss.; KDSX, Sherman, Tex.; WWIS, Black River Falls, Wis.; and WJMC, Rice Lake, Wisconsin.

**Station purchases:** KRES, St. Joseph, Mo., to the Macray Radio and Tv Co. for \$135,000 . . . KSWA, Graham, Tex., to Burney Jones and Neil Gilligan, Jr., for \$75,000. (Both sales brokered by Hamilton, Stubblefield, Twining & Assoc.)

**Ideas at work:**

• WCKY, Cincinnati, has caught on to the "Lucky Dollars" promotion. The stunt has station staffers circulating one dollar bills in all parts of its coverage area, with a record of all bills' serial numbers. Daily, once-an-hour, a number is aired, and values of from \$5 to \$500 are placed on the "Lucky Dollars," which must be redeemed at the station within 24 hours.

• Another popular contest: WLOL, Minneapolis-St. Paul, is awarding more than \$1000 in prizes to the weekly winners of its "Mystery Sound" contest. Its popularity is proven, claims WLOL, by "the postcards coming in at a rate of 3,500 to 4,000 a week."

• A tie-in sponsor contest is the new feature on WGAR, Cleveland. The station, and one of its sponsors, Hamilton Watch, are offering an electric wrist watch to the person who guesses the day and the time that Jim Brown (of the Cleveland Browns football team) gains his 1000th yard.

• KFAB, Omaha, is again looking for the "Eleven-Ten" baby of the year. The station will award the equivalent of a one-year University scholarship to the first baby reported born 11 November at 11:10 a.m. or 11:10 p.m. KFAB's frequency is 1110.

• A public service: When Miami transit drivers pulled a surprise strike last week, WQAM was on the air with others means of transportation to work. The station also urged "Friendship Day" and adoption of the "Share A Ride" plan for the thousands of stranded riders.

**Stereophonic note:** Eight radio stations in Allegheny County joined together for a simultaneous live transmission of stereophonic sound. The oc-

casion: A "Festival of Jazz" for the United Fund charity drive.

**Sports note:** WIP, Philadelphia, will air all the college basketball games scheduled at the Palestra this season . . . Red Coach Grills (via J. W. Spellman Agency) has purchased a half-hour sports show, six days a week, on WMET, Miami, to promote its restaurants in the area.

**This and Data:** CBS has contracted for the building of a new structure exclusively for KMOX, St. Louis—marking the first time in 20 years that CBS has had a building constructed to house only radio facilities . . . To celebrate its first anniversary, Bartell's WYDE, Birmingham, had models, accompanied by station salesmen, deliver birthday cakes to some 300 major clients in the area.

**Kudos:** KGVO, Missoula, Mont., cited by the Radio-TV News Directors Association for outstanding newscasting . . . WOOD, Grand Rapids, also named by RTNDA . . . WSAC, Ft. Knox, awarded by the National Board of Directors for the English-Speaking

**IMPACT!**



**BONUS COVERAGE OF THE WEST TEXAS-NEW MEXICO MARKET\***

| KROD-TV's Bonus Coverage (12 Counties) | NIGHTLY COVERAGE | WEEKLY COVERAGE |
|--|------------------|-----------------|
| Over Station "B" (5 Counties)          | 26.9%            | 19.3%           |
| Over Station "C" (2 Counties)          | 121.3%           | 58.6%           |

And remember—KROD-TV is the highest rated station in America in markets of three or more stations, ARB, May 1958.

\*Nielsen Report #3

**KROD-TV**

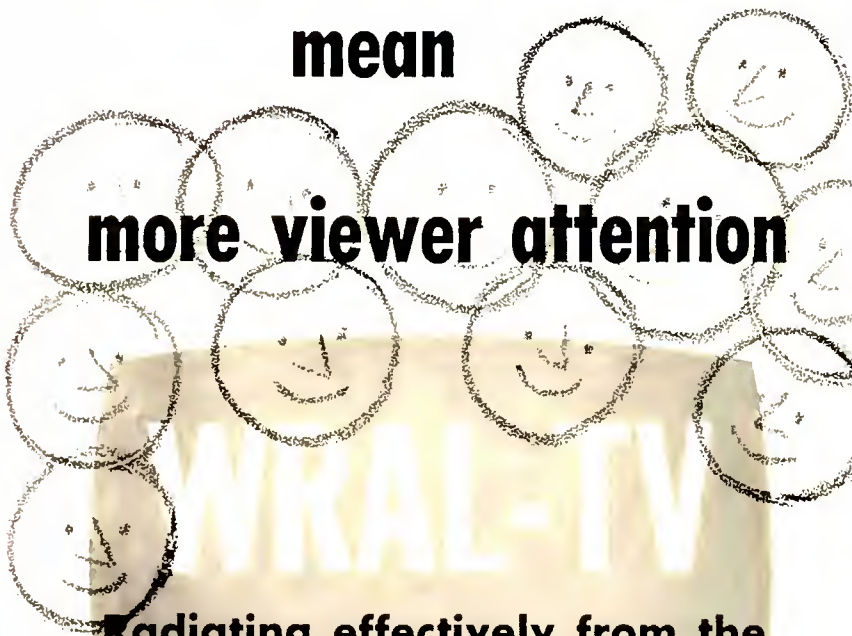
CBS Television Network Channel 4 • El Paso, Texas  
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY  
Dorrence D. Roderick, Pres.  
Vol Lawrence, Vice-Pres.  
& Gen. Mgr.





# TOP TV PERSONALITIES

mean



more viewer attention

Radiating effectively from the  
**RALEIGH - DURHAM  
AREA**

Here you see just six of the many good reasons why WRAL-TV has an unequalled rating record in the Raleigh-Durham area. The best of the NBC network shows are supported in stellar style by popular WRAL-TV personalities and programs.

"Sports by Reeve" is one of Tarheel television's best-known features, with the "Dean of Southern Sportscasters". (Remember, too, Raleigh is the Sports Capital of the South, having the nationally known athletic teams of three large universities within 30 miles.) "Stateline" brings the Capital area news by Bill Armstrong to the urban and rural viewers. Weather shows and sales-sizzling commercials are the specialty of Bob Knapp . . . puppeteer and host of the popular Cap'n Five "Popeye" show is Herb Marks . . . pert and pretty Jo Ann Federspiel conducts the "Romper Room School" . . . stepping into the MC role in the variety show "Tempus Fugit" is veteran Fred Fletcher . . . and so it goes, through a long line-up of capable folks who make WRAL-TV tops for viewing—tops for buying! Are you on?

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS



# WRAL-TV

CAROLINA'S Colorful CAPITAL STATION

Serving the area from Greensboro to the coast, from Virginia to the South Carolina line—a total of more than 2 million population

FULL POWER CHANNEL 5  
NBC AND LOCAL COLOR

Fred Fletcher,  
Vice Pres. & Gen. Mgr.  
Raleigh, North Carolina

REPRESENTED BY  
H-R, INC.

Union of the U.S., for contributing toward better understanding among English-speaking peoples.

**Station staffers:** Raymond Kohn, appointed general manager of WGMS, Washington, D. C. . . . James Shoonover, to general manager, KTUL, Tulsa . . . Dale Clark, news director for WAGA-AM-TV, Atlanta . . . Bob Jeambey, news director, KFOR, Lincoln . . . Donald Smith, named operations manager; Tommy Harper becomes production manager and Charles Schon, to news editor at WMBR, Jacksonville . . . Bill Cargo, news director, KFVB, Hollywood.

## REPRESENTATIVES

Edward Petry & Co. plans to hold an informal seminar next Monday (17 November) in conjunction with the Broadcast Promotion Association convention in St. Louis.

The seminar: A roundtable meeting of its represented-station promotion managers.

Bob Hutton, tv promotion manager, will act as mediator, while these Petry men will also participate: Bill Oldham, St. Louis manager for radio; Louis Smith, midwest tv sales manager; and Fred Johnson, St. Louis tv manager.

Mid-America Spot Sales, regional radio reps in Kansas City has issued a new type of rate book.

The booklet: Each member station is listed on a separate page, along with rates completely totaled for all time breakdowns. Also included—a coverage map showing the location of all stations, and a fact sheet with information about them.

Rep appointments: WILZ, St. Petersburg, Fla., to Jack Masla & Co. . . . WPAT, New York Metropolitan area, to Weed Radio Corp.

Strictly personnel: James Alspaugh has been elected v.p. of H-R Tv, Inc. and H-R Representatives, Inc. . . . Donald Palmer, named manager of the newly opened Los Angeles office of The Meeker Co. . . . Melvin Whitmire, appointed manager of the Atlanta office of Weed Tv Corp. and Weed Radio Corp. . . . Nicholas Madonna, to the sales staff of NBC Spot Sales.

## TV STATIONS

ABC TV officials made a special report of the progress of its new station, WTAE, Pittsburgh, to an audience of leading business men, advertising and agency executives.

The report, dubbed "Business Builds Business" was presented at WTAE's new studios.

Those at the ceremonies: Leonard H. Goldenson, president, AB-PT; Oliver Treyz, president, ABC TV; Donald Coyle, v.p. and general sales manager, ABC TV, Leonard Kapner, executive v.p., WTAE; Franklin Snyder, general manager, WTAE; and Bert Briller, director of sales development, ABC TV.

### Ideas at work:

- WPSD-TV, Paducah, Ky. recently carried a 12-hour telethon for the Crippled Children's Centers in Kentucky, Illinois and Missouri, with the venture sponsored jointly by the station and the area's Lions Clubs. Result: \$40,000 was collected.

- WANE-TV, Ft. Wayne, threw a birthday party to celebrate the fifth anniversary of General Electric telecasting on the CBS TV Network.

**New call letters:** KHAD-TV, Laredo, Tex., becomes KGNS-TV. Reason: As a tv outlet for both the U. S. and Mexico border cities, the new call letters stand for the station's policy—"Good Neighbor Station."

**Financial report:** Storer Broadcasting Co. declared a quarterly dividend of 45¢ per share on its Common Stock, maintaining the regular annual dividend rate at \$1.80 per share.

**Kudos:** Jim Bennett, news reporter for KLZ-TV, Denver, cited with the Distinguished Achievement Award at the Chicago meeting of the Radio-TV News Directors Association.

**Anniversaries:** Mayor L. C. Miriani has declared a "WJBK-Television Day" in honor of the Detroit station's 10th year . . . KNOE-TV, Monroe, La., celebrating its fifth anniversary.

**Strictly personnel:** Edwin Pfeiffer, named commercial manager for KOTV, Tulsa . . . Richard Barron, assistant to the general manager, WSJS-AM-TV,

Winston-Salem, N. C. . . . KSTP-TV, Minneapolis' Bill Ingram, named "Best Northwest Tv Newscaster" by AFTRA . . . John Peterson, to the staff of WFBM-TV, Indianapolis . . . Dick Richards, news director of Tidewater Teleradio (WAVY-AM-TV, Norfolk) . . . Don Granquist, to the sales staff and Dick Stuck, to the tv promotion department, WCCO-TV, Minneapolis-St. Paul . . . James Morgan, to the sales staff of WOOD-TV, Grand Rapids . . . Bob Krieghoff, program director and Rus Stone, sales manager, WTOL-TV, Toledo . . . Bernard

Hirsch, account executive, WXIX, Milwaukee.

**More personnel notes:** Ben Shropshire, named manager of KLEW-TV, Lewiston, Idaho . . . James Miller, commercial co-ordinator, WTVN, Columbus, Ohio . . . Jack Reber, named assistant general manager of the Cascade Broadcasting Co. . . . Charles Stewart, account executive at KMOX-TV, St. Louis . . . Pete Lyman, of Fred E. Baker & Associates, Seattle, to KREM-AM-TV, Spokane, as sales development manager. ♦

CBS  
ABC

**GAS UP**

in the Beaumont-Port Arthur-Orange market. It's 88th\* in the Nation, 4th\* in Texas in service station sales. And KFDM-TV covers this entire market of prosperous Texas drivers.

For gasoline sales, buy  
**KFDM-TV**

**KFDM TV**  
BEAUMONT  
PORT ARTHUR  
ORANGE

See PETERS-GRIFFIN-WOODWARD, INC.

\*S. M. Survey of Buying Power, 1958



**KNOK**  
**IS THE ONLY**  
**NEGRO STATION**  
 IN  
**DALLAS and**  
**FORT WORTH**  
 SERVING MORE THAN  
**315,000**  
**NEGROES**  
**KNOK**  
 STU HEPBURN, MGR.  
 REP—STARS NATIONAL  
 SOUTH—DORA-CLAYTON

Ray Ellingsen

**P**  
**HOTOGRAPHY**

can give  
 your  
 photographic needs  
 the kind of  
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 you like  
 . . . backed by  
 experience  
 and artistry!

Simply call  
 DElaware 7-7249  
 or write to  
 12 E. Grand Ave.  
 Chicago

## LIQUOR CONTROVERSY

(Cont'd from page 56)

senters. Sheldon Levine, merchandising director of Federal Liquors, whose Nuyens vodka brand is currently being advertised over WCRB in Waltham, is one. Says Levine:

"We have given the radio matter serious consideration for approximately two years, and have made a thorough study of its impact upon the public, the liquor industry and the broadcasting industry. Our study has definitely found that 25 years after repeal . . . public opinion is ready and willing to accept hard liquor advertising.

"Acceptance, however, must rely on the 'good taste' presentation of the program. But isn't this true for any product? Our own public relations, as well as the public relations of our entire industry, has been taken into account; the facts and figures of our investigation indicate that this is the proper time, and that we must stop being ostriches with our heads buried in the sands of time."

While the industry debates the question, its major association—the Distilled Spirits Institute—continues to stand firmly against the use of liquor advertising on air media. Howard Jones, DSI president, told SPONSOR that he is confident his members will not violate the DSI agreement. "If they do," he commented, "we stand a good chance of getting a law which would hurt us all." It is known, however, that at least one DSI member is in favor of dropping its voluntary code, including its radio/tv restrictions.

Yet, apparently the liquor industry is easing away from at least one "taboo"—the ban on women in liquor advertising. Like the ban on air media, this self-imposed regulation was setup by DSI and now is on its way out—indicating, perhaps, distillers' growing dislike of any ad restrictions.

If distillers change their minds and switch to air media, one reason may be that liquor is losing ground in the fight for the consumer dollar. In 1951, of total personal consumer expenditures of \$209.8 billion, \$8.06 billion—or 3.8%—was spent on liquor. Last year, while personal consumer expenditures had reached \$284.4 billion, liquor spending was only \$9.14 billion—or 3.2%. To reverse this trend, liquor may decide to switch to air media for its far greater impact on consumer preferences and spending habits.

Moreover, warehouse stocks of bonded spirits (particularly Schenley's) have risen so steeply that Congress and the President only two months ago bailed out the distillers by giving them 20 years of grace (instead of eight) to pay the \$10.50-per-gal. tax.

### IV. NAB's Determination

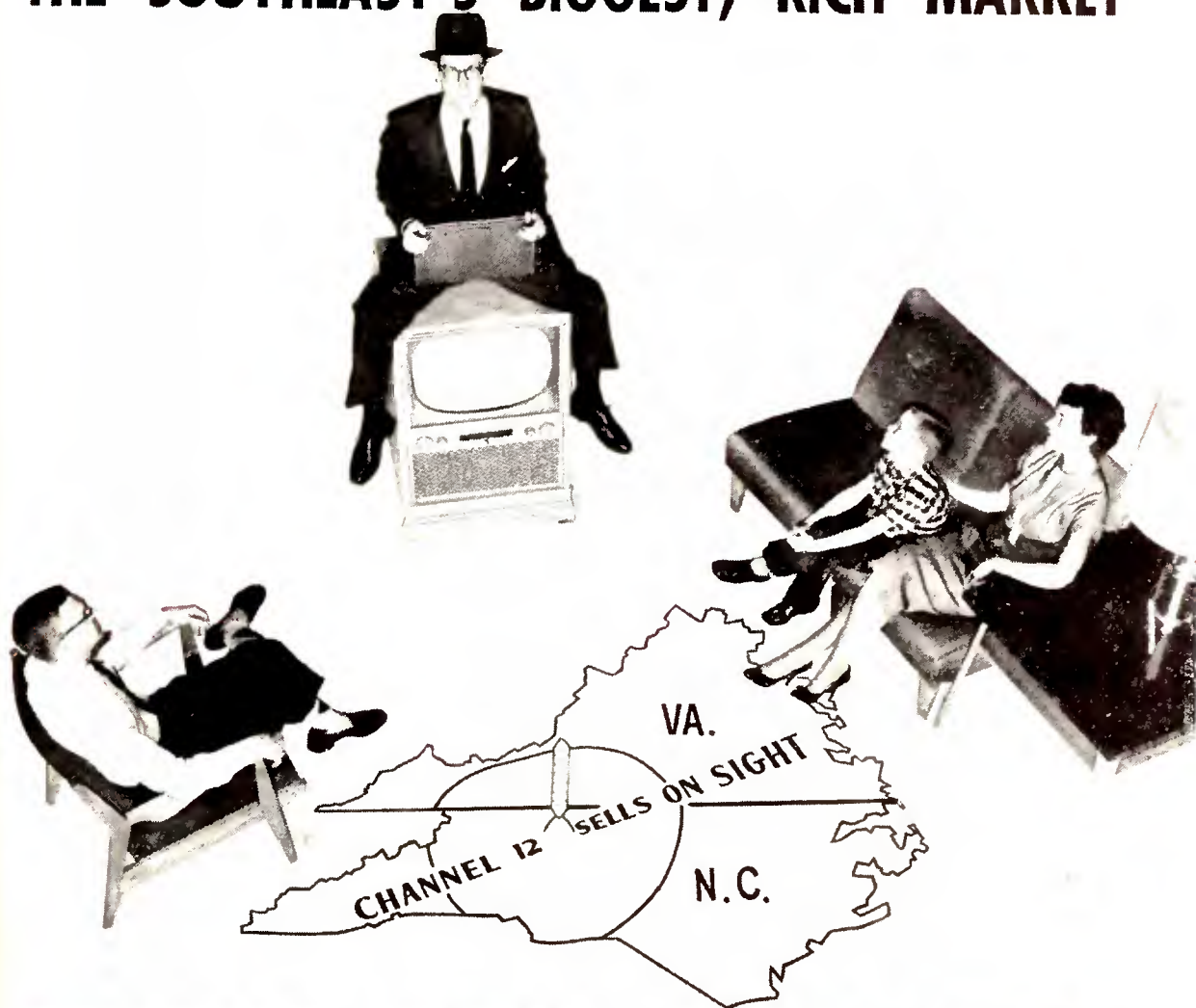
Should radio and television stations ever accept liquor advertising, the hardest battles admittedly will be in Washington, where the dries make their annual pilgrimage to try to get all liquor advertising ruled out by legislation. And the organization fighting hardest against liquor in air media is the one that knows how strong the dries are: NAB.

Hal Fellows, NAB's stout-hearted president, says fighting for legislation is hard enough; fighting to get existing legislation repealed is even harder. If radio and television stations decide to accept liquor advertising, says Fellows, it's almost a certainty that the dries would succeed in getting legislation to outlaw all liquor advertising of all kinds in all media. To try to get that kind of legislation repealed, Fellows predicts, would be a monumental job. How many Congressmen Fellows asks, are going to stand up and put themselves on record as being for liquor advertising?

What about the stations that are eager for hard liquor advertisers? Fellows admits there are some, but insists they aren't the old-time broadcasters who have "a fundamental, idealistic approach to the free enterprise broadcasting business." Most station owners who want to take liquor advertising, Fellows adds, must be newcomers to broadcasting or those who have forgotten FCC's past comment on liquor advertising.

The FCC has, in the past, questioned whether it has any right to become involved with the advertising of any product which is legally made, distributed, sold, and consumed. But the FCC did, in a press release dated 2 February, 1931 (when FCC was the Federal Radio Commission), raise the issue of whether liquor advertising on radio serves the public interest. And it warned that any station which accepts liquor advertising "will be required to make a showing their continued operation will serve the public interest, convenience and necessity." So at least one storm flag has flown in the past. ▀

Your Salesman on Sight for 783,232 Households in  
**THE SOUTHEAST'S BIGGEST, RICH MARKET**



# WSJS

## TELEVISION

### WINSTON-SALEM

Put your salesman where impulses to buy get started  
 . . . in the 783,232 households of WSJS television's  
*buying market*, the 75 Piedmont Counties in  
 North Carolina and Virginia.



for { Winston-Salem  
 Greensboro  
 High Point

Call Headley-Reed



**SPONSOR ASKS**

(Cont'd from page 55)

incompatible with any trainee system. We've tried to develop quality instead of quantity in our personnel. One item which indicates we're succeeding is our present payroll of 87 people against a monthly billing of about \$1,000,000.


But with the rapid growth of our agency, we have seen the need of growing our own crop of talent instead of buying it all in a fully-developed stage. Four years ago, we started our first mail-room training program. We try to hire young men who we judge to have good potential and have them run our mail room for three to five months, simultaneously giving them as much background as time will allow in the various agency functions. We make it clear to them that their office-boy functions are their prime concern and that their first promotion will depend on performance of that job, and not their ability to convince the secretaries that they're the brightest young future ad geniuses in the business.

It's a bit early to judge the success of this program, we feel. Eight young men have graduated from phase one and four of them are still with us. Of

the other four, one was called into the service and one decided to take his master's degree in advertising. Two didn't make it.

At the same time we have had a separate program aimed at developing promising young writers. On the general theory that it's easier to teach advertising than writing, our copy department has been hiring young professional writers for the last two or three years—not professional ad men. By professional writers we mean people who are trained in the art of writing. They have had novels or stories published, or they have written for newspapers and magazines. When it comes to *writing*, they're pros.

This brings to the agency, people of imagination and originality—and, just as important, people who have respect for the sound and meaning and rhythm of words. They give the agency fresh blood, fresh ideas—fresh writing.

Our plan for their development has consisted of teaching them to combine this writing ability with the kind of friendly selling we try to put in all our material. We figure it's possible to make an excellent ad man out of a writer and so far this development program has worked successfully. 

**RATINGS HIGHLIGHTS**

(Cont'd from page 47)

100 new markets will have this service before 1959 is out. Pulse will offer four-week reports in 110 markets (radio and tv) by January. These include all markets but the top 22 in radio and the top 26 in tv.

- Nielsen will be fully competitive on the tv scene by fall of 1959. The target for the Nielsen Station Index—100 markets, with 75 of these expected to be covered by April.

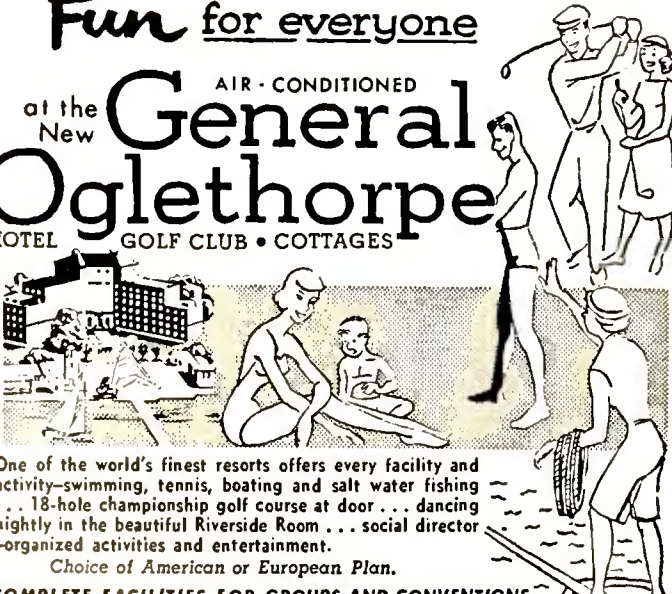
- Responding to the ever-increasing demand for more particulars on the air audience, the rating services have been adding "qualitative" data to the reports. This includes details on audience composition, characteristics of households reached and consumer product information on broadcast audiences.

The ultimate coverage of instantaneous ratings, despite the entrancing prospect of having figures while they're hot, is not expected to be as widespread as other methods. ARB is talking about an additional 15 Arbitron markets but no specific target date has been mentioned. Some Nielsen people expect the Instantaneous Audimeter to cover no more than half a dozen markets, network coverage excepted.

The problem, as might be expected, is cost. "You can't turn it off," one Nielsen executive said, referring to the fact that instantaneous systems have to be in operation 24 hours a day, 365 days a year. Telephone lines have to be paid for as long as they're connected. The question, therefore, whether the moderate- and small-size markets can afford to support such overhead.

Meanwhile, local tv measurement by established methods is growing fast. In addition to Nielsen, a big expansion is underway at Trendex, with new reports set to appear ultimately in 100 markets.

**Fun for everyone**  
 at the New **General Oglethorpe** HOTEL GOLF CLUB • COTTAGES  
 AIR • CONDITIONED



One of the world's finest resorts offers every facility and activity—swimming, tennis, boating and salt water fishing . . . 18-hole championship golf course at door . . . dancing nightly in the beautiful Riverside Room . . . social director—organized activities and entertainment.  
 Choice of American or European Plan.

**COMPLETE FACILITIES FOR GROUPS AND CONVENTIONS**

On Wilmington Island near historic **SAVANNAH, GEORGIA**  
 LOYD BUMPAS, General Manager

Write today for FREE illustrated Brochure or see your Travel Agent

**THE RATINGS SERIES**

Stories on the syndicated rating services were run in these issues:

|                     |          |
|---------------------|----------|
| The Pulse .....     | 20 Sept. |
| ARB .....           | 27 Sept. |
| Trendex .....       | 4 Oct.   |
| Videodex .....      | 11 Oct.  |
| C. E. Hooper .....  | 18 Oct.  |
| A. C. Nielsen ..... | 1 Nov.   |

To sell Indiana,  
you need both  
the 2nd and 3rd  
ranking markets.

**NOW  
ONE BUY**

delivers both —

**AT A 10%  
SAVINGS!**

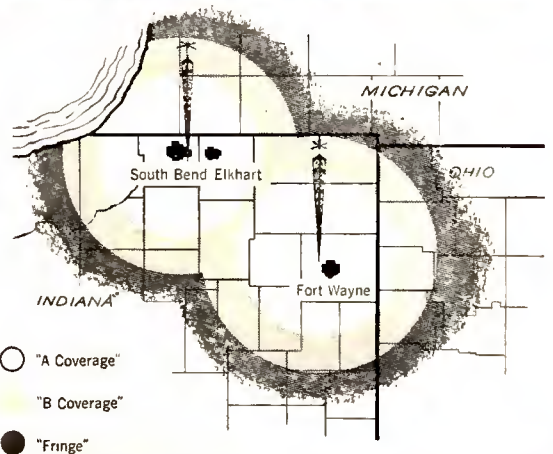
# YOU NEED TWO TO RAKE UP in Indiana!



In this area of tree-lined streets, where Saturday's child sports blue jeans, alert advertisers cover *two* major markets — Fort Wayne and South Bend - Elkhart — with *one* combination buy which saves 10%. The coverage they get is *inside* coverage—locally loyal—vocally and visually superior. Take a tight close-up on this scene: 340,000 TV homes put it ahead of the 43rd market.\* 1,688,000 people make it bigger than all Colorado or Nebraska. Nearly \$3 Billion E.B.I.—and it's yours with just *one* buy!

\*Sources: *Television Age*, May 19, 1958; *Sales Management Survey of Buying Power*, May 1958.

call your **H-R** man now!



**W S j v**  
SOUTH BEND ELKHART

**28**  
ABC

**w k j g**  
FORT WAYNE

**33**  
NBC



wherever  
they be  
it's

**WVO**  
5000  
Watts

IN N. Y. C. and VICINITY.

over two million  
Italians agree



**WVO** NEW YORK - ROME  
Representatives: John E. Pearson Co.



**HOUSTON'S  
FAMILY  
STATION!**

**KTRK-TV, channel 13**

## Tv and radio NEWSMAKERS



**Tad Jeffery** has been elected vice-president of the Bulova Watch Company, Inc. A native of Vancouver, B. C., he began his career in advertising in 1937, with JWT Chicago. In 1941, Jeffery joined the Pepsi-Cola division of Lever Bros. as assistant advertising manager. (At that time, Pepsi-Cola was independently owned; it was acquired by Lever in 1946.) When all

Lever operations were consolidated in New York in 1950, Jeffery moved to the Kraft Foods Co. in Chicago as product advertising manager in charge of all cheese products. He was subsequently named assistant advertising manager and then general advertising manager. In October, 1957, Jeffery joined Bulova as director of advertising, a position he will retain in addition to being named a v.p. He is also a member of Bulova's Operations Committee.

**James F. O'Grady, Jr.** has been promoted to executive v.p. in charge of Young Television Corp. He has been with Young since 1955, as account executive and assistant sales manager in N. Y., as midwest sales manager and v.p. in Chicago and most recently, as N. Y. v.p. in charge of tv sales. For two years prior to joining Young, O'Grady was in the station relations department and manager of the network sales service department of the Du Mont Tv Network. From 1944 to 1953, he was with ABC in the guest relations, programing, business and radio and tv sales departments. O'Grady has a BA and LLB from St. Johns University and has done graduate work at New York University Graduate School of Business Administration and Practicing Law Institute. He practiced law in N. Y. and before the U. S. Court of Military Appeals.



**Edward T. Hunt** has been appointed general manager of KBOX, the new Balaban outlet in Dallas. He comes to the Dallas station from Minneapolis, where he was sales manager of Storz-owned WDGY. Hunt entered radio as an account executive at KOMA, Oklahoma City, in 1953. He moved to WDSU, New Orleans, in 1956, and six months later he joined WDGY.



Hunt attended the University of South Carolina. John Box, Jr., executive v.p. and managing director of the Balaban Stations announced two other appointments to their management team last week: Richard Morrison, formerly sales manager of WNOE, New Orleans, will be general sales manager of KBOX; Bernard Strachota, has been promoted to general manager of WRIT, Milwaukee.



PRODUCTS OF

**SYRACUSE CHINA**

**...important in the home!**

Syracuse China, made by one of the many companies employing more than 500 people in the Syracuse area, is designed to suit the individual tastes of families everywhere . . .

Just as WHEN-TV programming is planned to suit the tastes of families throughout the whole of Central New York, making WHEN-TV one of the most viewed stations in the area.

To bring your product into homes in Syracuse and Central New York, place it on WHEN-TV view. A call to the Katz Agency or WHEN-TV commercial manager, Fred Menzies, will put it in the spotlight.

*when you want to sell Syracuse*

**CBS in Central New York**

A Meredith Television Station affiliated with  
 Better Homes & Gardens and Successful Farming Magazines  
 KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WHEN / WOW WOW-TV  
 Kansas City / Phoenix / Tulsa / Syracuse / Omaha



# SPONSOR SPEAKS

## **Creative advertising and sterile statistics**

One of the most significant new trends we've spotted in the advertising agency business is the increasing importance of creative men in top level agency management.

The recent appointments of George Gribbin as president of Y&R, and Robert Newell as president of Cunningham & Walsh, are only two examples of a pronounced shift toward copy-trained and creative-oriented executives in high agency positions.

Actually the trend marks a return to the old classic concept of an advertising man. Until recently the great majority of advertising heads came up through copy and creative ranks.

Now, after a period in which account management and marketing seemed to produce most of the top ranking agency executives, the pendulum is swinging back, and we believe it is a very significant change.

## **Why mere statistics are impotent**

All branches of advertising, and particularly the broadcast media, have suffered in recent years because an over-emphasis on, and overglorification of statistics.

Audience ratings, and costs-per-1,000, and coverage figures all have a definite and practical place in advertising procedure. All are valuable, up to a point.

But what is too often forgotten is that such statistics in themselves, are essentially sterile and impotent. They produce nothing, they create nothing. They are usually mere checks, made after the fact, and they can never take the place of the real blood of advertising which is, and always must be, the creative idea, and the creative mind.

Today every advertising field stands in need of more creative work. More creativity is desperately needed, for instance, in tv programing. More creativeness is needed in both tv and radio commercials. And the radio industry still stands in dire need of that "creative image" of itself, which alone can bring it the stature it deserves.

We welcome the swing toward creative men in agency management. We know it will help the air media.



**THIS WE FIGHT FOR:** *More imagination, and vision among leaders of the broadcast industry. Air media have a power and social significance unequalled by any form of communication. They must have leadership and statesmanship, commensurate with their importance.*

## **10-SECOND SPOTS**

**Get-together:** Sterling "Red" Quinlan, ABC v.p in charge of WBKB, Chicago, has just written a novel, "The Merger." The following is from an ABC release listing schedule of Quinlan's speaking engagements

"Friday, November 14—In Chicago speaking before the Spring Air Mattress Company on "Merger in the Mattress."

**Definition:** Walter Scott, NBC TV vice president, referred to the recession as "an economic coffee break."

**We serve:** To SPONSOR's Readers' Service Department came an envelope from Ampex Corp. addressed as follows:

Miss Adele M. Purcell  
Readers Service

**Kiddie-cars:** In four weeks, 18 spots on Atlanta's tv station WLW-A kiddie show *Skipper Ray* by local auto dealer Timmers Chevrolet resulted directly in sale of 15 cars. Timmer offers the small fry free theater tickets for a phone call; \$10 if the tot persuades his family to buy a Chevrolet. *Let's hope the Rolls Royce dealers never use this way or we'll all be broke.*

**Shanghaied:** Aftermath of a WABC TV New York, promotion party for *Tugboat Annie* which took the shape of a tugboat cruise around Manhattan was, for one guest at least, more exciting than the party itself. This guest, a girl, fell asleep in a bunk sometime before the party broke up at 8:30 p.m. She awoke around 4 a.m. in a world that was pitching and tossing. She was also quite alone. The tug was now out on the open Atlantic, towing a string of garbage scows to the final disposal area. Her screams brought the crew on the double, but there wasn't much they could do. She had to remain on board until the tug returned to port at 9:30 a.m., and the skipper loaned her money for taxi fare home.

**Reasons why:** WIBG, Philadelphia recently received 600 entries to an Outer Space Essay contest. Among the responses were these reasons for wanting to go to the moon: (1) "To get away from it all. (2) "My wife plays the tuba. (3) "I'd like to know what space looks like. (4) "I'm five feet tall weigh only 87 pounds and that should cut down the weight of the rocket."

**THE FASTEST GROWING STATION IN THE NATION**  
2 In a Series - Radio Renaissance



**KBOX**

*BUY Radio when you buy media*  
*BUY Balaban when you buy radio*  
*BUY KBOX when you buy Dallas*  
*and you BUY the people that BUY*

**WIL**  
St. Louis  
**KBOX**  
Dallas  
**WRIT**  
Milwaukee

**THE BALABAN STATIONS**

*In tempo with the times*  
Represented Nationally by Robert E. Eastman



# STACKED!

...with top CBS-ABC-NTA network programs in America's 37th TV market

## CBS

48 Minutes  
 Bonanza: Will Travel  
 Magnum  
 M.A.S.H.  
 Kojak  
 The Streets of San Francisco  
 C.I. Clegg  
 The Dick Van Dyke Show  
 The Love Boat  
 The CBS Evening News

## CBS Saturday

Jackie Robinson  
 Name That Tune  
 The Millionaire  
 The Price Is Right  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show

## CBS

Lawrence Sanders  
 Bachelor Father  
 20th Century  
 Hit Parade  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show  
 The Dick Van Dyke Show

## CBS

Play Your Hunch  
 Arthur Godfrey  
 Top Dollar  
 Love of Life  
 World News  
 Jimmy Dean  
 House Party  
 Big Payoff  
 Verdict is Yours  
 Edge of Night  
 Secret Storm  
 CBS Hockey  
 Pro Football

## ABC

Chevy Chase  
 Sugarfoot  
 Zorro  
 Wild Doves  
 Lawrence Welk  
 Roy Tin Tin  
 American Bandstand  
 Mickey Mouse Club  
 West Night Flight  
 Voice of Firestone

## NTA

The Love Boat  
 Pathways  
 All Star Comedy  
 NTA  
 The Love Boat  
 Man in the Hat  
 How to Succeed in Business Without Really Trying  
 M...  
 TV Hour

*...and the evidence: NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley*

A Member of the Adelphi Group Stations  
 WODE-TV, WBDY-TV, WSTV-TV  
 54 Vandergilt Ave., N.Y. - 311 Smithfield St., Pittsburgh  
 Represented by Adelphi-Station, Inc.



# WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING

\*Best Buy by Any Known Source