

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WKBW IS FIRST IN BUFFALO



HOOPER RADIO AUDIENCE INDEX

DATES: APRIL 2-8 and 9-15, 1960

CITY: BUFFALO, N. Y.

SHARE OF RADIO AUDIENCE

TIME	RADIO SETS-IN-USE	STA. "B"	STA. "C"	STA. "D"	STA. "E"	WKBW	STA. "F"	STA. "G"	STA. "H"	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A. M. - 12:00 NOON	16.1	27.7	5.3	12.8	9.0	33.0	3.8	1.0	5.9	1.4	5,981
MONDAY THRU FRIDAY 12:00 NOON - 6:00 P. M.	14.2	19.4	8.4	10.5	8.0	37.2	4.8	1.1	8.9	1.7	7,079
SUNDAY DAYTIME 10:00 A. M. - 6:00 P. M.	16.6	9.1	6.7	14.2	12.6	31.9	3.5	5.9	8.7	7.5	1,855
SATURDAY DAYTIME 8:00 A. M. - 6:00 P. M.	18.1	17.0	14.3	11.0	6.3	35.4	6.8	3.3	3.9	2.1	2,276

and PULSE AGREES

WKBW is No. 1

28% AVERAGE SHARE OF THE AUDIENCE

January 1960 PULSE (Buffalo) Mon-Sun 6:00 A. M.-12:00 MIDNIGHT

WKBW — BUFFALO — 1520
50,000 WATTS • Clear Channel

Represented by
EVERY-KNODEL

ADMEN PICK YEAR'S BEST COMMERCIALS

Here's a rundown on the 37 which took top honors at the 3-day commercials festival

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Brokerage firm finds radio a blue-chip medium

Page 40

How to pick a hit series for television

Page 44

DIGEST ON PAGE 4



10

**GREATER
THAN
EVER!**

Year-in and year-out, KSTP-TV's 10:00 p.m. News-Weather-Sports lineup has enjoyed top ratings in the Twin Cities market.

This year the ratings are greater than ever!

A comparison of March, 1960, figures with those for the same month in 1959 show a 20 percent gain. The average rating from 10:00 to 10:30, Monday through Saturday, is now a solid 24.6. In 1959 it was 19.8*

(which is a pretty solid figure, too).

The Northwest's favorite on-the-air personalities, supported by the superior facilities of an award-winning News Department, have made KSTP-TV the undisputed leader in the News-Weather-Sports field.

For information about the few choice availabilities adjacent to these shows, call a KSTP-TV representative or your nearest Petry office.

*Telepulse Report, March 1960, March 1959.

Represented by
Edward Petry & Co., Inc.

The Original Station Representative

KSTP television
CHANNEL

MINNEAPOLIS · ST. PAUL
100,000 WATTS NBC

A GOLD SEAL STATION

5

"THE SWINGING GENTLEMEN"



ELLIOT FIELD

BRUCE HAYES

B. MITCHEL REED

TED QUILLIN

JOE YOCAM

JIM HAWTHORNE

GENE WEED

"Swinging Gentlemen"
of Channel 98, KFWB, Los Angeles

put the meat on the bones of the Southern California rating skeleton.

They provide challenging company to nine million radios in KFWB's primary area.

These 8 top radio entertainers unfold a glittering swirl of uninhibited radio programs ranging from a dead serious attitude about public service issues to being joyously amusing in a light, warm way. The "Swinging Gentlemen" have great influence on the spending of \$24,000,000 a day in retail sales in Southern California. Consider, if you will, that KFWB registers almost double the audience of the second station. Give the credit to the "Swinging Gentlemen" of KFWB and their daily effort to provide a collation of contemporary listeners with a slick sound that pleases the most people.

Look 'em over. Listen to 'em. You'll love 'em.

KFWB channel 98
6419 Hollywood Boulevard, Hollywood 28, California, HOLLYWOOD 3-5151

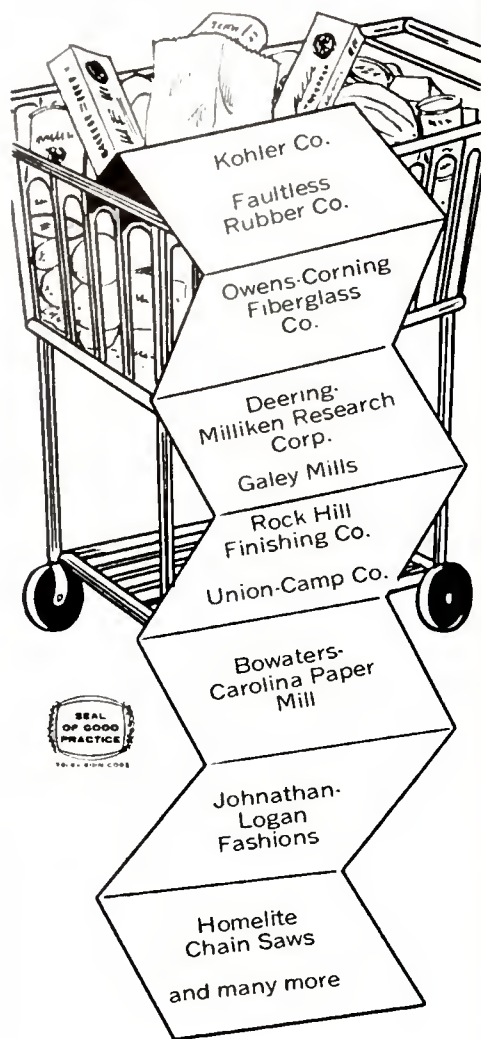
Robert M. Purcell, General Manager
James F. Simons, General Sales Manager
Represented nationally by John Blair & Co.



A SERVICE OF CROWELL-COLLIER BROADCAST DIVISION

Robert M. Purcell, Director

all these "eggs"
in one
**SUPERMARKET
BASKET!**



Industry means payroll power, so if you're "shopping" for a rich market . . . you've found it in the Spartanburg-Greenville-Anderson SUPERmarket where sales are directly influenced by the broad coverage of WSPA-TV. From its centrally located tower on Paris Mt. near Greenville, WSPA-TV is a potent force in the buying habits of over 1-1/2 billions of payroll dollars in this fastest growing of all markets.

AM FM — TV

WSPA-TV

SPARTANBURG, S. C.

CBS in the  Piedmont

Channel 7

National Representatives:

GEORGE P. HOLLINGBERY CO.

© Vol. 14, No. 22 • 28 MAY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Audit of Circulations Inc.



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R
USE
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radio
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OR CLEAR?

Does she filter you out or hear you through? It depends on whether her radio is tuned in—or just turned on. Listeners to the CBS Owned Radio Stations are tuned in and alert, because C-O programming demands it. It is radio for the active attention of the adult mind—not just a substitute or silence. Locally-produced C-O shows include live music, comedy, opinion forums, education, special events, regional news, documentaries, interviews, sports, farm shows, business reports—everything that interests people. And added to all this is the unique strength of the CBS Radio Network, with its schedule of star personalities, drama, comedy, complete news coverage and analysis, public affairs and great live music programs. This is responsible broadcasting. It gets a responsive audience. And gets response to your advertising, too!



CBS OWNED RADIO STATIONS **CO** **KCBS** SAN FRANCISCO **KMOX** ST. LOUIS
KNX LOS ANGELES **WBBM** CHICAGO **WCAU**
PHILADELPHIA **WCBS** NEW YORK **WEEI** BOSTON
REPRESENTED BY CBS RADIO SPOT SALES

HIGHEST RATED LOCAL LIVE SHOWS OF ALL BALTIMORE TV STATIONS

And that's not all! ■ Largest share of audience* of all Baltimore TV stations. ■ Most newscasts of any Baltimore TV station. ■ Only Baltimore station that editorializes on community problems. ■ That's why, in Baltimore, *no spot TV campaign is complete without the WBC station,*

*Balt. ARB Reports, Nov. 1958-Mar. 1960
Represented by Television Advertising Representatives, Inc.

WJZ-TV 13
BALTIMORE



WESTINGHOUSE BROADCASTING COMPANY, INC.



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WJZ-TV BALTIMORE



NEWSMAKER of the week

This week, Detroit-based ad agency D. P. Brother has new president, and he is a product of broadcasting. When D. P. Brother moved from president to board chairman on 19 May, he was succeeded by Ken Manuel, senior vice president who had headed the agency's air advertising.

The newsmaker: Kenneth G. Manuel, new D. P. Brother president, is another example of the influence of tv and radio on the advertising world. A senior vice president and member of the executive committee, Manuel was involved in all media, was formerly tv director. The latter mantle now falls on the shoulders of Richard Reynolds who had been director of the tv department. Since there are those in the industry who are beginning to suspect that tv directors of agencies are becoming more negotiators than showmen due to networks usurping show control, Manuel had this to say to SPONSOR: "Certainly, the tv director must be a negotiator today, but he is a lot of other things too. In my own case, my interest has been both in negotiating for a show and the content of the show." (This is understandable, because before he came to Brother, Manuel wrote, produced and even took part in a number of documentary tv programs for WWJ-TV, Detroit, among which was the award-winning *Television University*.) Manuel came to Brother as a member of the creative staff, was originally a copywriter for air commercial and print ads. His primary approach is that of the adman.



Ken Manuel

Next season, the agency's biggest tv account—Oldsmobile—will co-sponsor NBC TV's weekly hour-long *Michael Shayne*, sharing the show with Pittsburgh Plate Glass. Oldsmobile also will have three specials on ABC TV: two *Bing Crosby Shows* and the *Crosby Golf Tournament*. Between GM's Oldsmobile and A. C. Spark Plugs, D. P. Brother invests a SPONSOR-estimated \$10 million-plus in tv alone. It also is a heavy investor in both net and spot radio for such accounts as Oldsmobile, A. C. Spark Plugs, GM's Guardian Maintenance service program, and Rochester Products.

Manuel, a native of Ohio, graduated from the University of Michigan, toured Hawaii and Japan as a member of the university baseball team. In 1937, he joined the *Detroit News* where he was a reporter, drama and music critic. In 1941, he got a chance to try a news commentary for the paper's station, WWJ, and remained a broadcaster, producer, and writer until he joined Brother in 1949. With his wife and three-and-a-half-year-old daughter, he lives in Birmingham, a suburb of Detroit.

... when most people watch TV...
.. more watch WPTA!

REPRESENTED BY YOUNG TV

wpta
abc

FORT WAYNE, INDIANA

WPTA	35.7
STATION A	31.8
STATION K	32.5
SOURCE	ARB (1955)

SHARE SETS IN USE 6-10 PM SAT. 6-10 PM SUN.

THE BLUEBIRD II
IS THE
PACESETTER
IN SPEED BOATS

It hit an incredible speed of
260.35 miles per hour



wsai

IS CINCINNATI'S
PACESETTER
RADIO STATION

WSAI provides Cincinnati's most complete news service. It is the only Cincinnati radio station with radio-equipped mobile news units . . . it was the first Cincinnati station to use "beeper" reports . . . the first to editorialize . . . the first and only Cincinnati station to "review" the newspapers. In Programming . . . In Popularity . . . In Productivity . . . WSAI is Cincinnati's **PACESETTER** Radio Station.

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
THE CONSOLIDATED SUN RAY STATIONS WSAI-Cincinnati; WPEN-Philadelphia; WALT-Tampa

Throughout the World

A famous name for QUALITY is

ROCHESTER'S

Haloid Xerox, Inc.



Xerographic drum surface is inspected by comparison microscope to insure flawless uniformity required for high-quality copying.

In the vital ROCHESTER, N. Y. area

**The QUALITY
Radio Station is...**

W H E C



BASIC CBS ROCHESTER

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

SPONSOR

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The best way to reach the rich heart of the Central South? Through its main TV artery: WLAC-TV, covering a 91-county, 4-state area that's pulsing with vast sales potential!

This virtually unduplicated network coverage (proved by NCS #3) and unparalleled local programming maintain WLAC-TV's acknowledged position of leadership. , of course.

WLAC-TV *the "way" station to the central south*

nashville

Ask any Katz man—he'll show you the way!



MOST LOCAL AIR PER S

**SPOT-BUYING
FACTS NOT ON
THE RATE CARD
ABOUT WBZ-TV
BOSTON**

PERSONALITIES

— more than any other Boston TV station.

And look at these other facts about WBZ-TV!

- Most national advertisers of any Boston TV station — 193 compared to 148 for the second-place station.
- Most newscasts of any Boston TV station. ■ Public service programming — 234 hours and 12,667 spot announcements contributed last year to 203 charitable projects. ■ Largest TV share of audience.*
- Most awards of all Boston TV stations. ■ *That's why IN BOSTON, NO TV SPOT CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION —*

*ARB

WBZ-TV BOSTON

Represented by Television Advertising Representatives, Inc.



Westinghouse Broadcasting Company, Inc.



Sponsor backstage

Tv had it all over print on the Summit story

In a piece last week, commenting on that school of anti-tvers who take great pride in the fact that they've never owned a television set, and wouldn't be caught dead letting their kids look at one, Harriet Van Horne made an excellent point. "Fine," said she, "let's keep the kids away from shows featuring crime and violence, but let's not deprive them of the opportunity to see history in the making by forbidding them tv entirely."



Miss Van H. picked the right time to make the point. For a day or two after her column the incredible events at the Summit took place. On Wednesday night, 18 May, about 7 p.m. I was standing at the Customs area at Idlewild Airport waiting for Nat (King) Cole and his charming wife, Maria, to arrive from England.

While I was waiting, three different men, at briefly separated intervals, came rushing out of the Customs area, carrying large boxes of what were obviously film.

A few hours later, about 11:15 p.m., Nat and Mrs. Cole and some friends and I were all seeing on tv what these men had delivered to the networks: Mr. Khrushchev holding his historic and precedent-shattering press conference at the Palais de Chaillot in Paris. The anti-tver who wouldn't stoop to own a set was missing something on that occasion, and so were his kids.

It's no doubt true that the gentleman and his offspring could get most, if not all, of the facts from the thorough coverage of the wild press gathering in the *New York Times* and other papers. But all the written words ever conceived by the finest craftsmen in literature could not convey the nerve-shattering drama of the occasion.

Human response must be seen

When Khrushchev went into one of his more violent periods of ranting and raving, gesticulating wildly with his arms, and chopping away at the air, the sleeves of his rather ill-fitting suit climbed higher and higher up his arms till half the length of his white shirt sleeves were showing. Perspiration glistened on his round face and his eyes literally blazed with anger.

When he subsided into one of the briefer periods wherein he pretended amusement at his boozers and hecklers, and pointed at his round dome, with the world-wide classic gesture indicating we think someone insane, I wondered about his basic stability.

Pictures of Hitler screeching one of his violent speeches prior to the beginning of World War II flashed through my mind. I remembered vividly that in 1936, 1937, 1938 and yes, clear up until September of 1939 we laughed at Hitler. The television film of Khrushchev battling the world press showed the Russian head of state to be somewhat of a clown, too, visually, but we weren't laughing this time.

Much has been written and continues to be written about the pos-
(Please turn to page 18)

IN HANNIBAL-QUINCY, BRUCE,

**THE ONLY ONE IS
KHQA-TV**

- FIRST IN RATINGS!*
- FIRST IN REACH!**
- BEST IN PROGRAMMING!
- BEST OF and

*ARB, TELEPULSE, NCS, MARKET INDEX
**NCS #3—Tallest Tower Maximum Power

KHQA-TV
HANNIBAL-QUINCY

one of the
FORWARD GROUP

See Branham Co.
National Representatives

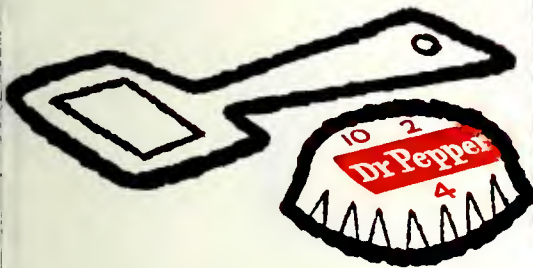
Interview: *Wesby Parker*

President of Dr Pepper tells why he recommends
time on WLW Television and Radio Stations.



"The famous Crosley Group reaches over 9 states and 6.5 million homes—giving advertisers one of the best buys and biggest markets of all 'time'."

"The 5 WLW Television Stations and WLW Radio offer that great big number one desirability—**AUDIENCE COVERAGE!**"



"So to doctor and pep up your sales, just leave it to Crosley Broadcasting **Cooperation**—as we call it. Because the WLW Stations sure give complete cooperation to advertisers!"

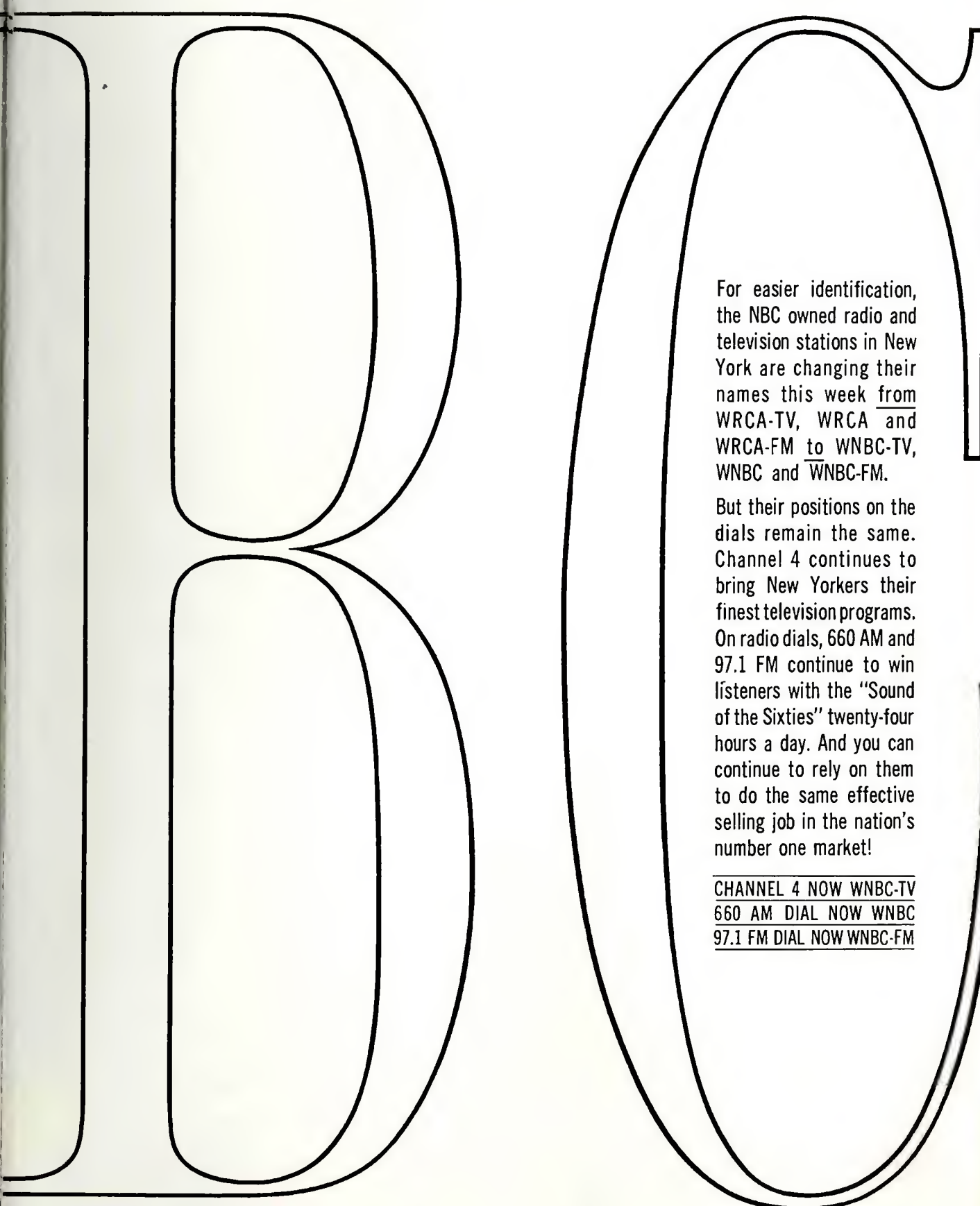
Call your WLW Stations' Representative... you'll be glad you did! The dynamic WLW Stations...



Crosley Broadcasting Corporation, a service of **Arco**

The
switch
is to





For easier identification, the NBC owned radio and television stations in New York are changing their names this week from WRCA-TV, WRCA and WRCA-FM to WNBC-TV, WNBC and WNBC-FM.

But their positions on the dials remain the same. Channel 4 continues to bring New Yorkers their finest television programs. On radio dials, 660 AM and 97.1 FM continue to win listeners with the "Sound of the Sixties" twenty-four hours a day. And you can continue to rely on them to do the same effective selling job in the nation's number one market!

CHANNEL 4 NOW WNBC-TV
660 AM DIAL NOW WNBC
97.1 FM DIAL NOW WNBC-FM

A Media Plan Without Negro Radio Is Like Ham Without Eggs!

No matter what other media you're using, if you haven't discovered Rounsaville Radio's six Negro markets you are overlooking an 824 million dollar consumer group. That's what 1,433,000 Negroes in the Rounsaville Radio area have ready to spend *AFTER* taxes each year. More than 80% of their money is spent on consumer items alone. Incomes are up 192% since World War II! To make sure you're getting your share of nearly one billion dollars, use Rounsaville Radio! All six Rounsaville Radio stations are Number-One Rated by *BOTH* Pulse and Hooper. Get the facts! Call Rounsaville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast today!



Personal Letter

An Advertiser's dream is a captive audience pre-conditioned to buy *his* product. The nearest thing to this is Rounsaville Radio—100% programmed to the Negro audience. Negro performers tell your sales story to their Negro listeners, and believe me, they buy! A proper part of your budget must go to Rounsaville Radio or you miss this market! We are one of the oldest and largest broadcasters in Negro Radio.

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

**FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS**

WCIN 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

WLOU 5,000 Watts — Louisville's only all Negro-Programmed Station!

WMBM 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

WVOL 5,000 Watts — Nashville's only all Negro-Programmed Station!

WYLD 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

Buy One or All—Discounts With Two or More!



ROUNSAVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA
ROBERT W. ROUNSAVILLE Owner-President
JOHN E. PEARSON CO. Nat'l Rep.
HAROLD F. WALKER V.P. & Nat'l Sales Mgr.
DORA-CLAYTON Southeastern Rep.

sibility that Khrushchev is not the unchallenged, all-powerful boss man of the Soviets that he would like the world to believe he is. It has been pointed out that perhaps his behavior in Paris was largely dictated by other more potent Russian leaders.

As we watched the telefilm of this press conference we were given plenty of reason to speculate on this phase of the situation. At Khrushchev's right sat Soviet Foreign Minister Andrei A. Gromyko. Mr. G is a stone-faced poker player from way back so we could never be sure, but on more than one occasion it seemed to us that Khrushchev looked eagerly toward Gromyko for approval for his words or his attitude. It seemed to us, too—and again this could be nothing more than a too-vivid imagination—that Gromyko's responses and occasional failure to respond were the postures of a man who is the boss, not a man lower down the line.

By the same token, the general attitude of Marshall Rodion Malinovsky, the Russian Minister of Defense seated at Khrushchev's left also indicated that he might or might not be planning to give the military clique back home a good report on Mr. K. Neither Malinovsky nor Gromyko, in short, seemed to me to be behaving like a couple of stooges in the presence of the unquestioned Mr. Big.

And you could read all you cared to about this fascinating possibility, but there is not, and can never be, a printed substitute for watching it happen before your very eyes.

Combined educational value with fascinating drama

Apart from Khrushchev's own carryings-on and his remarks and their significance to each of us as conveyed by watching the telefilm of the event, there was considerable educational value and fascinating drama in other elements of the telefilm.

The world press, gathered for the meeting, was an exciting sight in itself, for the group was clearly a world group. There was a still cameraman shooting pictures, who was as French looking as the Eiffel Tower. He constantly raised his eyebrows and pursed Gallipoli lips under a neat little mustache in annoyance at K's outbursts.

There was a stolid, pipe-smoking personification of a British newsman. There was a hatchet-faced, grim-lipped lady with a small hat bedecked with hundreds of tiny white flowers, who might have been a hard-bitten newsgal from almost anywhere.

The Englishman who was doing the English translation of Khrushchev's speech sounded precisely like a bad Cary Grant imitator which gave a curiously humorous and incongruously unreal feeling to the all-too-real and deadly serious proceedings. Next to the lady in the white-flowered hat there sat a man with a long, large nose, who had trouble breathing through it, if the evidence of his constantly open mouth was to be believed. Several correspondents sat on the floor of the crowded room in the Palais.

And all through the session there was occasional rapt attention and frequent Bronx-cheering and occasional Russian cheering. And even though it may have marked a giant step toward the war which will destroy us all, it was an indescribably exciting experience to witness this telefilm of this historic press conference. Perhaps television does leave a lot to be desired in the way of programming to please each and every egghead in the land, but one show like this, in my book, earns the medium the respect of every citizen.

I would like to see that respect more consistently granted.

A
"Metropolitan"
Personality...



Discovered ever increasingly among active, discerning people who demand more out of life... who are attracted to the quality and brilliance that distinguish a "Metropolitan" personality—a personality like each of our widely-recognized Television, Radio and Outdoor properties.

METROPOLITAN BROADCASTING CORPORATION

206 East 67th Street, New York 21, New York



TELEVISION STATIONS: WNEW-TV New York ■ WTTG-TV Washington, D.C. ■ WTVH Peoria, Ill. ■ KOVR-TV Stockton—



FRED NILES PRODUCTIONS

WINNER OF FESTIVAL'S TOP AWARD

FIRST TV SPOT PRODUCER WEST OF NEW YORK
IN CHICAGO FILM PRODUCTION

Cited at the American TV Commercials Festival

WINNER OF FIVE TOP PRIZES

BEST TV ADVERTISING CAMPAIGN OF THE YEAR—Festival's top award for Niles-created and produced three-spot series.

FIRST PRIZE IN PREPARED FOODS—One of the three in the top award winning live action series.

FIRST PRIZE IN MEAT PRODUCTS—Only prize awarded in this category for Niles-created and produced animated-live-musical commercial.

SECOND PRIZE IN HOUSEHOLD CLEANSERS— Niles created and produced "shoe shine boy" action tempo cut to music.

SECOND PRIZE IN PET FOODS—Produced at Niles Hollywood studios from agency storyboard.

DURKEE'S INSTANT MINCED ONIONS
Durkee's Famous Foods
Meldrum & Fewsmith, Cleveland

DURKEE'S INSTANT MINCED ONIONS
Durkee's Famous Foods
Meldrum & Fewsmith, Cleveland

KING COTTON PORK SAUSAGE
Buring Packing Company, Memphis

TEXIZE LIQUID DETERGENT
Texize Chemical Co.
Henderson Advertising, Greenville, S. C.

KEN-L-RATION DOG FOOD
Quaker Oats Co.
J. Walter Thompson, Chicago

Niles' Chrysler Corporation picture named
Best Industrial Film of the Year by Film Media.



FRED NILES PRODUCTIONS, INC.
1058 W. Washington Blvd. • Chicago 7 • SEeley 8-4181
In Hollywood: 5539 Sunset Blvd.

SPONSOR-SCOPE

28 MAY 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

The dual rate as applied to national spot radio has come home to roost in, to put it mildly, an embarrassing way.

Two developments of the past week in the area of treating one national account different from another that may have sharp repercussions:

1) At the behest of its legal people McCann-Erickson's media department has **notified stations they are expected to rebate the difference between what they've been getting from Esso and the lower rate obtaining for Lehn & Fink** (which did its buying through a traveling emissary). Both accounts are in the McCann New York shop.

2) N. W. Ayer invited all the New York radio reps to a 1 June luncheon to lay down this ultimatum: either they prevail upon their stations to practice the same national rates for all national products or the agency will make it a policy to circumvent the reps and "negotiate" directly with the stations.

In asking for the refunds McCann is pointing to a provision in the 4A's standard contract form which guarantees that the buyer is getting the same rate as others.

Noted Ayer media v.p. Leslie D. Farnath to SPONSOR-SCOPE in discussing the object of his luncheon gathering: "Our clients have reached the point where they're worried whether the radio rates we cite aren't more than he would have obtained if he had dealt directly with the stations. **We're trying to be constructive and realistic.** If the reps can't exert a stabilizing influence, we're going to decentralize our buying operations and deal on a local basis. As we see it, the solution is for stations to do away with their multiple rate cards and offer the same single rate card to everybody."

Ayer shouldn't be surprised if in the course of the rumble it's raising about dual rates stations interpose the old dictum: **those who live in glass houses shouldn't throw stones.**

The implication here being: **who started this practice of inducing stations to take national business at local rates if not several more or less important agencies?**

Also this: How about those agencies which in pitching for accounts have cited the claim that **they can buy spot radio cheaper than the incumbent agency?**

Schick, via Benton & Bowles, will be using tv 20's and ID's to catch the Father's Day and graduation gift market.

Competitor Norelco (LaRoche) is armed with 15 commercial minutes on NBC spot carriers that it obtained from the network with the abrupt termination of the Journey to Understanding series that the shaver had been co-sponsoring with American Motors.

The Sackel agency of Boston seems to be in line for a windfall: the \$15-million Lestoil-Lestare account of Adell Chemical.

That would mean the end of the house-owned Jackson agency, it's assumed.

The Sackel agency's specialty: household goods and service equipment.

Now that Vick (Morse) had got itself set with network buys for the fall-winter season, it should start inquiring about spot tv availabilities.

Last season Vick started looking a little too late for spots and found the clearances not easy. Spot took approximately \$2 million of its expenditures.

Vick's fall buy from CBS TV: a minute on Father Knows Best weekly and three daytime quarter-hours a week. On a 26-week basis, it figures around \$25 million.

Burnett snagged the lemon segment of the California Sunkist account.

It's less than a million, but Burnett figures it as a foot in the door to eventually winding up with the complete Sunkist budget—worth \$4.5 million.

Campbell Soup (BBDO) will be putting out quite a chunk of money for summer spot radio—something new for the company.

Plans haven't been crystallized but it looks as though the bulk of the expenditure will go to the northeastern part of the country.

The last time Campbell sold soup-on-the-rocks it was strictly print.

For those with a nostalgic strain: Y&R rings down the curtain on its career as a program producing force with the exit of P&G's Brighter Day from CBS TV 26 August.

In its peak production days it was turning out as many as 12 tv shows and 15 radio programs a week.

That leaves another P&G agency, Benton & Bowles, still holding the producing fort—with As the World Turns and Edge of Night, but, in substance, as a contractee to CBS TV.

Even with all that investment (\$12 million) Alberto-Culver (Wade) will have on NBC TV this fall, it'll still have loyalty to spot tv.

It figures to supplement network with regular schedules in the top 15 markets.

Spot tv better keep its fingers crossed on General Mills' offer to buy an eighth of the Summer Olympics from CBS TV.

If the network changes its mind about accepting anything less than a fourth of the package per advertiser, it'll mean this: spot will lose the Wheaties business—that is, of course, outside the baseball commitments.

Lorillard is already set for a quarter of the Olympics at a cost of \$470,000.

A couple of summer spot radio campaigns in the making: Powerhouse candy bars (Hicks & Griest) and Ammens footpowder (DCSS).

Incidentally, the Eskimo Pie business, which paid the national rate when the account was at C&W, is now being bought at local rates via a Virginia agency.

On the tv side: Pepperidge Farms (K&E) is giving its pastries a five-week ride, starting 14 June.

Don't look for P&G to get its commercials involved in any programing that might stir up any political antagonism in a prospective customer.

It looked last week as though NBC TV had the Cincinnati giant on the line for a piece of the presidential conventions coverage but P&G p.r. counselled against it.

Reasoning: you never can tell when an armchairite might direct his ire about some convention incident or the party itself, against P&G or a product.

P.S.: That buy at CBS TV should have been an alternate week of the Tom Ewell show and not Route 66.

Never say a NBC TV salesman travels light: this week in the midst of trying to find customers for 45% of next fall's nighttime and the unsold balance of the conventions he was asked to rustle up some sponsors for the Soviet-U.S. hassle at the U.N.

The package price for six daytime and two nighttime hours of coverage of the U-2 aftermath: \$300,000. (At cardrate the time alone would figure close to \$500,000.)

Of course, it meant a huge chunk of rebating to regular accounts.

P.S.: Norelco bought a half-hour of the initial session.

The quiescent daytime tv network market took on a little life this week, particularly at NBC TV.

Two old-line firms, Mentholatum (JWT) and Thomas Leeming (Esty), accounted for total billings of about \$2,250,000.

Mentholatum is making it three alternate quarter-hours a week, October through March, and is also picking up a minute in the Raven for the same term.

Leeming's two products, Baume Bengue and Pacquin's hand cream, are committed for three quarter-hours a week. The expenditure, about \$1 million, is twice what the account spent for the 1959-60 season.

Says Esty: tv has done an extraordinary sales job for the two brands.

As had been expected, CBS TV washed out this week its two morning personality shows, Red Rowe and Art Linkletter, and substituted a re-run film, December Bride, and a quiz, Video Village.

Succeeding them at 11 p.m., effective 1 July, will be I Love Lucy re-runs and a new soap opera, Army Wife. There'll be another new serial at 2-2:30.

How far the pendulum has swung away from the agencies as even the recruiters of tv network programing can be epitomized by this statistic: only 20% of the nighttime sponsored hours will contain shows directly controlled by advertisers.

This comparison of network vs. advertiser program control is based on the material regularly scheduled for sponsorship:

SOURCE OF CONTROL	ABC TV HRS.	CBS TV HRS.	NBC TV HRS.	TOTAL HRS
Networks	22	12	20	54
Advertisers	2	11	2	15
Total hrs.	24	23	22	69

Note: General Foods controls the bulk of those 11 CBS TV hours.

By now the fact that the cost-per-1,000 in nighttime network tv is on a mounting course has become pretty academic, but here's how the average CPM's stood in April as compared to the like month of 1959:

NETWORK	1960	1959
ABC TV	\$3.37	\$3.14
CBS TV	3.81	3.48
NBC TV	4.52	3.98
Avg. for all	\$3.88	\$3.53

ABC TV's latest promotional tangent: there is a direct and close relationship between the actual viewing count of a network's program and how the viewers feel toward the program.

To show that it rates best in both average tune-in and "one-of-my-favorite-programs" classification, ABC TV offers this comparison from the May NTI and TVQ reports:

NETWORK	NTI AVG. AUDIENCE	TVQ FAVORITE AVG.
ABC TV	32.5	33
CBS TV	26.5	27
NBC TV	24.5	25

Another new argument to look for from ABC TV: this leadership in "enjoyability" reflects a superior atmosphere for reception to the commercial.

One agency that spot radio can count on for increased billings the coming season is J. Walter Thompson: it may reach \$12 million.

The added expenditures will come from a multiplicity of accounts, spearheaded by Ford.

Automotives, beer and prepared foods stood out as the categories that made the biggest impression on the admen who last week judged winners of the first American Tv Commercials Festival.

Sixteen different agencies figured in the first place awards that went for the 27 different product categories. Y&R came off with five of these and JWT, four.

Of significance: the awards were well sprinkled among smaller agencies around the country. (See page 33 for complete list of winners.)

For farm radio stations only: Merck's chemical division (LaRoche) is about to set its 1960-61 budget—\$250,000, likely—and award the bulk of it to 50 kw's.

Germane commentary: the daily circulation of farm stations is greater county-by-county than the monthly circulation of farm journals in the same coverage areas.

One of the blatant anomalies of air media buying, some admen will tell you, is the attitude of gift-item advertisers toward daytime tv and radio.

The crowding into nighttime, these admen point out, **defies logic in view of these facts:** (1) women do most of the gift-buying, and that includes Christmas, (2) it is during the day that the women can be counted on to control the tv set.

The supermarket pendulum in relation to non-food items could start swinging in the opposite direction—much to the glee of the independent merchant.

Agency people attending the Supermarket Institute meet in Atlantic City the past week disclosed this significant attitude aired by major chain operators:

1) **It's time that the supers cut out neglecting their meat departments,** which after all, are the traffic builders, instead of trying to add more non-food and higher profit lines. In other words, go back to giving the women more personal service in meat buying.

2) **Take sober note of how far the supermarkets have drifted from the basic factor that made them great—**showing the women **how to feed their families three times a day at lower cost,** and not how to dress or pretty themselves.

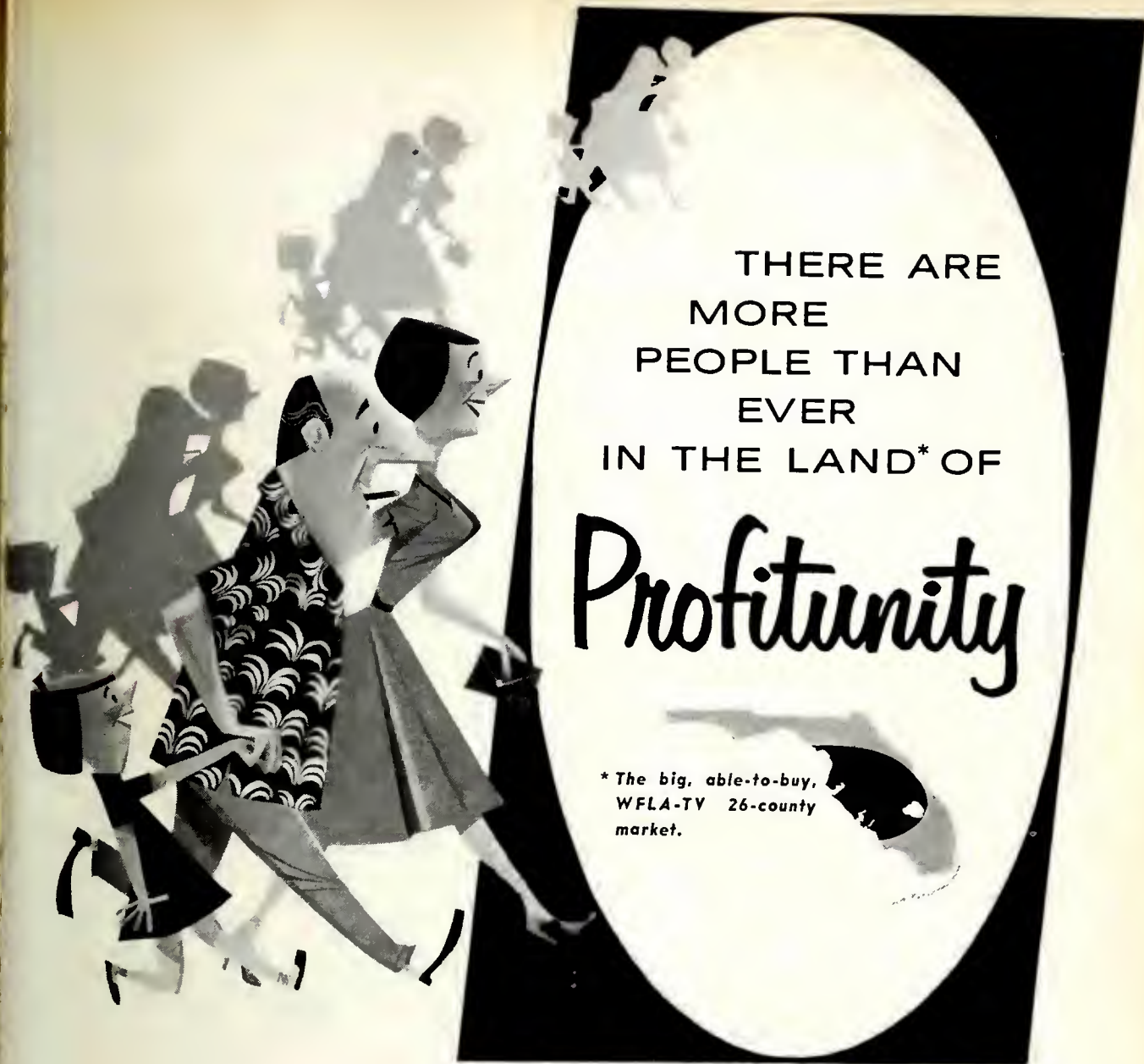
Agency marketing men who've been making the rounds of the country lately report that more and more drug chains are lifting a leaf from the supermarkets and self-servicing their wares—with checkout counters included.

They anticipate their pilferage going up much as a result of this, but they feel they have no choice because of these two increasing competitive inroads: (1) the supermarkets and (2) the discount stores.

The growth of suburban am and fm stations offers an opportunity that the more enterprising in radio seem to be slow in exploiting: linking such stations into groups and offering them as suburban market packages.

What lends attractiveness to the package idea for stations that form a ring around big cities: **the transfer of shopping centers and the marketing complex to their coverage areas** and their value for selling fancier-priced items.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 49; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 72; and Film-Scope, page 58.



THERE ARE
MORE
PEOPLE THAN
EVER
IN THE LAND* OF

Profitunity

* The big, able-to-buy,
WFLA-TV 26-county
market.

WFLA-TV dominates an area of almost incredible growth! Population in our 26-county sales area—the *Land of Profitunity*—is now 1.78 million—up 22% in just five years! Retail Sales zoomed upward past the \$2.5 billion mark—up 112% in the same period. Last year, Food Sales topped \$558 million and Drug Sales sailed over \$87 million.

You can cash in on this exciting profit opportunity by spotting your product on WFLA-TV—*your best buy in the Land of Profitunity!*

Write us or call your nearest Blair-TV man for more facts.

Figures from Sales Management 1960 Survey of Buying Power.



NATIONAL REPRESENTATIVES, BLAIR-TV



timebuyers...

A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

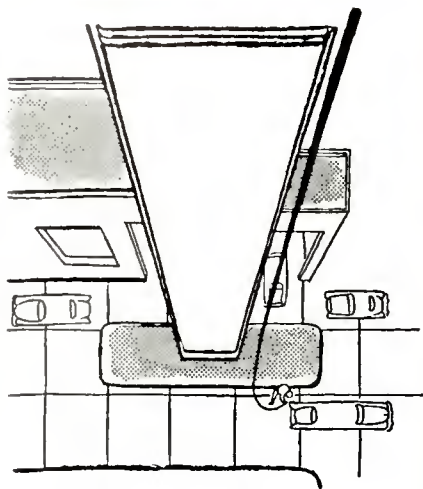
You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

**YOU'LL NEED
A BIG
PUMP IN**

North Carolina



FILLING STATION sales in the WPTF market exceed those of the nation's 6th Metropolitan Market:

WPTF Market \$233,368,000
6th Met. Market \$196,008,000

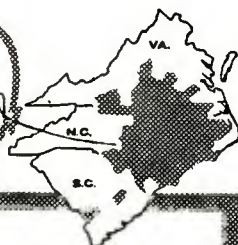
AUTOMOTIVE sales in the WPTF market are greater than the nation's 8th Metropolitan Market:

WPTF Market \$516,471,000
8th Met. Market \$506,382,000

AD COVERAGE WPTF is the only single medium that reaches all of this "on the go" market where 50% of the homes listen regularly to WPTF.

**NATION'S
28th RADIO
MARKET**

NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Herb Werman, Grey Advertising, Inc., New York, reports that he doesn't consider that a buy is concluded until the entire schedule has been aired. "No spot, no schedule is so good that it can't be improved. That's our spot buying credo at the agency. Until we're off the air, we're open for improvements, either from the station we're on, or from another outlet. Salesmen with improvement suggestions are always welcome at Grey. This kind of policy is a must due to the many changes which may transpire in a market after the original order has been placed. Similarly, because of the constant changes in local and network programming, the buyer must work closely with the representative, whose job it is to improve all schedules so that buys continue to perform at maximum efficiency. This, in my opinion, is one of the most valuable services reps can offer." Herb points out that advertisers can't control market conditions, but that they can adjust to meet variations. "Media strategy can be changed and buys updated to insure that the schedule retains the highest selling impact."



Beryl Seidenberg, chief radio/tv timebuyer, Kastor Hilton Chesley Clifford & Atherton, New York, finds it more and more difficult to justify buying the late night minutes on spot tv and feels a rate reduction is in order. "Naturally, there are still stations in some markets where minutes in the wee hours represent good buys, but the

majority of stations continue to charge premium rates for their late movies, *Paar*, etc., and some of these rates are still climbing. In many markets some of the total homes figures are so low and the rates so high that the cost-per-1,000 is outrageous. It has reached the point where, if at all possible, I have had to recommend forgetting about buying late night spots." Miss Seidenberg explains that sometimes product type and frequency needed force purchase of these spots, but she's of the opinion that stations would be more realistic if they'd reduce the rates. "We



have had a great deal of success with spot tv, but unless something is done to hold the line we may be forced to switch some or all of our budgets to media which represent better buys for the advertiser.



WING in DAYTON

is more than spots and music

A radio station is more than spots and music . . . a radio station is the heart of its listeners, and WING's listeners hearts were big when WING put out an appeal for old license plates for the Kennedy School for the Oral Deaf. Through the efforts of WING, using production spots to announce that the station would act as a collection point, almost ten tons of old plates were collected for the school. Station personnel Stan Scott, Jim Smith, Jeff Guier and Darris Forgy look over part of the

scrap pile in the photo above.

PS: WING is equally effective for its advertisers, delivering 32% of the 6 AM to Midnight audience, according to Pulse . . . more audience than any other Dayton station ever has. It's no wonder WING has become the pivot point for all national and local buys in Dayton.

robert e. eastman & co., inc.



national representative

stations WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations

BIG CHIEF SPEAKS



*Many trails
around smiling
waters of Lake
called Michigan.
But not all lead
to happy national
spot hunting
ground. I say to
eager trail-seeker*

BILL McGRATH

*"No need spend many
moons in search.
14th will unscrAMble
trails . . . leadum
you to time-buyers
. . . gettum you
big orders!"*

THE CHIEF IS WISE!

If you know what he means
by the 14th write to:

BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for
summer entertaining.

49th and Madison

Good sales ammunition

I not only have renewed my subscription to SPONSOR, but I have ordered a stack of extra copies of the April 23 issue to be circulated to our sales force. Morris Kellner's "Seller's Viewpoint" is well written, well presented, well stated, and extraordinarily well done!

And, aside from all that he has given us some extra sales ammunition which will certainly help us when we mix with those media men, to bring home the bacon . . . pardon me—I mean "beef."

Harry Lipson
WJBK
Detroit

Not a boom at all

A significant resource was unacknowledged in your interesting study of the "Good Music Boom" in radio (7 May, 1960). I submit that the stations comprising the Edward Petry Co. list are unaware of a "Good Music Boom," for they have been enjoying the professional and financial rewards of such programing during the whole time that the radio boat was "rock 'n' rolling."

Latter-day operators have been reaping the harvest of publicity, but the experienced broadcasters who did not abandon their programing responsibilities to Cash Box Magazine have been making money at the same time they have been maintaining the higher standards of broadcasting.

The phenomenon, if there is one at all, is the magnitude of the dust cloud being kicked up by the procession of pilgrims quick-stepping their way to the purification rites, there to lay at the foot of the altar their newscast sirens, reverberating machines, soprano announcers, toilet-flushing sound effects, and usually about 300 pounds of unawarded contest money. A procession of operators who have seen the light and who (as long as this is mostly about music) are finally being forced to accept a good music

policy in *fact* as well as in fancy.

I wish to amplify the last statement by explaining that at no time has a salesman worth his key to the warehouse ever walked into the office of a knowledgeable timebuyer and volunteered the fact that he was offering "Top 40" station. Unless the buyer was purchasing for an out-and-out teen-age product, such a description of the station's sound would have the same effect as reading "Gargatua" at a Sunday School picnic.

I don't dispute the fact that many thousands of advertising dollars are being spent on stations that are "Top 40" or equally strident variations thereof, but I do suggest that often the buyers don't look beyond the numbers and salesmen certainly make no deliberate effort to suggest that the programing is cut from a very lively, if not threadbare, fabric. These facts can be best verified through a poll of buyers, a noticeable loquacious bunch when their opinions are earnestly solicited.

As a matter of fact, I am sure that such a poll of buyers would elicit the most remarkable fact; that is, when sales managers, representing a distant property, make a statement of programing comparison, most of them suggest that their station sounds "more like WNEW than WINS," "more like KABL than KYA." Not the likelihood of these programing claims bearing up under investigation for *all* the stations that make the list has about the same degree of probability that one has in hitting a fair horse parlay.

No, the only phenomenon apparent is that the resistance of buyers to the purchase of blatant radio has caused some "Top 40's" to amend their programing to a closer approximation of that which it has always been to the pleasure of the Petry Co. to represent

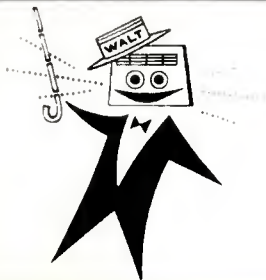
Ben H. Holmes
v.p. radio division
Edward Petry & Co., Inc.
N. Y. C.

LOWEST COST PER THOUSAND



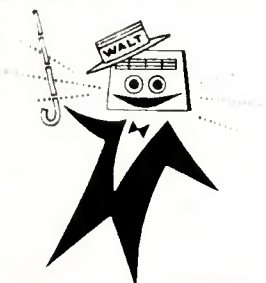
WALT Tampa—St. Petersburg

FIRST IN BOTH HOOPER AND PULSE*



WALT Tampa—St. Petersburg

TWICE THE POWER OF ANY STATION IN THE MARKET



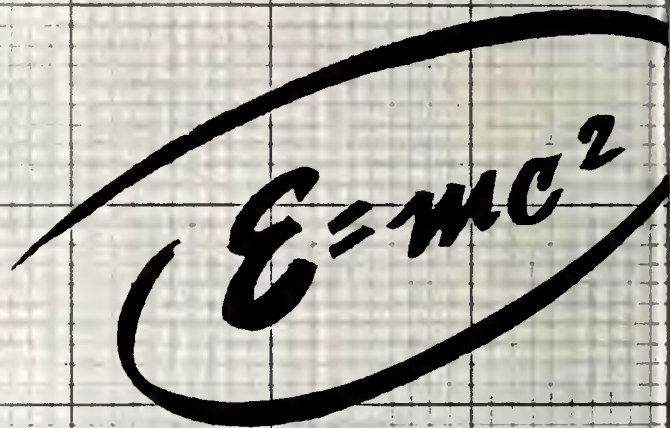
WALT Tampa—St. Petersburg

WALT

TAMPA—ST. PETERSBURG

* Most Recent Pulse and Hooper

presented nationally by GILL-PERNA • New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
CONSOLIDATED SUN RAY STATIONS WALT, Tampa . . . WPEN, Philadelphia . . . WSAI, Cincinnati


$$E=mc^2$$

(Just a matter of Relativity)

- WBTV-Charlotte is FIRST TV Market in Entire Southeast with 595,200 TV Homes*
- WBTV Delivers 43% More Television Homes than Charlotte Station "B"**

*Television Magazine—January 1960 **NCS #3

LET'S COMPARE MARKETS!

WBTV-CHARLOTTE	595,200
ATLANTA	571,500
MEMPHIS	483,800
LOUISVILLE	459,000
MIAMI	434,900
BIRMINGHAM	425,100
NEW ORLEANS	381,900
NASHVILLE	344,400
NORFOLK-PORTSMOUTH	339,700
RICHMOND	271,000



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV

CHANNEL 3  CHARLOTTE

Winner's luncheon on Friday, 20 May, for American TV Commercials Festival and Forum, was attended by 500 advertising men who saw 37 firsts, 56 other awards



COMMERCIALS:

AD MEN PICK THE YEAR'S BEST

TV COMMERCIALS COUNCIL VOTES TEN FIRSTS FOR SPECIAL EXCELLENCE, PLUS 27 BESTS IN PRODUCT COMPETITIONS

On Friday afternoon, 20 May, at the Grand Ballroom of the Hotel Roosevelt in New York City, tv commercials received first prizes as the year's best. Ten received the award for some special excellence. All the rest were honored for being the best for the year of the product which they sold. For the first time in U.S. and Canadian tv history, commercial festival was held according to professional standards and on a continent-wide basis.

Wallace Ross, the Tv Commercials Council, and SPONSOR presented the three-day festival. Winners, runners-up, and honorable mention commercials were screened and several leading industry figures were luncheon speakers.

More than 1,300 tv commercials were entered in the festival by advertisers, agencies, and producers. Of these, the 250 best were screened in product groups on Wednesday, 18 May, and Thurs-

SPECIAL AWARDS WENT TO TEN COMMERCIALS

PRODUCT DEMONSTRATION

TITLE: Jam Coffee Braid
PRODUCT: Fleischmann's Yeast
ADVERTISER: Standard Brands
AGENCY: J. Walter Thompson, NY
PRODUCTION COMPANY: Elliot, Unger & Elliot, NY
DETAILS: Videotape, 60 Seconds, B&W
AGENCY PRODUCER: Mike Roth

ANIMATION DESIGN

TITLE: "STOP-Sign of 76"
PRODUCT: 76 Gasoline
ADVERTISER: Union Oil
AGENCY: EWR&R, LA
PRODUCTION COMPANY: Playhouse Pictures, LA
DETAILS: Film, 60 Seconds, Black & White
AGENCY PRODUCER: Ed Morgan

MUSICAL TRACK

TITLE: Ballad
PRODUCT: Mercury Cars
ADVERTISER: Ford Motor Company
AGENCY: Kenyon & Eckhardt, NY
PRODUCTION COMPANY: Van Praag, NY
DETAILS: Film, 120 Seconds, Color
AGENCY PRODUCER: George Lawrence

ENTERTAINMENT

TITLE: New Year
PRODUCT: Dutch Master Cigars
ADVERTISER: Dutch Master Cigar Company
AGENCY: EWR&R, NY
PRODUCTION COMPANY: ABC-TV, Cal.
DETAILS: Videotape, 60 Seconds, B&W
AGENCY PRODUCER: Lew Gomavitz

CANADIAN

TITLE: The Tea That Dares
PRODUCT: Nameless Tea
ADVERTISER: J. Lyons, Canada
AGENCY: Henri, Burley & McDonald, Tor.
PRODUCTION COMPANY: Robert Lawrence, Toronto
DETAILS: Film, 60 Seconds, Black & White
AGENCY PRODUCER: J. H. Burley

BEST CAMPAIGN

TITLE: Instant Minced Onion
PRODUCT: Durkee Foods
ADVERTISER: Glidden
AGENCY: Meldrum & Fewsmith, Cleveland
PRODUCTION COMPANY: Fred A. Niles, Chi.
DETAILS: Film, 60 Seconds, Black & White
AGENCY PRODUCER: Bruce Stauderman

CINEMATOGRAPHY

TITLE: Start Fresh
PRODUCT: Zest
ADVERTISER: Procter & Gamble
AGENCY: Benton & Bowles, NY
PRODUCTION COMPANY: VPI, NY
DETAILS: Film, 60 Seconds, Black & White
AGENCY PRODUCER: John Keown

VISUAL EFFECTS

TITLE: "Patches"
PRODUCT: Strip, Patch & Spot
ADVERTISER: Johnson & Johnson
AGENCY: Young & Rubicam, NY
PRODUCTION COMPANY: Elektra, NY
DETAILS: Film, 60 Seconds, Black & White
AGENCY PRODUCER: Steve Frankfurt

VIDEO TAPE

TITLE: Five Car Salute
PRODUCT: Delco Car Batteries
ADVERTISER: United Motors Service
AGENCY: Campbell-Ewald, NY
PRODUCTION COMPANY: National Broadcasting Co., NY
DETAILS: Videotape, 220 Seconds, Color
AGENCY PRODUCER: Peck Prior

LOCAL

TITLE: Housewife-Clothesline
PRODUCT: Utility-Gas Dryer
ADVERTISER: Minneapolis Gas Company
AGENCY: Knox-Reeves, Minneapolis
PRODUCTION COMPANY: Playhouse, Cal.
DETAILS: Film, 20 Seconds, Black & White
AGENCY PRODUCER: Russ Neff, Larry LaBelle

y, 19 May. The prize-winners were
own on Friday, 20 May.

Earl Kintner, FTC chairman, spoke
advertising responsibilities. Jack
Minor, Plymouth-Valiant-DeSoto
marketing director, discussed the role
the salesman.

The Tv Commercials Council, the
st group of its kind ever formed,
mposed of over 50 advertising men,
presenting agencies, sponsors, pro-
ducers, stations, and trade publica-
tions, selected the 250 commercials
own in the categories screenings,
and the 37 first prize winners. (For
names of council members, see SPON-
SOR, 16 April, p. 33 and 7 May, p.
1.)

The reaction to the festival was
very positive. Five hundred attended
the Friday awards luncheon, and
several hundred were present at the
previous two days' events. "Next
year," stated one agencyman, "let's
bring along the copy and art people,
not just the agency producers."

It seemed a foregone conclusion
that this year's show was but the first
of a series of such festivals on a regu-
lar and annual basis. Wallace Ross,
festival director, noted that the festi-
val was possible only because of the
contributions of time and effort by
the judges. The experience of the
Council, Ross expected, will provide a
sound basis for such administration of
future festivals.

No individual commercial domi-
nated the festival; there was no "Best
of Show" award made. Similarly, no
individual company dominated the
awards. No advertiser won more than
two awards, no producer more than
two, and no agency more than six.

Smaller agencies and film pro-
ducers were well represented on the
winner's list. These included Rosen-
garten & Steinke of Memphis and Mel-
drum & Fewsmith of Cleveland, and
producers TV Graphics, TV Spots,
Inc., Freberg, On Film, and Ray
Patin.

Tape commercials, in their first
measurement for excellence, made a
good showing. There were 27 tape
commercials among the 250 semi-
finalists, and eight of the 37 first
prizes went to tape commercials. Six
of the first prizes went to commercials
which had been produced in color.

Although 60-second commercials
won most of the awards, many longer
and shorter commercials were also
honored. Six winners were longer
than one minute, and five were 20-
second entries.

Special awards were made for best
product demonstration, best cam-
paign, best animation design, best
cinematography, best musical track,
best visual effects, best entertainment,
best video tape, best Canadian entry,
and best local commercial.

The 25 product categories were
enlarged to 26 when separate awards
were made for best institutional and
best public service. In the consumer
service category the award was shared
by two commercials, one submitted

These were: Elliot, Unger & Elliot,
five; Fred Niles, three; NBC, three;
ABC, two; Sarra, two, and Play-
house, two.

Although the festival did not name
a grand prize winner, several com-
mercials did attract special attention
for their professional accomplish-
ment. Two of these were Fleishman's
Yeast Jam Coffee Braid, for best prod-
uct demonstration, and Durkee Foods
Instant Minced Onion, for best cam-
paign. The former was through J.
Walter Thompson, N. Y., and Elliot,
Unger & Elliot; the latter was via
Meldrum & Fewsmith, Cleveland, and
Fred Niles, Chicago.

Earl Kintner, FTC chairman, spoke
on Wednesday, 18 May at the first



EARL KINTNER, right, addressed the First American Tv Commercials Festival and Forum on "The Development of Professional Responsibility." Phillis K. Robinson, Doyle Dane Bernbach v.p. and copy chief, is left, next to Roger Price and Wallace Ross, festival director.

by Minneapolis Gas and the other by
its agency, Knox-Reeves. Hence 27
commercials won first prizes in prod-
uct competitions.

The following advertisers earned
two first prizes: Delco, Durkee, Dutch
Masters, Fleishman's, General Elec-
tric, Johnson & Johnson, Lestoil, and
Minneapolis Gas. In many cases it
was the same commercial winning
both a product competition and a
special excellence award.

Only seven agencies had more than
one award; they were: Young & Rubi-
cam, six; J. Walter Thompson, five;
EWR&R, three; Campbell-Ewald,
three, and Campbell-Mithun, Knox-
Reeves, and Jackson, two each.

Similarly, only seven producers
earned clear title to multiple awards.

luncheon of the commercials festival.
"Advertising is not a shell game," he
stated. "Good advertising informs;
it does not deceive. These simple ob-
servations are truisms. Like many
truisms, the great danger is that the
truth may be so self-evident that it is
ignored."

Jack Minor, Plymouth-De Soto-
Valiant marketing director, speaking
on the role of the salesman, stated.
"I've said it before, and I repeat, that
I believe the future of our economy
is hinged on the success—or failure
—of the American salesman in the
years ahead. I think it's just as im-
portant in a lot of ways to get sales-
men into buyers' offices as it is to get
men into space."

Kenneth C. T. Snyder, Needham,

Louis and Brorby tv radio creative director, said. "We're not regional any more. We do our jobs in Dallas, Dayton, San Francisco, Toronto and Montreal, Phoenix, and Miami." He added, "We'll go on doing the work in New York, and there'll always be a commercial Hollywood: an impor-

tant industry creatively, in prestige work, and in dollar volume."

Another feature of the festival, a showing of European commercials entered in this year's Venice competition, took place at the Thursday luncheon. This screening, an unofficial selection of some of the foreign

entries, was introduced by Harry Wayne McMahan.

That day there were also evening screenings of the semi-finalists, designed for those who were not able to attend the showings of Wednesday and Thursday.

Those who attended on Friday

HERE ARE BEST OF CATEGORY COMMERCIALS

CATEGORY	PRODUCT	TITLE	ADVERTISER
AUTOMOBILES	Chevrolet Station Wagon	Family Shopping Tour	General Motors
AUTO ACCESSORIES	Delco Car Batteries	Five Car Salute	United Motors Service
APPAREL	Nylon stockings	Don't Forget Your Nylons	Chemstrand
APPLIANCES	Refrigerator & freezer	Elaine May & Mike Nichols	General Electric
BAKED GOODS	Fleischmann's Yeast	Jam Coffee Braid	Standard Brands
BEERS & WINES	Martini & Rossi Vermouth	Crate	Renfield Importers
BREAKFAST CEREALS	Rice Crispies	Sounds of Morning	Kellogg
CIGARETTES & CIGARS	Dutch Master Cigars	Haydn	Dutch Master Cigar Co.
COFFEES & TEAS	Maxwell House	Eastern percolator	General Foods
CONSUMER SERVICE	Utility/Utility-Gas Dryer	Newlyweds/Clothesline	Minneapolis Gas (split award)
COSMETICS & TOILETRIES	Fresh deodorant	FR-15	Pharma-Craft
DAIRY PRODUCTS	Ice Cream	Remember the Alamo	American Dairy Assn.
PROGRAM OPENINGS	Opening-Ernie Ford Show	Forgetful . . . light bulb	Ford Motor Company
GASOLINES & OILS	76 Gasoline	STOP-Sign of 76	Union Oil
HOUSEHOLD CLEANSERS	Lestoil	Penetrating Agent	Lestoil
HOME MAINTENANCE	Drano	Wrenches	Drackett
INSTITUTIONALS	General Electric	Where Does the Money Go?	General Electric
PUBLIC SERVICE	United Cerebral Palsy	Puppet	United Cerebral Palsy
JEWELRY, SPORTS, TOYS	Watches	Baby	Elgin
MEAT PRODUCTS	King Cotton	Pork Sausage #1	Buring Packing
PAPER & WRAPS	Aluminum Foil	CF 501	Kaiser Aluminum
PET FOODS	Calo Cat Food	Calo Tiger	Calo Pet Food
PHARMACEUTICALS	Sheer Strip Band Aid	"Sounds" #1268	Johnson & Johnson
PREPARED FOODS, MIXES	Durkee Foods	Instant Minced Onion	Glidden
SOFT DRINKS	Seven-Up	Old Movie Kitchens	Seven-Up
TRAVEL, TRANSPORTATION	Airline passenger service	Flip Cards	Northwest Orient Airlines
8-10 SECOND I.D.'S	Lestoil	Dog	Lestoil

were also able to see the screenings of Commercials Classics, an event which followed the awards luncheon.

At the Friday awards luncheon, all runners-up and all commercials which earned honorable mention, as well as first prize winners, were screened. The screening session represented the

most concentrated presentation of professional commercials accomplishment ever made in the United States.

Second place awards, or honorable mentions, made in various categories, went to the following: Ford, Simoniz, DuPont, General Electric, National Biscuit, Anheuser-Busch, Piel Bros.,

Post cereals, Alpine, Lucky Strike, Nescafe, Dreyfus Fund, Presidential Insurance, Ipana, Gem, Nucoa, Standard Oil of California, Tide, Texize, Kaiser, Bell & Howell, Charmin Tissue, Ken-L-Ration, Jell-O, Coca-Cola, Schweppes, Greyhound, and Wilkins coffee.

WINNERS AND THE MEN WHO MADE THEM

AGENCY	PRODUCTION COMPANY	DETAILS	AGENCY PRODUCER
PBELL-EWALO, OETROIT	Robert Lawrence, NY	Film, 120 seconds, Color	Kensinger Jones
PBELL-EWALO, NY	NBC, NY	Tape, 220 seconds, Color	Peck Prior
LE DANE BERNBACH, NY	Elliot, Unger & Elliot, NY	Film, 60 seconds, Color	Don Trevor
NG & RUBICAM, NY	NBC, NY	Tape, 132 seconds, B & W	Herb Horton
WALTER THOMPSON, NY	Elliot, Unger & Elliot, NY	Tape, 60 seconds, B & W	Mike Roth
SH, MC CLINTON, NY	Elliot, Unger & Elliot, NY	Film, 20 seconds, B & W	James Graham
BURNETT, CHICAGO	Robert Lawrence, NY	Film, 60 seconds, B & W	Gordon Minter
R, NY	ABC, Los Angeles	Tape, 60 seconds, B & W	Lew Gomavitz
M, NY	TV Graphics, NY	Film, 60 seconds, B & W	Henry Bate
X-REEVES, MINN	Grantray-Lawrence/Playhouse	Film, 60 seconds/20 seconds,	Larry LaBelle
TEL & CHARLES	Elliot, Unger & Elliot	Film, 59 seconds, B & W	Lincoln Diamant
PBELL-MITHUN	Tv Spots, Inc.	Film, 60 seconds, B & W	Ernest P. Andrews
WALTER THOMPSON, NY	Playhouse	Film, 30 seconds, Color	Harry Treleaven
NG & RUBICAM, CAL	Universal, Cal.	Film, 60 seconds, B & W	Sherry Shourds
KSON, MASS	Robert Lawrence, NY	Film, 60 seconds, B & W	Eleanor Miller
NG & RUBICAM, NY	Sarra, NY	Film, 60 seconds, B & W	William Thompson
O, NY	CBS, NY	Tape, 120 seconds, B & W	Karl M. Fischer
ECT)	Newsfilm, NY	Film, 60 seconds, B & W	Richard S. Milbauer
WALTER THOMPSON, CHICAGO	Sarra, Chicago	Film, 60 seconds, B & W	
ENGARTEN & STEINKE, MEMPHIS	Fred A. Niles, Chicago	Film, 60 seconds, B & W	Jay Scott
ING & RUBICAM, SF	Freberg (with Playhouse)	Film, 60 seconds, B & W	Hanno Fuchs
, & B, SF	Cascade	Film, 60 seconds, B & W	Tex Avery
ING & RUBICAM, NY	On Film, Princeton, NJ	Film, 60 seconds, B & W	Tom Ford
LORUM & FEWSMITH, CLEVELAND	Fred A. Niles, Chi.	Film, 60 seconds, B & W	Bruce Stauderman
WALTER THOMPSON, CHI.	Ray Patin, Cal.	Film, 20 seconds, B & W	Lincoln Scheurle
PBELL-MITHUN, MINNEAPOLIS	Desilu	Film, 20 seconds, B & W	C. Hovel, E. Andrews
KSON, MASS.	Robert Lawrence Animation	Film, 19 seconds, B & W	Eleanor Miller



COLLABORATION: At BBDO, "no man is an island," so media, research, creative and marketing executives work closely together at all times. Example: Herb Maneloveg (right), newly appointed media director of agency, gets into storyboard confab with Stuart Hample, copy supervisor.

BBDO'S MANELOVEG LOOKS AT MEDIA

◆ In 10 years, Herb Maneloveg moved from station research to media head of one of biggest agencies

◆ Here is a profile of the young man who now rides herd on media buys for over \$200 million billings

Into the first 35 years of his life, Herb Maneloveg has managed to cram a lot of activity and considerable success without any noticeable signs of fatigue or ego-inflation. A tall, relaxed, and completely un-Ivy-Leaguish young man, he now heads the media department of one of the world's top advertising agencies, rides herd on the time and space expenditures of accounts billing well over \$200 million a year.

Last December, BBDO media director Fred Barrett retired. On 3 May,

Charles H. Brower, president of BBDO (which even without a media director for nearly half a year managed to pick up three big new accounts—Pepsi-Cola, Bromo-Seltzer, and Dodge passenger cars and trucks) announced the appointment of Herbert D. Maneloveg as Barrett's successor.

In his years at the agency, Barrett brought in and developed a string of blue-ribbon media men; Maneloveg, who arrived at BBDO in 1954, was the first of these specialists.

One facet of Maneloveg's recent move from associate media director to media director is significant. He began his advertising career as a researcher. The exploding importance of research in the media world of today was pointed up in a recent SPONSOR story (See "The Media Analyst New Mr. Big," SPONSOR, 16 April.) What this story stressed was the new power in media buying decisions that has stemmed from the growth of research in an ever-increasingly complex media picture.

Maneloveg's first jobs in New York City were in research. The earliest of these was with WOR, where he joined the research department in 1949. There he worked with an acknowledged master in research—Bob Hoffman, now research director for TVAR.

A year later, Maneloveg made the switch from air research to print re-

research, going to work for *Parade* magazine. Looking back, he feels that his early research experience helped him tremendously in his later media career. "I'd say that research is just about the strongest background one can have for media," he told SPONSOR. "And I believe this is even more true today than it was when I started in the business."

What does Maneloveg see as the radio/tv advertiser's biggest problem?

"The biggest problem," he said, "is the constant one: delivering enough weight and enough impact to make the product you're advertising be an important leader in the consumer's 'share of mind.' Ad budgets increase from year to year, but somehow they never increase in direct proportion to the increased advertising onslaught of competitive products or of advertising as a whole. You can't let up for a minute; if you do, some other company will be talking louder or better. To hold on to your business you have to increase your effectiveness each year."

As for an agency media department's biggest challenge, it is, according to Maneloveg, "working toward the day, which may come much sooner than expected, when there will be solid inter-media measurement. When this happens we will be able actually to measure the selling impact of tv versus magazines, radio versus newspapers. It is inevitable. Everything we do moves steadily toward that goal. When it's accomplished, it will help us sleep better nights," he said.

Before he came to New York, Maneloveg—a native of Aliquippa, Pa., which is a small town outside of Pittsburgh—held another job which he values highly in retrospect. This was a job selling shoes in Kauffman's, a Pittsburgh department store, while attending the University of Pittsburgh. "Along with research," he says, "I think retailing is perfect training ground for media. At least, I've felt more at home in media because of meeting and dealing with all those people back then."

Maneloveg saw service in France with the Army during World War II, and holds a Purple Heart. After graduating from Pittsburgh as a Lib-

eral Arts major, he came to New York to do graduate work in the radio/tv course that Columbia University introduced in 1948. The course was chiefly in writing and programming. "Only I wound up in a research job," Maneloveg says.

In 1952, while at *Parade*, he received an offer to join P&B in a research post. He quit *Parade*, showed up at B&B for work, only to find that the new job had been abolished. "It

looked like a bad piece of luck," he recalls, "but it turned up roses." Because the next day, B&B rehired him in their media department. He learned the media buying ropes with such men as John Ennis (now with Fletcher Richards, Calkins & Holden) and with Ray Healy (now with Brown & Butcher).

In December 1954, he came to BBDO as a group supervisor and an
(Please turn to page 54)



AND MORE COLLABORATION: (Above) Maneloveg talks over a media problem with Bob Lindsey, director of research and secretary of BBDO plans board. Below, another conference, this time to go over a new tv show presentation with Aaron Beckwith, BBDO tv program supervisor. Today's media man must know what a show's about before he can buy its time wisely





MEXICAN MEETING brought members of AIMS group from as far as Canada to exchange ideas. Visiting local radio facilities were (l to r) Dave Morris, K-NUZ, Houston; E. G. Salas, owner of five Mexico stations; Jack Roth, KONO, San Antonio; John Ford, U. S. Embassy

AIMS RADIO STATION MEN CONVENE IN MEXICO CITY

MEXICO CITY

Members of the Association of Independent Metropolitan Stations sometimes travel far afield—in geographical terms—to accomplish their meeting goals twice every year. A fortnight ago, they trekked the greatest distance to date—to Mexico City, where for three days members of the radio station group aired their individual and mutual problems, took up the issue of a federated NAB, elected new leaders, and enjoyed local sights as guests of Guillermo Sales, AIMS member and director general of Formula RM, a group of five radio facilities in Mexico City.

Bill Hughes, manager, CKNW, New Westminster, B. C., was elected chairman of the association, succeeding Roy Albertson, KNOT, Prescott, Ariz. Milton Hall, KWBB, Wichita, was named vice chairman. A new

member to the 25-year-old group is Ronald B. Woodyard, WONE, Dayton.

The Mexican junket was attended by several members' wives as well as by the station executives, and included—in addition to several business sessions in the 11-14 May period—visits to local plants and factories and other sights of interest to tourists, as well as attendance at parties honoring the visitors.

Twice a year AIMS men meet to exchange ideas and to foster the growth of radio generally and specifically in their own metropolitan markets in the U. S., Canada and Mexico. The hottest meeting subject this past session was the need for a stronger radio industry effort with enhanced leadership, and a program is being blueprinted similar to that suggested by SPONSOR for a federated NAB. ❖

VISITORS, seeing tv tube plant, included AIMS ex-chairman Roy Albertson, WBNY, Buffalo; Gayle Swofford, WJXN, Jackson, Miss.; John Engelbrecht, WIKY, Evansville, Ind.; J. Milton Hall, KWBB, Wichita; Dale Nahurin, KYLC, Little Rock; Archie Taft, KOL, Seattle; Frank Griffith, CKNW, New Westminster; Robert Earle, WIBR, Baton Rouge; Sol Radoff, WMIL, Milwaukee



RADIO: A

❖ A. C. Allyn firm triples number of investors via five-minute financial news show

❖ Radio gets 70% of total ad budget, as company net worth soars to new heights

A.C. Allyn & Co., Chicago headquartered broker with offices in 33 cities, typifies the growing awareness on the part of the investment industry to the need for educating the scores of new investors participating in stock market activity each year.

Allyn does just this, and at the same time builds its own image, through a five-minute, Allyn-originated daily radio show in nine markets. The show, *Today's Stock Market and Business News*, sells the idea of stock investment, and then sells A. C. Allyn as a reliable, informative and friendly firm.

"Since we've been using radio," says company v.p., J. E. Snyder, "the number of new investors has tripled, and gross new commissions have doubled—all without any increase in direct mail or print."

Currently 70% of the Allyn budget is in the radio show, with the remaining 30% in newspapers and traditional trade advertising. The show runs for a five-minute segment between 5:55 p.m.-7:10 p.m. on WMAQ Chicago; WNAC, Boston; KFAB, Omaha; WSBT, South Bend; WMBD, Peoria; WSOY, Decatur; WFDF, Flint; WGBS, Miami; and KMBC, Kansas City.

The show is delivered live, locally in each market, by carefully screened newscasters, who, by the nature of Allyn's clientele, are chosen for their maturity and community respect. It is aimed at higher income adult groups and is therefore scheduled adjacent to each station's major early evening newscast.

According to Snyder, the firm feels that it accomplishes its objectives

A BROKER'S BLUE-CHIP MEDIUM



IN FRONT OF THE QUOTATION BOARD at Chicago headquartered A. C. Allyn & Co., Gerry Schnur (l), a.e. at George H. Hartman, and J. E. Snyder, client v.p., view list of respondents to investment literature offered on Allyn-sponsored *Today's Stock Market and Business News*

while remaining well within the boundaries of good taste and conservatism typical of the tradition-bound investment industry.

"We try to make the business of investing more understandable and more alive to new investors, as well as keeping the experienced investor informed of daily stock market activity," he says.

The brokerage firm started using radio in October, 1955, on WMAQ, Chicago. Austin Kiplinger (of the *Washington News* family) did the broadcasts. (Prior to their radio debut, Allyn's advertising was entirely in newspapers.) The public interest and response generated by the original Allyn show in Chicago was followed by extending the same format to other cities where Allyn offices are located. The format itself is five minutes of business news and quotations, with a one-minute commercial at the midway point. The show originates at the Allyn Chicago office, and prior to airtime is trans-

mitted to the nine stations via conference teletype.

"Part of our advertising strategy," says Snyder, "is to attempt to get local flavor into the broadcasts by including specific local stock reports in smaller markets where financial news is not so readily available. For instance, in the Peoria market we always include a report on Caterpillar Tractor; in Omaha, Beatrice Foods, etc. Often, local business leaders are interviewed on the show—usually on holidays when the market is closed."

As to the general advertising philosophy of A. C. Allyn, Snyder says:

"No advertising is automatic. We must constantly expose our messages and company image to the public. We feel that radio does this at a realistic price. This exposure also paves the way for follow-up by our sales staff."

Over the years, booklet offers have been presented on the shows, with titles varying all the way from basic guides for new investors, to business

reports and advanced literature for the more sophisticated investor. Once the booklet requests are filled, the names of the respondents are turned over to the sales staff for follow-up.

Gerry Schnur, Allyn's account executive at the George H. Hartman Advertising Agency, points out another advantage of the radio series. "A valuable public service is accomplished via the shows for investors who want stock data and need financial news. Allyn's radio effort also helps to solve the mystery of stock and financial developments for the tyro investor. The dissemination of financial news on radio is quite unique in the investment trade, and we feel it puts A. C. Allyn & Co. in an individual spotlight."

According to a SPONSOR survey of those stations involved, the Allyn program is an important part of prime total news coverage activity, particularly in markets where stock quotations are not handled by the daily paper. Some stations, eager to pro-

sent the show as a public service. have asked Allyn if they could run the show, commercials and all, for the privilege of presenting financial news as a community service.

Even in Chicago. Allyn's largest radio market. William Decker, manager of station WMAQ, points up the importance of the show as a community service. He told SPONSOR, "The Allyn investment news program offers a service as vital as that of financial pages in the evening papers. The response to offerings made on the program indicates that our audience takes a keen and lively interest in financial developments."

And from a smaller market, E. R. Morrison, general sales manager of KFAB, Omaha, says, "We believe the Allyn program has attracted thousands of higher income adult listeners to our major afternoon newscast."

Allyn itself is promotion-minded concerning the show. Its print ads and special flags on mailing pieces plug the programs.

A unique departure for Allyn occurred in the Peoria market last fall in conjunction with the show. Allyn ran a "Why Invest" contest, in which the winner received \$250 in a stock of his choice as the initial investment in a Monthly Investment Plan. The contest was initially presented via the daily show on WMBD, Peoria, and vigorously promoted by station personalities. WMBD also arranged promos on its affiliated tv station, and Allyn ran four contest insertions in a Peoria newspaper. Entrants were asked to write their views on "Why I want to invest in America through common stocks." The contest, which started 20 October and closed 14 November, pulled a total of 131 entries. According to the judges, these showed considerable thought and developed a number of interesting approaches to common stock investing. The contest called a great deal of attention to the Monthly Investment Plan in particular. Net worth of A. C. Allyn & Co., reached a new high at the close of 1959, totaling \$964,496, a gain of \$285,189 for the year. Listed and over-the-counter stock transactions in 1959 were the largest in its history, and radio must share in the credit. ■



AT HOTEL ROOSEVELT last week, chairman Ralf Brent, of SPONSOR Standard Spot Practices Committee, presented billing form to 100 leading agency and station representatives

AGENCIES, REPS PRAISE STANDARD BILLING FORM

- SPONSOR task force committee acclaimed for plan to clean up "paper work jungle" in radio/tv spot
- Top agencies and station representatives endorse the proposal for new standardized spot billing form

New York agency and station representative circles were still buzzing this week with praise for the SPONSOR Standard Spot Practices Committee, a six-man task force group which last week unveiled a new standardized billing form, designed to cut down on paper work headaches and speed up payments in radio and tv spot.

The committee, headed by Ralf Brent, v.p. Metropolitan Broadcasting, and including E. L. Deckinger, v.p. Grey Advertising; Robert Teter, v.p. Peters, Griffin, Woodward; Martin Nierman, exec. v.p. Edward Petry & Co.; Wallace Jorgenson, asst. managing dir. WBTV Charlotte; and Ralph Neunan, v.p. treas. Benton and Bowles; addressed nearly 100 top ranking radio and tv station representatives and agency media and financial executives at a special meeting at the Hotel Roosevelt.

Emphasizing that the "paper work

jungle" was seriously impeding advertiser and agency consideration of radio and tv spot, and causing delays of up to three months in payments of spot bills, the committee asked all representative firms to urge their station clients to adopt a new standardized billing form, worked out in collaboration with the Advertising Agency Financial Management Group.

The new form covers manual billing operations (forms for machine billing will be presented by the committee at a later date). It includes all the information requested by the Agency Financial Management Group in a form which has been unanimously approved by the agencies in the association.

Reactions to the recommendation by the more than 50 station representatives who attended the meeting was immediate and enthusiastic. Typical of comments were these: We're 100%

in favor of the proposal as outlined." Frank E. Pellegrin, exec. v.p. H-R. "Congratulations on a job well done," Edward P. Shurick, Blair-TV. "I will personally recommend this procedure to all our stations," W. H. Losee, v.p. AM Radio Sales. "I am behind your idea 100% and will go on record with all our stations, strongly recommending they adopt the standardized billing form," Jack Hardingham, v.p. Headley-Reed. "The service you are rendering to the trade is a most valuable one."

Station representatives attending the meeting were asked to fill out order forms for standard spot billing form kits which they will mail out to station clients. At SPONSOR presstime orders for more than 1,750 kits had been received.

Equally enthusiastic were the agency media directors, treasurers and accountants who attended the meeting. B&B v.p. and treasurer Ralph Neuman, a member of the committee and president of the Advertising Agency Financial Management Group, wrote Ralf Brent, "The meeting was one of the best I have ever attended. It stood out both for its simplicity and the thoroughness in which its purpose was explained and sold.

"I would like to take this opportunity to tell you again that our members heartily endorse the manual invoice you are introducing. They all agree that the use of it will surely simplify and speed up the processing of station bills."

Sixty-five leading agencies are represented in the Advertising Agency Financial Management Group, including such weighty radio/tv spot buyers as Bates, BBDO, B&B, Compton, C&W, D-F-S, DCS&S, DDB, Dreher, Ellington, EWR&R, Esty, FC&B, F&S&R, Gardner, Grey, H&G, KHCC&A, K&E, KMc&G, Kudner, LaRoche, MJ&A, McC-E, NC&K, Parkson, RFC&H, SSC&B, JWT, W&L, Y&R.

Previous to the proposal by the SPONSOR Committee, the Agency Financial Management Group had warned radio and tv stations, "Frequently we cannot pay a station's invoice because we cannot figure out what we are being billed for." The new standard billing form will, say agency financial men, completely eliminate this headache. ■



BRENT (standing) explains form. Others (l to r) William E. Hatch, Robert Preis, Bates; Norman R. Glenn, pblshr. (back to camera), SPONSOR; John E. McMillin, exec. editor, SPONSOR; Ralph Neuman, treas., B&B, pres. of the Advertising Agency Financial Management Group

HOW TO PICK A HIT TV SERIES

Luck is a strong, silent partner in any show business gamble. But you can make luck work better for you and improve your odds for television show success by following three general rules, says Hendrik (Hank) Booraem, Jr., vice president for broadcast at Ogilvy, Benson & Mather agency in New York.

He's been shepherding shows as well as talent for 20 years—as an actor, stage manager and director on Broadway, a Broadway playwright, radio executive at Kudner and Young & Rubicam agencies, program planner at Hutchins and McCann-Erickson agencies, national program manager for the Mutual network.

This broad show business and broadcast background has enabled Hank Booraem to develop a three-point formula for selecting a television show series which will increase the odds for success.

The first point: have a broad premise for the series.

The second: do a little research on your leading actors to make sure they have popular appeal.

The third: work with a production company with whom you can place your complete confidence.

"This formula, if you can call it that, seems obvious, but it's surprising how many producers don't follow these rules. This may account for the fact that at least 80% of the pilots each year don't sell."

His formula has two contingencies, however. It relates only to programs of a non-documentary, pure entertainment character which are scheduled as a continuing series—"not the one-shots or the specials." And the formula can't be effective unless the agency or client responsible for the appraisal and then the purchase of a tv property has both judgment and instinct.

"A slipstick can't measure either of these talents, but a program buyer who has them and applies the three points would probably find a 25% over-all increase in successful shows!"

As talent and time costs rise, any

▼ **Hendrik Booraem, broadcast v.p. at Ogilvy, Benson & Mather, gives his tv formula for program success**

▼ **The three components: strong series premise, a lead with appeal, a producer who's known to be competent**

SLIPSTICK can't measure judgment, says Booraem, but other show factors can be analyzed





PRODUCERS to work with are those who "care" about their show and its quality, Hank Booraem tells John Hoagland (l), v.p., assoc. dir., and Edward Ingeman (r) both of Ogilvy's broadcast department



BETWEEN 60% and 70% of pilots fail largely because of serious miscasting of leads, Booraem comments in screening for his staff. OBM has four shows on the nets this season, plans five for next

tangible saving or any intangible insurance for success becomes more significant. Ogilvy this past season, for example, was the agency of record on a costly series of shows—for Lever Bros., *Mr. Lucky*, *The Price Is Right* and *The Verdict Is Yours*; for General Foods, *Zane Grey*. And next season five shows are in the works for these two clients, as well as for Bristol-Myers.

The starting point for success in a tv series, says Booraem, is a program plan with a broad enough story premise to allow great latitude in theme, locale and action. "You need a wide enough open premise so that almost any kind of human experience can be fitted into it." He cites *Father Knows Best* as a top example of this, with four main characters, each of whom can have an unlimited number of personal experiences which keep the audience interested, alert and entertained.

"And the trick shows—based on a gimmick—are tough. There's little leeway with an invisible man, or one six inches high, or a disappearing dog."

Digressing a bit on this point, he emphasizes that a first show or pilot of a series isn't necessarily typical of the entire series.

"Each show is a separate production, and some are better than others. A series of 39 is like 39 different Broadway shows, and the sophisticated and knowledgeable agency and client executives know they're in

good shape if 26 of those 39 pan out as audience successes. Shows vary in appeal and quality, and it only takes a couple of weeks for an audience to come back in force after a weak show!"

This point of audience return, even after a bomb, hinges also to his second suggestion in the formula: have a popular lead performer.

The lead can pull the pieces back together, as can the continuing theme. But in Booraem's opinion, "The miscasting of lead parts is responsible for more failures of good ideas than anything else." He suspects that between 60% and 70% of all pilots he and his staff screen feature leading performers completely miscast.

How does this happen? "Because some producers go ahead, knowing the casting isn't right! Or they think the miracle will happen with special photography, make-up and direction. But usually it doesn't." Few people have the talent to spot talent, a performer with the magic appeal to the public. "There are no rules for this, but not enough concern is given to this part of the program challenge," he says.

"A producer who relies entirely on his personal opinion of a performer is bound to come a cropper. Producers would be well advised to get the opinion on a number of people around them before they hire an actor. This is kind of horseback research, but it's invaluable.

"The tv program hours now about

equal the Hollywood output in its lushest days, and there is a tremendous demand for and on talent. The producer needs to have excellent judgment—an understanding of the tv types to whom people respond—combined with the availability of talent and luck." Booraem thinks the ABC-Warner combination has produced outstanding casting with "attractive young people."

Given the flexible program series themes and imaginative casting with good people in the right role, you need the third component as insurance for tv success. This is the producer, the man who brings all the elements together and then adds his own excitement, creativity and magic.

"You need one," says Booraem, "whose ability is self-evident, whose work has been proven. Some producers hurry into decisions and make them too casually. The great majority of producers are doing the best job they know how to do. I've met very few who show either a lack of enthusiasm for their work or a cynicism about the industry they're in. But some, even though they're doing their best, aren't doing well enough.

"I prefer to work with a production company which stresses quality first at all times, which really cares about the outcome, who'll do almost anything to make the result a success. And the shows which have producers of this kind end up with a finished, polished product. Such shows as

(Please turn to page 54)



SCRUTINIZING latest Rayco television commercials in Mogul Williams & Saylor projection room (l to r): Bernard Kramer, v.p. and Rayco account supervisor; Jeanne Harrison, executive tv producer; Leslie Dunier, v.p. in charge of radio/tv, and Alfred Paul Berger, v.p.-copy chief

Rayco upgrades image via spot tv

➤ Formerly hard-sell auto supplies firm adopts quality pitch; invests \$1.3 million in 57-market 1960 campaign

➤ New image packaged in nine filmed minutes is conveyed evenings by 98 stations 480 times per week

Rayco's 1960 image: quality and service.

In bygone days the auto accessories outfit employed hard sell tv commercials to put over its line of seat covers and convertible tops. As the company spread and became established it diversified, adding mufflers in 1958, shock absorbers in 1959. In keeping with this new status, Rayco and agency Mogul Williams & Saylor have tranquilized the tv pitch, upgrading artistic and production values.

For its 1960 look Rayco has appropriated some \$3,000,000 for advertising, a 22% increase over last

year, with spot tv's share \$1,320,000 or 44% this year. Rayco's tv spend is up 31% in 1960. Other media in use this year: print, 35%; radio, 21%.

Rayco's new image is embodied primarily in nine 60-second commercials, two for each product and one institutional. They are running currently on 98 stations in 57 markets Coast to Coast. Early results show Rayco 7% ahead of projected sales, with the excess as high as 30% in those markets where the advertiser has aired a combination of separate spots and programs. These figures are especially

gratifying because 1960 projections were calculated a great deal higher than 1959 sales.

At Mogul they credit these forward strides to a carefully calculated blend of timebuying and creative concept. It's a year-round campaign with heaviest exposure during spring and summer, Rayco's peak season. For the current drive, which got underway 29 February, more than 480 spots a week are aired, ranging from 44 in New York to five in the smallest markets.

Rayco directs its commercials at the adult audience. On network affiliates most of the spots run after 11 p.m., though there is some early evening, pre-prime-time exposure provided adult program adjacencies are available. Rayco usually concentrates on prime evening time over the independent stations, but is amenable to their post-11 p.m. hours during summer when late viewing expands.

In five markets the Rayco buy includes news, weather or sports program sponsorship. The shows: *Kenneth Banghart*, news (Sat. 6:45-7 p.m.), WRCA-TV, and co-sponsorship of *Top Pro Golf* (Fri. 9-9:30 p.m.), WOR-TV, both New York; *City Camera*, news (Wed. and Fri. 7-7:10 p.m.), WJW-TV, Cleveland; *John Facenda and the News* (Tues. and Thurs. 11-11:10 p.m.), WCAU-TV, Philadelphia; *Jack Latham and the News* (Mon. 11-11:15 p.m.), KRCA-TV, Los Angeles; weather show (Fri. 6:35-6:40 p.m.), WRC-TV, Washington.

"We aim for quality programs with highest adult audiences," points out Bernard Kramer, v.p. and Rayco account supervisor at Mogul. "Thus far our best results have come from the markets where we've combined such programs with the regular spot schedule. Any increased ad budget stemming from greater sales will go primarily to tv, and we'll be on the lookout for additional appropriate programs to sponsor."

Another determining factor in the Rayco media strategy is the product to be advertised. "For hard goods—mufflers and shocks—we seek a predominantly male audience, as for instance with sports shows," explains a.e. Lawrence Levinson. "When it comes to seat covers and convertible tops, on the other hand, it's vital that we also reach the women."

Rayco's advertising expenditure is proportionate to sales volume, and during the fall-winter less active period cutbacks are necessary. The company remains on as many tv stations as possible, with lighter schedules, but in the case of smaller markets it's often necessary to withdraw entirely for the season.

Up to this year Rayco's tv commercials were frankly hard sell, with relatively minimal production refinements. Its high-powered announcers urged viewers to rush on down to Rayco. The big play went to product and price with less reference to quality, service, or institutional merit. Jingles were performed by a couple of singers backed by six or eight instruments. Commercials were isolated, i.e. there was no recurring theme to provide continuity.

"The new commercials get across the message that Rayco is much more than just a store sitting out on the highway," as Kramer puts it. "Earlier we had to build retail traffic and didn't have time to tell the story of the services we provide and our engineering, design, and research operation."

Artistic considerations play a large part in the new commercials, produced at Van Praag in Hollywood. There is recurrent use of a Mondrian effect, whereby panels of filmed action appear from various directions against a stationary background (see film clip below).

Announcers still speak enthusiastically, but in cultivated, well-modulated tones. There is a plush musical accompaniment throughout, furnished by an 18-piece orchestra. Price and product are of course still important, but the copy, partly sung by a chorus of eight, is more subtle and sophisticated.

The thematic thread running through these commercials is "on-in-and-under," describing where on the automobile Rayco products are found. The words are part of a jingle, and as each one is sung, the appropriate Rayco product appears in silhouette. When all are in position, the rest of the car is added and drives off. The company has found "on-in-and-under" so effective a theme that it incorporated the words into the newly created Rayco logo.

Rayco achieves its farthest detour from direct sell in one almost entirely institutional spot. It takes the viewer to a Rayco factory, showing a designer at his drawing board, and the assembly line in action. To emphasize quality there is shown the U. S. Testing Co. seal of approval, which every Rayco seat cover bears.

As for the commercials devoted to specific products, there, too, the indirect approach is used. For shock absorbers, the safety factor in replacing those that are worn is vividly demonstrated. With seat covers, it's a style story and discussion of the long wear and comfort provided by vinyl, a material used. In the case of mufflers, the commercials dwell on Rayco's ready supply for all makes of automobiles.

One of Rayco's shock absorber spots received a certificate of recognition in the First American Tv Commercials Festival held in New York 18-20 May. It placed among the top 250 of 1,327 entered.

A similar copy approach carries over to Rayco's radio campaign, on 161 stations in 71 markets. Spots are 60 seconds, consisting of an 18-second, lead-in jingle followed by live copy, or fully recorded minutes featuring extensive production values. In selected markets Rayco also sponsors on-the-hour, five-minute news-cast strips, concentrated in traffic time.



ARTY APPROACH is utilized in series of tv spots designed to give Rayco a new, quality look. This is example of Mondrian effect achieved with panels of action against stationary background



“The cashier slipped
and caught her foot in a
loose basket of money

... now we are \$12.60 short.”

“... but it’s a small price to pay for the entertainment,” concludes the manager of a Fort Wayne company, in a tongue-in-cheek fan letter to Ann Colone.

The Ann Colone Show (WANE-TV, weekdays, 1 to 1:25 p.m.) includes burlesqued as well as conventional physical exercises, interviews with visiting firemen, occasional cooking sprees, and, on one memorable occasion, an unscheduled bout with a chimpanzee that tripped her on a mike cord.

“Ask stout lady giving instructions to please join in . . .” “My tv picture’s off but I still hear sound . . . hope you do hair-curling part again when set’s fixed . . .” “My specialty is spaghetti . . . I get the real cheese at your brother’s grocery

. . .” (From real, live letters; Ann’s brother hasn’t written, but we understand he also approves.)

The Ann Colone Show is daily confirmation of the vitality of local, live daytime tv. It takes its viewers (85% women) out of the kitchen, provides color, humor, and serious information, draws an audience double that of either of two competing network shows. It typifies the Corinthian approach to programming—that it is not enough to rely on network service, even when it is as good as CBS makes it. Corinthian stations create their own programs to meet specific regional needs and tastes. This builds audience loyalty, wins viewer respect, helps make friendly prospects for our advertisers.

Responsibility in Broadcasting

THE CORINTHIAN

SPOT BUYS

RADIO BUYS

Revlon, Inc., New York: Three-week campaign for Sun Bath starts 16 June in about 25 markets. Minute spots, around 60 per week per market, are split between traffic and day slots. Buyer: Lionel Schaeen. Agency: C. J. LaRoche & Co., New York.

Tidewater Oil Co., Eastern Div., Los Angeles: Buying summer schedules for its gasolines to start 20 June in the top eastern markets. Traffic and weekend minutes and chainbreaks are being set for 13 weeks. Agency: Foote, Cone & Belding, Los Angeles.

TV BUYS

The Nestle Co., Inc., White Plains, N. Y.: Campaign begins early June in about 50 markets for its Decaf coffee. Schedule is for five weeks with fringe night minutes and 20's and some day spots, ranging from six to 12 per week per market. Buyer: Enid Cohn. Agency: McCann-Erickson, New York.

5 Day Laboratories, Div. of Associated Products, N. Y.: About 45 markets get schedules for 5 Day Deodorant beginning in June. Prime time 20's and late night minutes are being set for 13 weeks, seven to 12 spots per week per market. Buyer: Nate Rind. Agency: Doyle Dayne Bernbach, Inc., New York.



United States Time Corp., New York: Buying spot for the first time for Timex watches, in about 50 markets. Its Father's Day promotion starts early June for two weeks using prime 10's, 10-15 per week per market. Another schedule will be placed for late summer to catch the back-to-school audience. Buyer: Carol Hardy. Agency: W. B. Doner & Co., New York.

Welch Grape Juice Co., Inc., Westfield, N. Y.: Adding 60 summer markets to its year-round 60-market schedule for Welch's Grape Juice. New placements begin 6 June and run through the end of the summer, day and late night minutes and 20's. Buyer: Stan Newman. Agency: Richard K. Manoff, Inc., New York.

Joe Lowe Corp., New York: Campaign starts early June for Popsicle, Fudgicle and Creamsicle in about 20 markets. Day minutes and I.D.'s are being scheduled for four weeks. Buyer: Way Symmes. Agency: Gardner Ave., New York.

Rayco Mfg. Co., Paterson, N. J.: Heavying up schedules in Rayco's regular year-round 51 markets for its summer campaign. Schedules are primarily fringe night minutes, some eight- and 10-second I.D.'s, 10 to 40 per week per market frequency. Buyer: Lynn Diamond. Agency: Mogul Williams & Saylor, New York.

Andrew Jergens Co., Cincinnati: Schedules for Jergens Lotion start early June for two weeks. Day and night minutes and 20's are being run in about 65 markets. Buyer: Bill Birkbeck. Agency: Cunningham & Walsh, New York.

-  **KOTV**
TULSA (H-R)
-  **KHOU-TV**
HOUSTON (CBS-TV Spot Sales)
-  **KXTV**
SACRAMENTO (H-R)
-  **WANE-TV**
FORT WAYNE (H-R)
-  **WISH-TV**
INDIANAPOLIS (H-R)
- WANE-AM**
FORT WAYNE (H-R)
- WISH-AM**
INDIANAPOLIS (H-R)

STATIONS

How will your market stack up

PART II

Three station men representing markets in various stages of growth, discuss anticipated development and economic potentials of their areas in 10 years

Paul H. Goldman, executive v.p. & gen. mgr., KNOE-TV, Monroe, La.

First, let me define our market. When KNOE-TV went on the air in the fall of 1953 a new slice was cut out of an expanded market-pie and a new "sales area" was created by KNOE-TV which was called Ark-La-Miss, comprising the counties (parishes in Louisiana) of southern Arkansas, northern Louisiana, and western Mississippi; hence the sales and marketing area Ark-La-Miss, tied together by the impact and influence of KNOE-TV.

To project the growth of this market in 1970, one must first look at its growth from 1950 to 1960.

Monroe-West Monroe, the major trading, distribution, industrial and manufacturing center and the natural hub of this sales and marketing area,



Expect a 35% population increase for Monroe, buying power doubled

has experienced a growth in population of 25% for Monroe and 32% for West Monroe.

Total retail sales for the Monroe trade area in 1940 were \$54,575,000. In 1959 for the Ark-La-Miss area covered and influenced by KNOE-TV it was \$1,030,355,000.

This steady growth is based upon a very stable combination of industrial and agricultural balance. The rich Mississippi Delta provides the area with fertile soil for cotton and timber and nature has deposited voluminous supplies of natural gas and oil.

Progressive area organizations such as the Delta Council, The Arkansas Development Council, The Ouachita River Valley Association, and The Monroe Area Development Corporation are supplying realistic and worthwhile programs for future development and progress. Monroe and West Monroe have well-managed planning and commissions whose master plans for the next 25 years have been completed and are now ready for implementation. This long-range planning program aided by KNOE-TV's information and news service to the communities involved will bring more industries to the Twin-Cities and the Ark-La-Miss Area, bringing more money, more culture, more population, making a bigger and better Monroe-West Monroe and Ark-La-Miss area.

It is my prediction that population in Monroe and West Monroe will increase by twice the predicted 17.6% increase for the state of Louisiana. Thus, a 35% increase is quite likely for the Twin-Cities on the Ouachita by 1970, while effective buying power and retail sales could very well double in the next decade.

William L. Putnam, president, Springfield Broadcasting Co., Springfield, Mass.

Our Springfield market is, and has been, showing a steady increase over the past several years, and the Springfield community has been making plans to handle this growth through its various citizens groups, on a number of progressive measures such as industrial parks, upgraded traffic and safety projects, new housing developments and a completely modern system of interstate express highways.

With these already in the works I feel that 1970 will find the Springfield market in the position of being able to reap the harvest they are sowing at this time. And the city of Springfield will have emerged as an important industrial and commercial hub of western New England.

From the standpoint of broadcasting growth during that period a number of interesting angles present themselves. I doubt there will be much increase in the number of broadcasters, but if certain sensible and practical changes are made in the use of the television spectrum



Springfield market to be industrial hub of western New England

then the tv coverage of our market area will develop far more than the 10% prophesied for the entire state.

In predicting the market ten years from now I will assume that sometime during that period the television broadcasting system will have made some sensible changes regarding the intermixture of vhf and uhf channels in markets and will have found a practical solution to the ridiculous waste of the ultra high frequency spectrum which offers so much to the tv industry when properly utilized.

When this occurs our stations will be broadcasting to a market well in excess of 700,000 tv homes with a geographical area ranging from Connecticut to White River Junction, Vt. I look for 300,000 homes for WWLP, our Springfield outlet; 100,000 from our sister station WRLP which covers the tri-state areas of Greenfield, Mass., Keene, New Hampshire and Brattleboro, Vermont, and in our other sister station covering the highly important industrial area of Worcester, Mass., another predicted 300,000 tv homes.

In addition, the type of tv viewer will have changed to a great extent. By 1970, color tv will have become routine for all families with tv sets and each family will have one or more tv sets in their homes. Consequently the

in 1970?

per capita, or per household tv set count will have increased proportionately. A factor that should make advertisers proportionately happy.

Already major food firms, super market chains and others are finding that Springfield, because of its central location, ease of transportation and advantageous situation as terminus for north, south, east and commerce, is the most likely city in which to set up feeding points for the whole of Western New England. In ten years Springfield will probably be a major distribution center for most of New England's economy.

The Springfield Television Broadcasting Company has made its investments in its western New England network with a view to the future, particularly along the lines of growth of the market and hope for an eventual emergence of a sensible tv system featuring proper utilization of the ultra high frequency spectrum. In 1970 we hope to have all of our predictions proved with Springfield, Mass., being one of the major markets in the nation and with the WWLP stations serving these markets as we have for the past seven years—with service to our own community being our *raison d'être*.

Wm. Schroeder, pres. & gen. mgr.,
WOOD & WOOD-TV, Grand Rapids

"Excellent" is the way we describe the WOODland market for 1970. Grand Rapids serves as the wholesale and retail center of western Michi-



Grand Rapid's economy will reach an all-time peak in 10 years

gan and with indications that the 1960 census will show a great population increase for this area—the mar-

(Please turn to page 70)

Thank you, Governor . . .



First radio station to receive a silver award from the Governor of Maryland for a continuous pedestrian safety program!

. . . ANOTHER REASON WHY . . .

WBBB is the leader in the Baltimore Negro Community!

W-E-B-B RADIO • 5,000 WATTS • 1360 KC • BALTIMORE

Represented by Bernard Howard & Co., Inc., 20 E. 46th St., N. Y. 17

OXford 7-3750

New, exciting

Kvill music

1150 DALLAS



Joie de vivre

RADIO RESULTS

HOME APPLIANCES

SPONSOR: Scheurer Engineering

AGENCY: Direct

Capsule case history: Selling air-conditioners and heat pumps to the modern farmer is not as hard as it seems, as Scheurer Engineering of Wichita Falls, Texas, proved with a heavy radio schedule throughout the winter. Scheurer is the local distributor and wholesaler for Carrier air-conditioners and heat pumps. Because of the firm's large distribution area, which is predominantly rural, Scheurer needed area coverage to reach the farm audience. It decided to place a schedule on KWFT using Roddy Peoples' *Farm Reports*, 7:15-7:30 a.m., Tuesdays and Thursdays beginning 5 January of this year. Advertising was calculated to promote mail from rural areas and rural heat pump dealers. Results were almost immediate: Carrier room air-conditioner sales jumped 30% over the same period the previous year and its summer-winter combination units increased 30% to 40%. Scheurer Engineering is well satisfied with results and renewed its schedule this month on the *Farm Reports* show.

KWFT, Wichita Falls

Programs

CLEANERS

SPONSOR: Cleanrite Cleaners

AGENCY: Direct

Capsule case history: Cleanrite Cleaners of Scranton had been an occasional advertiser on WGBI for the past three years. During the cleaner's brief campaign, Joe Levy, owner of Cleanrite, experienced outstanding results. So much so that he decided to realign his advertising budget and place the greatest percentage of it on WGBI. Since last year he has been a consistent advertiser on the station. Levy kicked off his campaign with three spots weekly and then increased the schedule to five spots weekly. Cleanrite is currently running six spots a week in the *By Phillips Show*, from 5:15 a.m. to 9 a.m. By delivers all commercials live from a fact sheet prepared by Cleanrite. The commercials have been so effective that customers come into Cleanrite and inform the personnel, "Be sure to tell By Phillips I said hello." Since Levy began his intensified campaign the volume of business has increased sharply. Levy's satisfaction is evidenced in his plans to continue this schedule indefinitely on WGBI.

WGBI, Scranton-Wilkes Barre

Announcements

FOOD PRODUCTS

SPONSOR: Quaker Oats Co.

AGENCY: Clinton E. Frank, Inc.

Capsule case history: As a result of the Second Annual Aunt Jemima Self-Rising Flour Gospel Singing Contest conducted by WWRL, 40,750 Aunt Jemima packages were sold by grocers all over metropolitan New York. During the contest, which ran for nine weeks, more than 500 contestants—soloists, groups and choirs—were heard on Fred Baar's *Gospel Time* program, 10:30-12:30 p.m., and "Doc" Wheeler's *Gospel Caravan*, 12:30-2:30 p.m. Listeners were invited to vote for their favorites, but the gimmick was that each vote "must be accompanied by a 'guarantee' label from Aunt Jemima's Self-Rising Flour." The finals were held at Faith Temple, and 3,000 people paid the admission price—two "guarantee" labels from the package—to cheer their favorites home. The winning group received a recording contract with Savor Records; second prize: a Stereo radio-phonograph combination, third: a tape recorder. The contest proved one of Aunt Jemima's most successful Negro promotions.

WWRL, New York

Programs

MOBILE HOMES

SPONSOR: Best Trailer Coach Co., Inc.

AGENCY: Direct

Capsule case history: The mobile home industry has marked inroads in the American economy over the past few years, especially in the West and South. In the South, the Best Trailer Coach Co., Inc., the largest distributor of trailer coaches there, used radio to promote a grand opening in Houston. The coach company purchased a schedule of announcements on KXYZ to promote its weekend opening. It was the first time in the mobile home industry that such an event was held. Best reported an overwhelming response, which the company credited "directly to the medium of radio, and especially KXYZ." Potential customers came in from Baytown, Anahuc, Conroe, Freeport, LaPorte, and the Richmond-Rosenberg area. An estimated 7,000 to 8,000 people attended the opening. Of importance to Best was the fact that not only did the general public attend but also the trailer buyers. "It was a terrific asset to us and the industry. No other medium could have produced these results."

KXYZ, Houston

Announcements



Audience Profile #7

Better than 75% of WWDC families—328,637 to be exact—have annual incomes of \$5,000 or more . . . far above the Washington, D.C. average.*

A mighty affluent group
for you to influence!

**PULSE Audience Image Study—July, 1959*



WWDC **Radio**

. . . the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR

BIG CHIEF SPEAKS



*Philadelphia
called city of
Brotherly Love.
Many brothers —
much love!*

*Happy hunter
DON FOLEY
say, "I love-um
time-buyers but
take so many
moons to see!"
I say, "You gettum
many for blood
brothers — gettum
plenty national
spot wampum, too.
Use jAMBoree
of the 14th!"*

THE CHIEF IS WISE!

If you know what he means
by the 14th write to:

BIG CHIEF, c/o SPONSOR
40 E. 49th St., N. Y. 17, by 31 May
Win a prize you'll love for
summer entertaining.

MANELOVEG

(Continued from page 39)

assistant to Fred Barrett, has worked on practically all BBDO accounts, most specifically on Bristol-Myers, Campbell Soup, General Electric, General Mills, Lever Brothers, Coty, and Armstrong Cork.

In his new post, Maneloveg—true to the BBDO concept where "no man is an island entire unto himself"—works hand in glove with the heads of all other departments. The new, streamlined BBDO plans board wraps up media, marketing and research in a single working package. This board, in turn, is a close collaborator with the agency's creative plans board.

In discussing the concept, Maneloveg points out, "The plans board is the backbone; it goes to work on a campaign at least six months ahead of any recommendation." What this says is that a wholly effective and properly documented advertising program must have a strong beginning.

When the plans of this board are meshed with the plans of the creative group (BBDO always has ranked high creatively), the result is formidable. "A client's tv show for example," says Maneloveg, "may be his big gun; it delivers the weight. But media must aim that gun, train it on the target of exactly the right people, and make sure that its final impact is heavier than that of the competition.

"And competition continues to grow tougher. Even institutional accounts are getting more competitive."

While Maneloveg's role at BBDO has been one that is involved in all phases of media, it is important to remember that his initial introduction into the advertising world was through research.

The pattern is part of the picture that has come about in advertising since tv came up the scene about a decade ago.

The tremendous dollar investments in tv, the increased advertising budgets set up to meet them, the diversification of product manufacture among advertisers, the growing complexity of both media and markets, all have added stature to those who have been involved in appraising and evaluating the new advertising picture.

Maneloveg and his wife, the former Gloria Golden, live with their two children in White Plains, N. Y. ■

HOW TO PICK A HIT

(Continued from page 45)

Wagon Train and *Have Gun, Will Travel* reflect the tender loving care shown them, and deserve the popularity and affection of the public!"

Some agencies "are hoodwinked" by film producers, "either by the type which has a great idea and a great star and then can't deliver the mix, or by the small operator who gets caught up in fiscal and operational matters to the detriment of his creative product. I think 50% of the gamble is eliminated by selecting very carefully the production company handling your show."

How much should the agency contribute to production matters?

Hank Booraem thinks the agency has more of a say-so in the final product for the half-hour rather than the hour-long shows. He's found almost any producer welcomes genuine constructive ideas from the agency, "and from anyone else, because this is a business of ideas and the smart people listen to all of them! If what you have to say makes sense, and isn't capricious, you'll get a welcome ear!"

But, he adds, "show business is a wonderful game for amateurs. Anyone—from a cab driver to a tycoon—has a firm opinion about programing. That's as it should be, if he's speaking as an individual viewer in terms of his own enjoyment. But when he tries to tell you *why* he thinks what he does, and what you can do to fix a show, his suggestions are usually maniacal!"

How about handling talent on shows guided by the agency?

"I've found most talents are very intelligent about their own business, and you can make points with them if you suggest rather than order, if you talk the problem through with them as a creative colleague.

Tv programing, in his opinion, "is a part of the over-all fabric of the entertainment world, not something off in another part of the forest. Tv is either good or bad. It's not better nor is it worse than the legitimate theater or motion pictures. The only place where tv is somewhat different is in more rigid censoring.

"Tv, in terms of its opportunity for expression on the part of the writer and in terms of the faith it keeps with the public, stands head and shoulders above either movies or the stage." ■

aprons and bobby-sox

line up with Dean Lewis

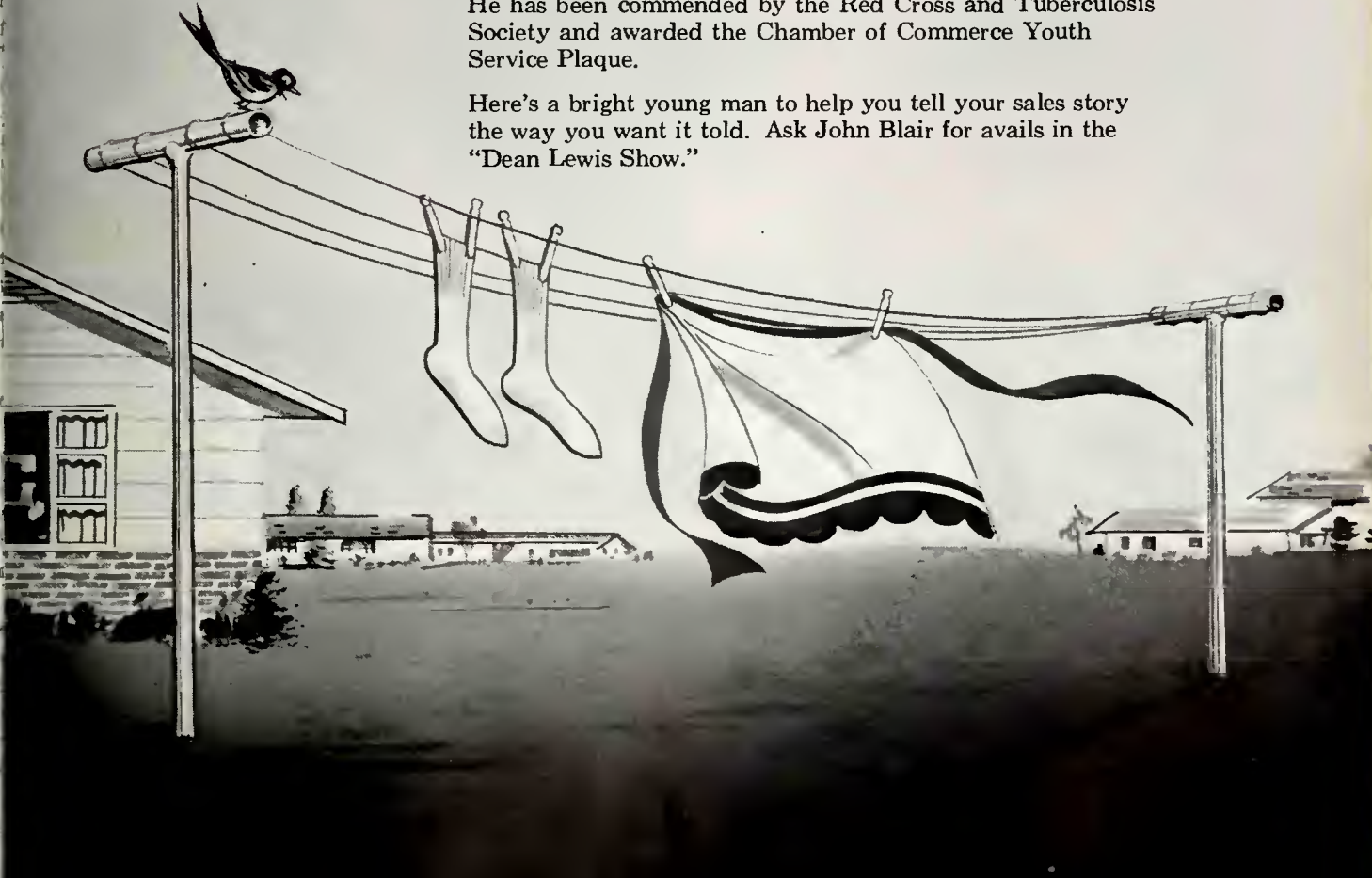
When an air personality is blond, handsome and just twenty-four years old, you can expect he will appeal to teenagers. Dean Lewis definitely does. But will he make a hit with parents? Dean Lewis does *that*, too.

Each Saturday morning, Dean plays big brother to Central Ohio teenagers on WBNS Radio. Their problems are aired by a panel of their peers, a school or government official is interviewed and, of course, there's entertainment as well as serious discussion.

Daily from 3:00 to 5:00 P.M. on WBNS Dean slips into his adult-appeal personality and charms the housewives right out of their aprons with the same skill and success he has established with those bewildering bobby-soxers.

The responsible influence Dean exerts with youngsters resulted this year in his being named one of Columbus' ten outstanding young men by the Columbus Junior Chamber of Commerce. It also won him an award from the Catholic Youth Organization last year for "outstanding service to the youth of the community." He has been commended by the Red Cross and Tuberculosis Society and awarded the Chamber of Commerce Youth Service Plaque.

Here's a bright young man to help you tell your sales story the way you want it told. Ask John Blair for avails in the "Dean Lewis Show."



WBNS-RADIO

prime mover of
1,500,000
central Ohioans

A New Version of a Famous Microphone!



New BK-11A VELOCITY MICROPHONE

... combining all the advantages of the famous 44-BX and Junior Velocity Microphones ... plus latest developments in modern microphone design

Here is an inexpensive all-purpose microphone offering excellent performance. Its wide-range frequency response from 30 to 15,000 cycles makes it ideal for music pickup. Its bidirectional figure-eight pattern permits placing of performers on both sides of the microphone. A three-position voice-music switch provides for the selection of the most desirable operation characteristics.

Designed for high quality studio use, its lightness makes it ideal for indoor remotes where high fidelity reproduction is essential. Like the 44-BX, it is very

rugged, will provide years of dependable *every day* service. Another fine new product from the Broadcast and Television Equipment Division of RCA!

For complete information on BK-11A Microphones for stand or desk mounting, see your RCA Representative. Or write to RCA, Dept. GD-264, Building 15-1, Camden, N.J.



The Most Trusted Name in Electronics
RADIO CORPORATION OF AMERICA

WASHINGTON WEEK

28 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The regulatory web tightens around the broadcasting industry.

The FCC has made it quite clear that the many stations which have adopted policies of not giving or selling time to politicians will have trouble getting license renewals.

Twenty-five people will be put to work checking, among other things, whether station programing performance lives up to promises made.

These were actions taken without a by-your-leave. **Rulemaking proceedings already in process or planned for the future will tighten the squeeze.**

One rulemaking will set out the Commission's ideas about how it can and should go in the direction of program control. This is almost certain to toss out present application forms and to provide that when original licenses or renewals are applied for **the applicant must set out his ideas of community needs and his programing plans for meeting them.**

The commission has already voted unanimously that it has the right to consider programing in licensing and renewing.

It has sent out a questionnaire to all stations on the air, asking their plans for political time during the upcoming campaigns. Though the political equal time section of the communications act says only that a station must give or sell time to a candidate if it has done so for his foe, and does not say that a station must give any time at all, **the FCC makes it clear it will move against stations which don't make political time available.**

The complaint and compliance branch, to be activated on 1 June, and for which the Senate Appropriations Committee was asked to provide \$300,000, goes much farther.

The FCC plans to look into all complaints of a major nature against stations, rather than accepting their written explanations. It is noteworthy, in this connection, that contrary to previous policy the FCC will also consider the **scheduling of too many commercials per time segment as against the public interest.**

Monitoring during the first year will be experimental, probably on a spot basis where complaints have indicated fertile fields, and confined for the most part to the major markets.

With this action, the rulemaking now in progress looking toward license periods of less than the present automatic three years in cases where questions have been raised, is more threatening.

The FCC is certain to adopt the proposal, and **it will be another club over the heads of broadcasters.** The Commission would not want at the outset, except in the most flagrant cases, to go all the way to license revocation: **a short license renewal along with a warning could suffice.**

The Commission would also like to be able to suspend licenses for short periods and to assess fines for violations, but these penalties would have to be enacted by Congress. There is no assurance this can be done so late in the current session.

The FCC has gone all the way: it has adopted the philosophy so often espoused by FTC chairman Earl Kintner, that self-regulation is both wonderful and necessary, **but that the government must carry a big stick.**

The FCC has taken up the big stick, and every move thus far has been unanimous. **There is now no turning back.** The entire philosophy of FCC regulation has been changed and, in the words of a forgotten individual, it will get worse before it gets better.

FILM-SCOPE

28 MAY 1960

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PUBLICATIONS INC.

A drastic change in the tone of regional advertiser-syndicator relations has taken place in the last year or so.

Time was when a regional buyer and a syndicator tended to stay together for consecutive seasons partly out of loyalty, but that time is no more.

Advertiser-syndication marriages appear to be getting shorter and shorter (see FILM-SCOPE, 9 April).

However there's little syndicators won't do in today's market to keep up the illusion of loyalty among its customers.

Take, for example a deal that's now in the negotiating stage between a major buyer of syndication and a prominent syndicator. (This account, by the way, sometimes sponsors several series.)

According to reports, this advertiser in taking on a new series in a substantial list of markets would wind up with quite a number of concessions.

These would include:

- Getting a 25% interest in the profits of the new show.
- Obligate the syndicator of the new series to buy back local film contracts held by other syndicators with this advertiser in scattered markets.
- Give the advertiser as part of the price for the new series a batch of off-network properties to replace other syndicators' product in these scattered markets.

In areas where the time clearance situation is especially tight, some syndicators are now bearing down on stations directly rather than using an "agencies first" strategy.

The thinking is that a station with a show may have a better chance of finding a sponsor than a sponsor with a show has of finding a time period.

Additional testimony on the ability of off-network re-runs to score impressive ratings is given by a close study of shows such as CBS Films' Trackdown in individual markets.

Usually syndicated shows are compared only against other syndicated entries, but CBS Films research found Trackdown re-runs doing well in several markets even by network standards.

Ranked against all shows—not just syndicated ones—Trackdown was fourth in Chicago and in the top twenty in Miami, El Paso, and Chico, according to recent ARB or Nielsen reports.

Furthermore, here are six markets in which Trackdown's March Niensens reflected high ratings:

CITY	STATION & TIME	RATING
Miami	WTVJ, Thurs., 7:30 p.m.	26.1
Seattle-Tacoma	KOMO-TV, Tues., 6:30 p.m.	21.3
Chicago	WBBM-TV, Sat., 9:30 p.m.	30.9
Tucson	KOLD-TV, Thurs., 9 p.m.	19.7
Tampa-St. Petersburg	WTVT, Fri., 7 p.m.	36.3
Jacksonville	WJXT, Tues., 7 p.m.	37.2

The persistent rumor that NTA was on the brink of yet another major merger cropped up again this week, this time with ITC bruited about as its possible mate.

ITC recently made its first deals with a U. S. producer, 20th Century-Fox, a film house which has been closely connected with NTA in the past, and which still might be regarded as a leavening for a prospective NTA-ITC deal.

A bigger question mark actually surrounds ITC than NTA: Namely, whether ITC, as the only major syndicator without a tv network or Hollywood major as a backer, can continue to go it alone in a period of increasing consolidations.

COMMERCIALS

One of the most unusual aspects of the first prizes awarded at the SPONSOR-sponsored First American Tv Commercials Festival and Forum last week is that 20 producers were involved in the 37 awards.

Eight of these prizes went to tape commercials, and six were in color, while six were longer than one minute and five were 20 seconds. The rest were 60 seconds, film, black and white. (See page 33.) Here's how the first prizes were distributed among the producers:

PRODUCER	COMMERCIALS
Elliot, Unger & Elliot	Fleischmann's Yeast (2), Chemstrand, Martini & Rossi, Pharmacrast
Robert Lawrence (see below)	Chevrolet, Kellogg, Lestoil (2), Lyons tea
Fred Niles	Durkee (2), King Cotton
NBC	Delco (2), GE
Sarra	Drano, Elgin
ABC	Dutch Masters (2)
Playhouse (see below)	Ford, Union Oil
VPI	Zest
Van Praag	Mercury
Elektra	Johnson & Johnson
Playhouse/Grantray-Lawrence	Minneapolis Gas (split award) (2)
Tv Graphics	Maxwell House
Tv Spots	American Dairy
Universal	Union Oil
CBS	GE
Newsfilm	United Cerebral Palsy
Freberg (with Playhouse)	Kaiser
Cascade	Calo
On Film	Johnson & Johnson
Ray Patin	7-Up
Desilu	Northwest Orient

This should squelch that report about Videotape Productions' future: it's actually scouting around for larger quarters.

Three prospective spots are under consideration, and the indications are that VPI will start negotiations on one of them with the next week.

A growing trouble spot in agency-client relations is the question of how many points to make in a commercial, especially the shorter ones.

Clients are tempted to beat costs by jamming several points into the same spot. Agencies tend to insist that the simple one-point copy theme is most effective.

While it's possible to use both strategies to some extent in longer commercials, the two viewpoints are at loggerheads when it comes to twenties.

SPONSOR HEARS

28 MAY 1960

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SPONSOR
PUBLICATIONS INC.

Grey seems to be replacing Warwick & Legler as Revlon's agency of record.

The advantage of being an agency of record: 15% off the top of the 15% commission where network programing is involved. (The residue is split among all the agencies on the account according to the number of their commercials.)

Look for the National Biscuit Co. to diversify in the direction of candy products. As a heavy user of sugar and icing, it figures the step a natural one.

An interesting commentary on the volatility of tv network nighttime programs: of the 98 shows sponsored weekly on the three networks in May 1955 only 13 are still around.

Count 'em: Danny Thomas, Ozzie & Harriet, Lassie, Ed Sullivan, GE Theatre, What's My Line?, U. S. Steel's Guild Theatre, Red Skelton, I've Got a Secret, Loretta Young, Armstrong Circle Theatre, This Is Your Life, You Bet Your Life.

Jack Van Volkenburg, CBS TV's first chief, is reported coming back into the business with the possibility of allying himself with an agency.

After an interim of retirement, Van Volkenburg operated a Pacific coast amusement park for a while in which CBS, Inc., had an interest.

Shades of the radio days when a network could get a sponsor for a special event at the last minute: CBS TV accomplished it with the impromptu special last Monday on the aborted summit conference.

Three hours before scheduled time of the program the network tracked down a Firestone group at the Akron airport and got a commitment for the extra telecast.

The group cancelled the flight and went back into town to view the buy.

Firestone's added tab: \$67,000 for time, \$25,000 gross for program.

Chalk up as something new in the way of network program promotion: sending an exploiteer all the way to the Orient to dig up material and ideas.

ABC TV's doing it in behalf of Hong Kong (to debut in the fall), with Sid Mesibov on a three-week mission.

Among the planned stunts: department store displays with the "Hong Kong Look."

A Madison Avenue agency in the middle brackets has become so bitter a political jungle that it's having no easy time in the hunt for department heads.

Obviously, men of standing and with no taste for this sort of thing have been turning down offers from it, even though the money's attractive.

A top-ranking agency spent \$20,000 on a pitch for a utility account valued at about \$2 million before it found out this would conflict with a West Coast client.

The agency pulled out of making the presentation only the day before the appointed time. The West Coast utility warned it would otherwise cancel.

On The Gulf Coast

THE **BIG** ONE



Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager*

NEWS & IDEA WRAP-UP

A RARE SPECTACLE was given Pittsburgh-area viewers recently, when WTAE aired a three-hour remote telecast of the Consecration of Bishop William G. Connare at the Blessed Sacrament Cathedral in Greensburg



RETURN OF THE NATIVES—Frank Stanton (r), CBS pres., and Arthur Hull Hayes, CBS radio pres.—for Michigan Week celebration, gets a hearty welcome from Susan Westergaard, Miss Michigan-Universe of 1959



ABC TV succeeded this week in keeping Armour (FCB) from switching its four daytime quarter-hours weekly to NBC-TV.

NBC had put in a pitch for the Armour business, worth about \$3 million annually, but ABC quickly out-sweetened NBC's pot and kept the meat packer in the ABC fold.

Campaigns:

- **Ideal Toy Corp.** has upped its 1960 tv budget half-a-million dollars—to an estimated \$1.25 million. Last year the doll and plastic toy firm's tv advertising went network to Macy's Thanksgiving Day Parade and spot to 35 major markets for 26 weeks. This year, though Ideal will again sponsor the Macy telecast, it is looking for an additional network spectacular and has, for sometime, been huddling with networks and packagers for suggestions. The campaign is set to start 5 September and run through Christmas. Agency: Grey Advertising.

- **Richard Hudnut**, after months



VALUABLE SCRAP of old license plates unloaded by these two volunteers, was part of WKRC (Cincinnati) campaign, in cooperation with Assn. for the Deaf, to provide scholarships for educating talented candidates in the field of hearing handicap

REHEARSING FOR THE PAYOFF! KYW (Cleveland) sales rep Sterling Barlow (seated), winner of station's "Big K" sales contest, anticipates to the hilt his upcoming 2-week all-expense-paid trip to Paris. Subbing for the real roles are station's Jud-e Collins, sales chief Fred Walker



of market testing, is now ready to launch nationally its new skin cleansing product, Cool Glow. The tv campaign includes a schedule of saturation spots, covering 65% of the homes, plus a regular schedule on *This Is Your Life*, beginning 25 September.

• **Keyes Fibre Co.** this week launches a warm-weather promotion for its molded paper plates via tv spots themed to an outdoor picnic setting. Cities included in the saturation campaign are Atlanta, Boston (WHDH-TV, WBZ-TV), Houston, Kansas City, Milwaukee, Minneapolis, Cleveland (KYW-TV, WEWS-TV), New Orleans, St. Louis, Detroit (WXYZ-TV), and Richmond, Va. The promotion will run through 2 July. Agency: Harold Cabot & Co., Boston.

FTC notes: Continental Baking Co. has been charged by the Commission with illegally acquiring Omar, Inc., Omaha, and other bakeries throughout the country, and with using its increasing dominant position

to impede competitors by unlawful means.

This 'n' data: The **Electric Autolite Co.** will give away more than \$150,000 in prizes in its "Miss Autolite" contest being promoted via *Today* on NBC TV . . . **E. Archie Mishkin**, president of Bayuk Cigars, Inc., received a citation from the city of Philadelphia for keeping the city's name constantly before the public through its sponsorship of more than 200 network tv sports activities each year.

Strictly personnel: **Gordon Ellis**, elected executive v.p. and general manager of the Food Products Division; **William Harsha Jr.**, v.p. and assistant to the president; and **James Dodge**, v.p.-marketing, Food Products Division, at Pet Milk Co. . . . **Robert Gunder**, to director of advertising and sales promotion for Hamilton Watch Co. . . . **Lawrence Smith**, to commercial advertising and sales promotion manager of Mobil Oil Co. . . . **William Knowles**,

to sales manager of Hershey Metal Products, Derby, Conn . . . **Edward Feinberg**, to product manager, Industrial and Government Semi-conductors and Special Purpose Tubes, Amperex Electronic Corp.

AGENCIES

The big surprise of the week was the defection of the U. S. side of the Grant agency from Chicago.

The new quarters for Grant's domestic business will be New York, headed up by the new president, **Elliott Plowe**.

Holding the chief executive reins and the chairmanship is Will Grant. The foreign business will continue to be headquartered in Chicago.

Transferred from the Detroit office to New York: **F. A. Peck**, **R. C. Mack**, **L. J. Kotowski**, **W. J. Gordon**, **M. B. Cather**, **B. W. Yount**.

Agency appointments: Sunkist lemons, to **Burnett**, from FCB . . . Pinex (Thayer Labs), to **Warwick**



VICK AWARD for standout spot television merchandising of its products goes to KTTV (L.A.) v.p.-dir. sales, **John R. Vrba** (r) from **Ronald A. Clouser** (l), Vick Chemical's supvr. media msg., and **Orrin Christy Jr.**, media dir., Morse International, agency on the account

'**POOR LITTLE LAMBS** who have gone astray' are reunited with owner **Mrs. R. Crawford** (kneeling l) and children (front and rear). Credit **WISN-TV** (Milwaukee), who offered reward to capturer: **Mrs. Kenneth Derlein**, standing l, with **Geo. Page**, sta. dist. sls. mgr.



MORE THAN SKIN deep—beauty that is—learns **WCSH-TV** (Portland, Me.) anncr. **Cliff Reynolds**, during interview with **Lynda Lee Mead** (seated c), **Miss America**, and **Miss Maine** contestants



& Legler . . . Country Club Soda to Black & Munsen, Springfield, Mass. . . . Liggett Drug Stores, and Sun Drug Co., Pittsburgh, for radio/tv, to Cortez F. Enloe, . . . CBS International, advertising and promotion, to Donohue & Coe . . . Chicopee Mills (Johnson & Johnson), baby products division, to Doyle Dane Bernbach . . . Dad's Root Beer to M. M. Fisher Associates, Chicago . . . Blanks-Baer Extract & Preserving Co. to Ridgway-Hirsch, St. Louis . . . Central Nebraska Packing Co. to Jimmy Fritz Assoc. . . .

Maremont Automotive Products to Bozell & Jacobs.

New location: Wentzel & Fluge, Chicago, soon to be located at 201 East Erie.

Admen on the move: Stan Quinn, formerly of JWT, has become the new tv director of DCSS . . . William E. McDonald elected president of Kastor Hilton Chesley Clifford & Ather-ton, Ltd., Canada . . . John Pesick, account exec for Eastern U.S. at W. E. Long, Chicago . . . Donald Martin,

former p.r. man for NAB, was named executive director of the European Travel Commission . . . F. Earl Crawford Jr., and Harry C. Baldwin to F. Earl Crawford Advertising Charlotte . . . Recent arrivals to C&W media department are Dan Borg from Grey and Rudy Baumohl from Lennen & Newell . . . Edward Cummings to media department of D'Arcy, . . . Benton & Bowles appointed Lee Currlin and William Schneider v.p.s., and Harold Miller, manager of media . . . Maria Carayas to Kudner as radio/tv time buyer . . . John Neal joins Honig Cooper & Harrington, Calif., as marketing executive.

They make a move: Researcher Frank Mayans and William T. Moran named v.p.s. at Y&R . . . Richard Hall to Bates as account executive . . . McCann-Marschalk Cleveland, names Joan Rutman a media director . . . Ken R. Dyke joins Robert C. Durham, N. Y., a senior consultant . . . In Chicago, R. Jack Scott appointed Herbert S. Laufman exec. v.p., and Hiran Strong and Albert J. Meyers as v.p.s. . . . account service division of McCann-Marschalk, Cleveland, has John M. Kinsella as broadcast account executive.

THANKS . . .

SPONSOR and AMERICAN TV COMMERCIALS FESTIVAL

Three First Prize Awards
Two Second Prize Awards
One Honorable Mention
Special Citation for Animation Design
Best Local Campaign
and Four Other Accepted Entries

THANKS TOO . . . BBDO; D'ARCY ADVERTISING; ERWIN WASEY, RUTHRAUFF & RYAN; KNOX REEVES; J. WALTER THOMPSON; COMDR. J. B. STEWART, U.S. NAVY; AND YOUNG & RUBICAM.

PLAYHOUSE PICTURES

ANIMATION SPECIALISTS

1401 North LaBrea Ave. Hollywood 28, Calif.
Hollywood 5-2193

FILM

Syndicators with an eye on the regional business which might go "one way or the other" in the next few weeks found themselves in a lull before the flurry this week.

One syndicator, ITC, prepared by building up its sales staff through the addition of five new members.

They are: Walter Plant, Cy Kaplan, James Delaney, Robert R. Rodgers, and Paul Weiss.

Sales: MCA's *Shotgun Slade* to R. J. Reynolds in Virginia, Wisconsin and New York state markets, and to Whittles' Bargain City and Cochran's Hardware and Furniture Co. in Oklahoma; details were not disclosed . . . UAA features sold to KHJ, Los Angeles; KLYD-TV, Bakersfield; WMBD-TV, Peoria; WFGA-TV, Jacksonville and WMAR-TV, Baltimore, while UA features were sold by UAA to KTVR, Denver; WHEN-TV, Syra-

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5-CITY TV/RADIO
DIRECTORY



get
your
copy
FREE

Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use. Easy to take with you when you're traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, tv film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen's eating directory, airlines and railroads, news services and trade magazines.

It's the most comprehensive little book of its kind in the field. We'll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW YORK 17 — 40 E. 49th • MURray Hill 8-2772
CHICAGO — 612 N. Michigan • SUperior 7-9863
LOS ANGELES — 6087 Sunset • HOLlywood 4-8089
BIRMINGHAM — Town House • FAirfax 4-6529

P.S. Don't forget to call on us next time you're in town.



IN SAN DIEGO

THE

DIALS

HAVE

STOPPED

TWISTING...

THEY STAY

WITH

KSDO

Now we are No. 1 . . . bigger than ever with audience polls placing KSDO in first place* for the San Diego total market. Best advertising investment in San Diego; KSDO AM, fine radio fulltime, where advertising is limited timewise — screened tastewise.

KBUZ Phoenix AM and FM
KSDO San Diego AM

THE GORDON BROADCASTING CO.

*Sold nationally by Daren F. McGavren & Co.

cuse; WTVT, Tampa; KOCO-TV, Oklahoma City; WOC-TV, Davenport; WTVY, Dothan, WFMY-TV, Greensboro; KGBT-TV, Harlingen, and KGMB-TV, Honolulu.

Strictly personnel: Howard A. Singer named assistant to NTA president Oliver A. Unger . . . Herbert Hirschman a producer of 20th Century TV's King Kong.

Commercials: Joining Robert Lawrence (Canada) are John Grinsky, controller, and Douglas Patten, on sales service staff . . . A. A. Kirchenforfer to Fred Niles Productions as account executive . . . Paul Blustain to McCann-Marshalk as commercials producer.

Commercials festival: In addition to 37 commercials which won first prizes at First American TV Commercials Festival and Forum on 20 May in New York (see p. 33, this issue) the following were winners of runner-up places or honorable mentions in their respective categories: (H. indicates honorable mention): *Automobiles*, Falcon; *Auto accessories*, Simoniz, Prestone (H); *Apparel*, Zelan; *Appliances*, GE mixer; *Baked goods*, Nabisco Vanilla Wafers; *Beers & wines*, Piels, Budweiser (H); *Breakfast cereals*, Post Sugar Crisps; *Cigarettes & cigars*, Lucky Strike, Alpine (H); *Coffees & teas*, Nescafe Instant; *Consumer services* (financial & utilities), Dreyfus Fund, Prudential Insurance (H); *Cosmetics & Toiletries*, Zest, Johnson & Johnson Baby Powder (H), Ipana (H), Gem (H); *Dairy Products*, Nucoa; *Program billboards*, openings, closings, Small World.

Gasolines & Oils, Standard (California); *Household Cleansers & Detergents*, Texize, Tide (H); *Home Furnishings and Maintenance*, Windex, Nuggett Show Polish (H); *Institutionals*, Kaiser, GE Analog Computer (H); *Public Service*, U. S. Census, U. S. Navy (H); *Jewelry, sports & toys*, Bell & Howell, Westclox (H); *Meat Products*, none *Paper & Wraps*;

Charmin Tissue; *Pet Foods*, Ken-L-Ration; *Pharmaceuticals*, J. & J. Strip Patch & Spot; *Prepared Foods & Mixes*, Jell-O, Soft Drinks, Seven-Up, Coca Cola (H), Schweppes (H); *Travel & Transportation*, Greyhound; 8-10 *Second ID's*, Wilkins Coffee.

In special categories, runners-up and honorable mentions were: *Canadian*, Robin Hood Oats, Nuggett Shoe Polish (H); *Video Tape*, Westclox, Valiant (H); *Local*, Albuquerque National Bank.

Details on winners may be obtained from Gerald Goldberg, Brandt Public Relations, 147 E. 50th St. (Plaza 3-1626), N. Y.

NETWORKS

NBC TV has opened up five prime evening programs for minute' participation buys on a market-by-market basis.

The shows: *Plainsmen*, *Cimarron City*, *Moment of Fear*, *Head of the Class*, and *Music on Ice*. They're available, generally speaking, up to September.

It's the first time that that many shows have been made available in summer for affiliates to sell into, and, equally significant at no extra talent charge. On NBC o&o's for instance, it's just the AAA 20-second card rate.

Color programing on NBC TV this year will total 920 hours—a 27% increase over 1959.

The network's summer schedule also shows an expansion of color hours—a 16% increase over last year.

These figures were included in a presentation, dubbed "Color Hits the Jackpot—1960," given by NBC TV color sales executive Paul Klemper at the RCA Dealers' meeting in New York last week.

Network tv sales: Warner-Lambert (Lambert & Feasley), for *This Is Your Life*, on NBC TV next season in a new time period—Sundays, 10:30-11 p.m. . . . *Quaker Oats* (JWT) and *P&G* (Burnett), for a new comedy series starring Tom Ewell to bow on CBS TV next fall, Tuesdays, 9-9:30 p.m. . . . *Campbell Soup Co.* (BBDO) to sponsor *World Wide 60* on NBC TV 30 July, 9:30-10:30 p.m.

New network affiliates: WTVR, Richmond, Va., to CBS TV . . .

Coming Mid-July
AIR MEDIA BASICS
14th annual edition

BIG CHIEF SPEAKS



*Many warriors
stir up peaceful
waters of blue
Pacific — make-um
big noise, confuse
time-buyers.
Eager hunter
JOHN HAYES
ask me, "How I
get big batch
national spot
wampum?" I say,
"You AMble with
14th — that best
way to catch
biggest batch!"*

THE CHIEF IS WISE!

If you know what he means
by the 14th write to:

BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for
summer entertaining.

KFBK, Sacramento, and WEAV, Plattsburgh, N. Y., to CBS Radio.

Thisa 'n' data: Gross time sales for ABC TV during the first quarter of this year increased 22% over the like period in 1959... **Summer replacement:** *New Comedy Showcase*, a series of eight new comedy shows, stands in for *Hennesey*, on CBS TV starting Monday, 1 August, 10-10:30 p.m.

Network personnel notes: Irving Gitlin, named executive producer, creative projects, at NBC News and Public Affairs... **Martin Brown**, elected treasurer of AB-PT.

RADIO STATIONS

Westinghouse Broadcasting Co. is throwing its hat into the political-debate arena.

As revealed by president Donald H. McGannon, WBC stations "will offer to certain offices the opportunity for presentation on radio and tv of the important issues involved in the individual elections via the debate technique—on a gratuitous basis."

Ideas at work:

- **Lifting a leaf from Barnum & Bailey:** To promote the arrival of its newest personality, Bruce Bradley, WBZ, Boston, staged a week's teaser campaign on the air, inviting listeners to be on hand at the airport when "B.B. arrived at B.Z." When Bradley arrived, a Dixieland band, models, reporters and tv news cameramen welcomed him. Following the airport reception, he entered an open car for a police-escorted motor cavalcade tour of downtown Boston prior to his arrival at the WBZ studios.

- **Presenting a united front:** Three radio stations in Bellingham, Wash. (KVOS, KENY, KPUG) took time out from their competitive efforts to jointly sponsor a direct mailing piece for National Radio Month. These were sent to local business firms, distributors, and agencies throughout the nation to remind them that "radio tells, and sells, best." Individually, the stations ran identical ads in the local newspaper, scheduled on identical days, giving radio a boost. The stations also shared and rotated spots and station breaks de-



CBS

WHBF

RADIO and TELEVISION

Congress of Motor Hotels TRAVEL GUIDE



by BILL ROAMER

BURBANK, CALIF.

Luxurious accommodations close to NBC, Warner Brothers, Columbia and Disney Studios. Minutes to downtown Los Angeles. New, modern units with TV, Hi-Fi, phones, air-conditioning. Kitchens. Beautiful swimming pool. Credit cards honored.



SAFARI MOTOR HOTEL

1911 West Olive Avenue
BURBANK, CALIF.



FREE!

Write to this motel for copy of 1960 edition of free TRAVEL GUIDE. Lists over 700 fine motels

COAST-TO-COAST
INSPECTED and APPROVED

voted to radio and Radio Month throughout May.

• **On the daffodil front:** In recognition of National Retail Bakers Week. **KEX**, Portland, Ore., had local bakers bake a mystery cake. Listeners were asked to guess the identity of the object baked inside. What it was: a corned beef sandwich on rye!

Station acquisitions: **KDEO**, San Diego, to Howard Tullis and John Hearne, owners of **KFXM**, San Bernardino, and **KAFY**, Bakersfield, for \$475,000, brokered by Blackburn & Co. . . . **WADK**, Newport, R. I., to Arnold Lerner and Myer Feldman, for \$100,000, brokered by Blackburn & Co. . . . **KIUP**, Durango, Col., to Ralph Atlass, for \$330,000, brokered by Edwin Tornberg & Co. . . . **KCVR**, Lodi, Cal., to Floyd Farr, George Mardikian, and George Snell, owners of **KEEN**, San Jose, for \$157,500, brokered by Edwin Tornberg & Co.

New quarters: **Gerity Broadcasting Co.** has moved its New York office to 18 East 48th Street. Edward Westcott is manager . . . **WLS**, Chicago, will move its entire operation to 360 North Michigan Avenue on or about 1 August.

Thisa 'n' data: "Shower of Stars," a spring promotion sponsored by **KLIF**, Dallas, attracted some 11,000 fans . . . **WING**, Dayton, rang in Friday the 13th by asking listeners to send in a card after the day was over, describing the good or bad luck that day brought them. The most interesting good and bad luck story won a prize . . . Last week **WRCA-AM-TV**, New York, officially changed its call letters to **WNBC-AM-TV** . . . Anniversary note: *Journey Into Melody* completes its 10th year on **WGAR**, Cleveland, this week.

Kudos: To **WICC**, Bridgeport, Conn., the Alfred P. Sloan Award for "distinguished public service in highway safety" . . . To **WPEN**, Philadelphia, the National Safety Council Award for its broadcasts in the public interest . . . **Maury Levin**, of **WJJD**, Chicago, winner of Plough's top salesman award.

Station staffers: **Richard Windatt**, to Wometco Enterprises as v.p.

in charge of financial control . . . **Jules Blum**, to sales manager for **WJW**, Cleveland . . . **Bob Campbell**, to general sales manager at **KX-RX**, San Jose . . . **Herbert Schorr**, to general sales manager of **WHAT**, Philadelphia . . . **Ray Betsinger**, to sales promotion manager, and **Earl Matthews**, to the sales staff, at **WAIT**, Chicago . . . **John Murphy**, to account executive at **KDKA**, Pittsburgh . . . **Bill Cannady**, to the news department at **KCMO**, Kansas City.

REPRESENTATIVES

Rep appointments — stations: **WCCC**, Hartford, to **Gill-Perna, Inc.** . . . **WINN**, Louisville, to **Daren F. McGavren**.

Rep appointments — personnel: **Byington Colvig**, to manager of the Los Angeles office of **Harrington, Righter & Parsons** . . . **Don Saraceno**, to assistant midwestern sales manager of **Blair-TV** . . . **Gail Thomas**, to administrative assistant to **Carl Schuele**, president and general manager of **Broadcast Time Sales**.

TV STATIONS

There's a local commercial angle involved in the Corinthian group's plan to use the stations' own news directors, as a team, to cover the July presidential conventions.

Each station may develop its own convention package for sale. This will, of course, be limited to regional and local interests.

It's the first time that a tv station group has undertaken this kind of a team operation. **Herman Land**, Corinthian special projects director, will head up this funneling of the convention story in terms of regional and local character.

Six tv and two radio stations are concerned.

WABC-TV, New York, is not planning to offer a special summer discount plan.

The reason, according to v.p. and general manager **Joseph Stamler**: the current rate card has built-in provisions under the 7/14 plan to accom-

modate clients during this lower set-circulation period.

(See "Will Discounts Aid Summer Spot Tv," 21 May SPONSOR, page 37.)

Ideas at work:

• **On the local special front:** **WVL-TV**, New Orleans, has taped a two-hour drama, dubbed *Destroyer Escort 1016*, as the first in a series of *Tv Little Theater* shows to be telecast on the station. **WVL-TV** is promoting it via on-the-air spots and ads in local newspapers. It's scheduled in prime evening time.

• **Paint your wagon:** **KSL-TV**, Salt Lake City, is attracting the attention of viewers and advertisers via a new painted bus. The bus, a part of the Salt Lake City Fleet Lines, is covered with full color illustrations of well-known CBS and KSL-TV personalities. Each week passengers on it are given a small folder that tells about tv for the upcoming week, and, on each Friday, a KSL-TV hostess rides the bus and hands out samples of products provided by clients.

• **You, too, can be a G-Man:** In cooperation with the FBI, **WKRC-TV**, Cincinnati, is programming a "Wanted Criminals" feature in its 6:45 p.m. newscast. Special agent of the FBI, while the picture is on the screen, describes the criminal and tells the viewers what to do in case they have seen the wanted man.

• **Another example of the united front:** **Tidewater, Va.**, tv stations are planning to publish a joint monthly program bulletin, to be sent to community opinion leaders. Prestige tv programs of information, education, and culture—both local and network—will be categorized for quick reference. Stations involved: **WTAR-TV**, **WAVY-TV**, and **WVBC-TV**.

Thisa 'n' data: **KDKA-TV**, Pittsburgh, is syndicating its local *Funsville* series for any other of the WBC stations . . . **Walter Tillman**, manager of the Philadelphia edition of *Tv Guide*, has been elected president of the Tv & Radio Advertising Club in that city . . . **WLW-I**, Indianapolis, has announced a rate change that'll affect only AA and A time . . . **WIBW-TV**, Topeka, sponsored an "Over-the-Fence" contest to see which of the Kansas City Athletics would hit the first home run of the season

Sky's the limit in Kansas City

The 707's are flying east and west. New 1¼-million-dollar expansion at the Municipal Airport. A great new Mid-Continent International Airport a few miles to the north. Kansas City's airborne the modern way.

The airborne way for you to tap this changing, growing, big-spending market of more than a million persons is with KCMO-Radio. It's Kansas City's fam-

ily radio station. For tots, teenagers, adults — not just "cats." It's Kansas City's only 50,000-watt radio station. It reaches into rural counties in four states. It sets the pace in news, music, public service.

So to give sales a lift in Kansas City, put your next flight of spots on KCMO-Radio. 810 kc CBS radio network.



Photo: A. B. Crank

KCMO~Radio

The Tall Tower at Broadcasting House / Kansas City, Missouri

SYRACUSE
PHOENIX
OMAHA
TULSA

WHEN
KPHO
WOW
KRMG

WHEN-TV
KPHO-TV
WOW-TV

John Blair & Co. — Blair-TV

The Katz Agency
The Katz Agency
John Blair & Co.

E. K. HARTENBOWER, Vice-President
and General Manager
R. W. EVANS, Station Manager

Represented nationally by Katz Agency.
Meredith stations are affiliated with
BETTER HOMES AND GARDENS and
SUCCESSFUL FARMING magazines.

Anniversary note: Toby David, creator of Capt. Jolly on CKLW-TV, Detroit, honored by the Mayor of Detroit, the Adcraft Club, and Michigan radio and tv personalities, on the occasion of his 25th year in broadcasting.

On the personnel front: Russ Coughlan, to general sales manager of KGO-TV, San Francisco . . . Richard Morgan, to acting general manager and Ralph Latham, Jr., to local sales manager for WPTA-TV, Ft.

Wayne . . . Arthur Faircloth, to sales manager of WRC-TV, Washington, D. C. . . Deane Osborne, to account executive and Patrick Kenney, to promotion manager for WSPD-TV, Toledo . . . Paul Bain, to promotion and public relations director for KOB-AM-TV, Albuquerque . . . Fred Johnson, to account executive for two NAFL stations: KCOP, Los Angeles and KPTV, Portland, Ore. . . Jim Necessary, to the local sales staff of KTVI, St. Louis, as account executive.

SPONSOR ASKS

(Continued from page 51)

ket of 1970 cannot help but be excellent.

By 1970, our new airport will provide service for 256,000 people. Home construction, after a few slack years, is expected to reach a new peak in 1970. Commercial and industrial construction and expansion will have taken place for many industries. As an indication of this—here's what some industries have been doing or plan to do: Bissell Carpet Sweeper Company just moved into a brand new three- and one-half million dollar plant—Kelvinator plans expansion of two and one half million dollars while Steelcase, Inc. (office equipment) plans a one-million-dollar expansion. Also in this western Michigan market, we have the city of Muskegon vigorously working on harbor expansion to handle the new sea trade created by the St. Lawrence Seaway.

"Downtown Renewal" in many western Michigan cities will be completed by 1970—buildings will have new faces—streets will be improved, parking will be plentiful and convenient—and people will be shopping downtown.

All in all, we believe our market will stack up well in 1970 because of the new and forward-looking attitude of the cities within our coverage area. These cities are doing more to get more industry to settle in their area, more to make existing industry more profitable and more to make the life of the consumer happy and pleasant.

James R. Agostino, gen. mgr.,
KXLY-TV, Spokane

Spokane is unique in its stability as a market. The Inland Empire



Face-lifting city, transportation based on 20-year growth projection

which it serves as a giant natural "bowl," 81,000 square miles, bounded by the Cascade Mountains on the east, the Blue Mountains to the south, the Rocky Mountains to the west, and Canada to the north. This vast area nurtures 1,151,000 people with an ef-



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA**

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

Hunt around Nebraska all you like; you'll find just two big television markets. One is in the extreme East where three top TV stations beckon to your budget.

The other big market—Lincoln-Land—is acknowledged to be KOLN-TV country, with no serious challengers in sight. Latest Nielsen credits KOLN-TV with 65,500 TV HOMES during prime 6 to 9 p.m. viewing time. Compare this figure with that of ANY Omaha station!

Avery-Knodel will give you all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

**KOLN-TV DELIVERS THE
MAXIMUM AUDIENCE IN NEBRASKA***

Gunsmoke 98,000 homes
Father Knows Best . . . 86,500 homes
6:00 p.m. News . . . 84,400 homes
10:00 p.m. News . . . 74,400 homes

*November Lincoln NSI

The Felzer Stations

- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WKZO RADIO — KALAMAZOO-BATTLE CREEK
- WREY RADIO — GRAND RAPIDS
- WREY-FM — GRAND RAPIDS-KALAMAZOO
- WWTV — CAOILLAC, MICHIGAN
- KOLN-TV — LINCOLN, NEBRASKA



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives

fective buying power of two billion, giving them one of the highest per capita incomes in the world. It is diverse in agriculture, timber, mining, hydro-electric power (Grand Coulee Dam), atomic power (Hanford Atomic Works). This is Spokane 1960; solid, progressive, wealthy, and growing at a consistent, controlled pace that insures stability and prosperity to the citizens of the Inland Empire.

KXLY-TV covers this vast region like a blanket, with a power signal that exceeds all others in all directions. By constantly improving our facility with new equipment, better engineering, and carefully planned and executed programing, KXLY-TV is maintaining its position in the market as a dominant force.

Spokane will undergo a dramatic change in the metropolitan area with a multi-million dollar face-lifting that will include realignment of the freeway through the heart of the city, the inclusion of parks and plazas in the core area, realignment of major railroad facilities, and a complete modernization of all obsolete buildings in the metropolitan area. Also included is a plan to centralize all government buildings, federal, state, county and local, in a nine-squire-block area immediately adjacent to the core area. Spokane's plan is based on a 20-year projection, which will keep pace with the nation.

Television is a key to the development of the future—working to help build a bigger and better Spokane and a greater Inland Empire. 1970 will see a tremendous growth and modernization program well underway. As usual, KXLY-TV will keep pace, with plans now being prepared for an expanded modern facility to be constructed in the next two years. It will be centrally located for the convenience of clients and will be the most modern plant in the Northwest when it is completed in 1962.

Wm. Andrews, national sales mgr.,
KFJZ-TV, Dallas-Ft. Worth

From oil barons to merchant princes—that's the picture of the Dallas-Fort Worth market, and to carry this crowning a step further, where new brands are becoming king. All major markets will have an increase in population in ten years. Dallas and Tarrant County figures

alone (the entire market represents some 22 counties and approximately one-third the buying power of Texas) look something like this: 1960 population 1,482,000; projected 1970 pop-



Estimate Fort Worth-Dallas population at 2,420,000 by 1970

ulation 2,242,000—that's a little over 63% increase—these are pretty interesting numbers but that's not the most exciting part of the story. What is causing this change? I'll tell you what I'm reminded of. When I was a boy in Pittsburgh, Pennsylvania, I saw the last of the steel and coal barons, the Fricks, the Carnegies and many other pass out of the picture, and the professional executives and highly skilled administrators succeed them. The same thing is and has been happening in Texas. The passing of a few strong individuals that cast an image in their own likeness that became Fort Worth and Dallas. It was

a great era but it's passed. Amon Carter, Mr. Fort Worth, will no longer call Sid Richardson at his hunting retreat and say, "Sid, there are some New Yorkers that are trying to buy the Texas Hotel. What do you say we buy it?"

The names you hear now are Fort Worth's Paul Leonard of Leonard's, the largest department store in Texas, and Stanley Marcus, who has established Dallas as the fashion center of the Southwest.

Texans in this market still think their products, brands, merchandise is the best, tastiest, richest, biggest in the world, and believe me this attitude and this loyalty makes you feel real good when it's your product, brand or merchandise that demands the Dallas-Fort Worth people's loyalty. The market is opening wide. Bring your product to Fort Worth-Dallas and reap the opportunities now and 10 years from now with a ready-made 63% increase. Not only have we a population explosion, but our whole image is exploding, and changing without losing our distinct personality. We're still fixin' to help yo' all, and a deal is a deal over a handshake.

In Roanoke in '60 the Selling Signal is SEVEN . . .

Roanoke is an ideal test market. Isolated from competing markets. Diversified industry. Self-contained economy. Large population. Many distribution outlets.

Put Roanoke on your schedule, and don't fumble the ball when buying television. Specify WDBJ-TV . . . serving over 400,000 TV homes of Virginia, N. Carolina and W. Va. in counties having a population of nearly 2,000,000.

Sell like sixty on seven. We'll help you to cross those sales goal lines.

ASK YOUR PGW COLONEL
FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



WITHIN A STONE'S THROW
OF COMMUNICATIONS ROW!

One of New York's
most desirable locations

MADISON AVENUE
AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

Just steps from anywhere...
now with 500 individually deco-
rated rooms and suites — and
completely air conditioned.



The magnificent new

BARBERRY

17 E. 52 St.

Your rendezvous for dining
deliberately and well...
open every day of the week
for luncheon, cocktails,
dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138



Tv and radio NEWSMAKERS



Ben Berentson has assumed his new post of gen. sales mgr. for WGN-TV, Chicago. He had been serving in the capacity of Eastern sales mgr. for WGN radio when he received his new appointment. Berentson started his career with the *Chicago Tribune* in 1932 as advertising salesman, and was later transferred to the business survey department of that paper. In 1940, he joined the sales department of WGN, and subsequently served as asst. sales mgr. and Eastern New York sales mgr. for the radio station.

Herbert Golombeck has been appointed v.p. and general manager of WPLO, the Plough station in Atlanta. Golombeck moves to WPLO from Omaha, where he was station manager of KMEO. His broad experience in the broadcasting industry includes stints in the varied capacities of announcer, program director, salesman, and sales manager, before joining the sales staff of KLIF, Dallas. He also managed KELP, El Paso, and WAKY, Louisville, both McLendon Stations. He is married and has one son.



David M. Sacks has been appointed general manager of KGO-TV, San Francisco. He served as general sales manager of the station since 1952. Prior to that, he was the ABC TV Spot Sales manager for San Francisco. Sacks joined the sales staff of KGO-TV in 1951 after serving as sales manager of KROW (now KABL), Oakland, Cal. A native of N. Y. and a graduate of Columbia, Sacks began his broadcasting career in 1939 as a studio engineer with CBS. He served with the Navy during W.W. II.

Peter W. Allport, v.p. and secretary of the Association of National Advertisers, has been elected to the newly created post of executive v.p. He joined ANA in 1945 as editor of the Association's news publications. Two years later, he was named director of press relations. In addition to these posts, Allport also served as secretary of the joint ANA-A's committee on public understanding of our economic system. He was elected ANA secretary in 1951, assistant to the president in 1955, and v.p. in 1958.



The seller's viewpoint

The courage to break with past practices, or to maintain them if they're effective, along with research and careful experimentation are vital to radio buying and selling decisions, according to L. R. Rawlins, general manager of KDKA, Pittsburgh. He cites as examples of this courage within his own sales department, selling time to home builders, real estate firms and banks—all of which previously had relied on print advertising—and utilizing personality-type programs where there is direct phone contact with listeners.



TRADITION IS FINE, BUT . . .

Tradition is a fine thing.

Certainly at KDKA, where this whole business of commercial broadcasting got its start, we are well aware of that.

But had we been continually looking back and playing to the audiences and the advertisers of yesteryear, we wouldn't be here now to look forward to our 40th anniversary in November.

It's easy for a station, an advertiser, or an advertising agency to maintain the status quo. It also can be fatal.

On the other hand, real progress and profit can result from research, careful experimentation, and courage.

So to those concerned with radio timebuying or selling, I say let's not be afraid.

Let radio sell new features

Let's not be afraid to allow radio to take on the selling job traditionally assigned to other media.

If any form of advertising had been closely and solely associated with print in our market and in most others, it was housing. Our sales department came up with some significant data showing home builders how they could reach new prospects with great frequency and proper timing on radio.

We managed to get a few such clients on the air. When the returns came in, revealing the boost in model-home traffic, more advertisers followed. In 1959, KDKA radio had 22 builders and real estate developers on the air. That's 22 more than we had several years ago!

Not too long ago, banking was a minor advertising category for radio, and the sales approach was about as forbidding as the financial institutions' marble decor.

Then humanizing suddenly became important to banking. And what better instrument than the human voice, via radio, to do the job!

The story is the same as with housing. One or two were

persuaded to pioneer on KDKA radio; others have climbed aboard the bank-wagon. By 1959, the number of financial advertisers on the station had soared to 17. It was like money in the bank!

Radio being so flexible, these institutions are able to establish their distinctive images through their audio advertising. The techniques are unlimited—and so are the results—all because someone had the "guts" to break the "austereotyped" concepts of bank advertising.

Use a format that's different

Music, news, and sports coverage are important to us. But we've found that, in some areas, talk can still be a valuable commodity.

And the only music on our *Party Line* each night comes from the theme and the commercial jingles. Otherwise, it's a couple of people talking—on the phone and on the air—to listeners from all over the nation who keep lines jammed from 10 a.m. to midnight. Through conversation, Ed and Wendy King have sold as varied a list of services and goods as you'll find anywhere.

Which reminds me—let's not be afraid of personalities in radio advertising.

Formulas can be mighty impersonal. And impersonal advertising can be ineffective. How much better when a sales message is delivered by or connected with a personality with whom a listener can identify.

Perhaps, on the local level, this is a throw-back to the personality spotlighting of the networks' heyday. And certainly it is at variance with the rigid format.

Yes, the courage may manifest itself in breaking with the past or in restoring or retaining an old tradition.

Whatever the situation, let's not be afraid to adjust, to adapt, to change if necessary. That's how radio has survived and thrived through four decades.



You've Seen This Picture Before . . .

It was carried by practically all major newspapers after Kansas City's tragic gasoline fire last summer, which injured more than 100 firemen, 6 fatally.

The epilogue: Last week WDAF News photographer Charles Campbell was awarded 1st prize, Spot News category (see cut), in recognition of his inspired camera work (and pure courage) for "Wall of Fire".

Charlie is one good example of the 15 full-time journalists who make WDAF the top news station in Mid-America.



News Photographer Campbell and award which reads: "The 17th Annual News Picture of the Year Competition. In recognition of excellence in photo journalism presents Charles Campbell, WDAF-TV, First Prize, Spot News, 1959. National Photographers Association, School of Journalism, University of Missouri, Encyclopedia Britannica."

A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC.

WDAF RADIO & TV • SIGNAL HILL • KANSAS CITY, MISSOURI

PRESENTED IN RADIO BY HENRY I. CHRISTAL CO., INC., AND IN TELEVISION BY HARRINGTON, RIGHTER & PARSONS INC.

SPONSOR SPEAKS

The standard spot billing form

The reception given the proposal of SPONSOR's Standard Spot Practices Committee for a new standardized billing form for radio/tv spot has been very heartening to us, and to Ralf Brent's six-man task force committee. (See page 42.)

This week, top station representative firms are mailing our kits explaining the standard form and urging its use to more than 2,000 radio and tv stations.

Its adoption will cut down paper work, speed up billing collections, make both radio and tv spot much more attractive to agencies and advertisers.

The form itself is the result of months of hard work and close collaboration between the SPONSOR committee and agency media, and financial and accounting men.

As Chairman Brent has pointed out, "No one form can ever be perfect for every station and every situation. But the standard form we are proposing fills every one of the 24 specifications laid down by the Agency Financial Management Group. And it has been unanimously endorsed by 65 top agencies, representing nearly the leading spot buyers."

We strongly recommend that every radio and tv station operator begin using this form at the earliest possible date.

Louis E. Caster

Louis E. Caster, who died last week, was one of those big men who did big things, and led in everything he did.

He was president of the American Institute of Baking, helped organize the Blue Cross Plan, was active in banking and education. In recent years he acquired WREX-TV, Rockford, and KOCO-TV, Oklahoma, and as a broadcaster faithfully attended industry meetings.

Lou Caster was representative of the increasing number of important businessmen who are becoming attracted to the broadcast field, and are gradually making their presence felt. Lou's qualities of vitality, thoughtfulness, breadth, and background enriched our industry. We regret his passing. We hope for more men like him in our business.



THIS WE FIGHT FOR: *Continuing pressure to clean up the "paper work jungle" in radio/tv spot, so that more and more advertisers and agencies will find it easier to use these media.*

10-SECOND SPOTS

Ad "Complaints": After showing its first NTA *Play of The Week*—"Tiger At The Gates," WSB-TV, Atlanta, received this letter from a viewer: "I turn on the television to watch the movie call 'A tiger is at the gate' because I am a grate lover of animals, always having a dog and cat around. And once a parakeet. Well I watch until 11:30 and they never the whol time showed a tiger . . . I don't think things on the TV should be misleading. Because of little children."

Spy in the sky: Overheard at lunch in the Robert Lawrence Studios dining room: "How about a new tv film spy melodrama? We could call it *U-2 Are There.*"

Come again: New York broadcast promotion man Don Softness dialed the operator, asked for Suffolk County L. I., number of WGLI. "What was that last name again?" asked the operator.

Ugh: A policeman stopped a drunk driver going the wrong way on a one way street. "Didn't you see the arrows?" asked the cop. The drunk smiled—"I didn't even see the Indians."—Hardwick, KVI, Seattle.

Dig you, man: More than 10,000 persons jammed the Dallas Auditorium for the annual KLIF "Shower of Stars," a fact that caused d.j. Ken Knox to remark to a rock-'n-roll performer that it was the second largest crowd in the auditorium's history—second only to the one that came to hear Billy Graham.

"Graham, huh?" said the rock-'n-roller. "Can't seem to place him. What label's he on?"

Out-of-the-way: Johnny Jellybean kid show personality at WABC-TV, New York, received the following letter from a small-fry admirer in Hicksville, Long Island, during Easter vacation week: "Dear Johnny Jellybean—Please let me come to your show before I go back to school. I need 5 tickets for family and a map to get there."

Quote: When an adult behaves like a child, we call him silly. When a child behaves like an adult we call him a delinquent.—Pat Buttram, CBS Radio.

A NEW FIGURE in radio . . . delighting millions in an EXCITING new manner

FIGURE new low cost per thousand
FIGURE new coverage
FIGURE new sales
FIGURE new ratings
FIGURE new merchandising

KXOL
FT. WORTH

KBOX
DALLAS

KONO
SAN ANTONIO

K-NUZ
HOUSTON

FIGURE the **TEXAS QUADRANGLE** as your **BEST BUY!**
See your **KATZ Agency** man effective **June 1**

George! Make a note that this new buy for Texas now makes it possible to buy the 4th ranked market in the U.S. in population, retail sales and 2nd in automotive sales. Better see our Katz man for more detail—

THE SOUTH'S FIRST TV STATION

WTVR **6**
CHANNEL

100,000 watts **RICHMOND, VIRGINIA** 1049 ft. antenna

**PROUDLY ANNOUNCES
ITS AFFILIATION WITH**

*America's
greatest
network*



*Richmond's
number 1
station*

effective **MAY 30, 1960**

REPRESENTED NATIONALLY BY BLAIR TV ASSOCIATES