

THE WEEKLY MAGAZINE RADIO / TV ADVERTISERS USE

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APRIL 20, 1964 PRICE 40c

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# 'Forbidden' Cigarette Talk Clears Air

New York — Many of Madison Avenue's tacitly forbidden words about cigarette-smoking were said loud and clear on air last week via CBS Television's second look at smoking in as many years. Program vs Cigarettes: *A Collision of Interests* (whose very title drew criticism), aired by producer-writer Arthur D. Morse for CBS Reports. Smoking controversy was pinpointed as economics vs. health, with a \$8-billion-per-year industry (which yields \$3 billion in taxes, supports 70,000 farm families plus countless others) opposed by future health of a 10-million nation.

Calling program "valuable, courageous, and truly public service," New York *Herald-Tribune's* tv critic John Fern wrote: "If honest self-criticism is a mark of maturity, then television's last night gave every indication of being grown up."

Highlight quotes:  
 Dr. Luther L. Terry, U.S. Surgeon General: "My advice to the smoker would be to stop smoking."  
 Dr. Eva Salber, senior research associate, Harvard School of Public Health: "If present trends continue, 1 million present school children in the U. S. will die of lung cancer."  
 Father Thomas Garrett, philosophy professor, University of Scranton, on morality of cigarette advertising: "It's put it this way, the man who

drives the getaway car in a bank robbery is as guilty as the man who holds the gun. . . ."

David Ogilvy, chairman, Ogilvy, Benson and Mather: Some cigarette commercials "are intentionally dishonest and the men who wrote them and paid for them know it."

NAB's Leroy Collins: ". . . the need is to restrain the over-all advertising program so that it will not mislead, deceive, be false . . ."

Mrs. Mildred Brady of the Consumer's Union: "I don't see how this (broadcasting) right and privilege given to this industry can justifiably be used to damage the children of the nation. So on these two media (radio, tv) — no advertising."

## Cone claims 'bad handling by advertising people' A major piggyback problem, wants Code to take look

Chicago — A major advertising executive has expressed the hope that the NAB code "will really look into" the piggyback issue. Fairfax Cone, Foote, Cone & Belding executive committee chairman, says he's concerned that some advertisers run two 30-second commercials in a minute, others want to run 30-20-10. The audience is convinced that they got an awful lot of commercials. When it was really a matter of bad handling on the part of the advertising people," Cone stressed.

He was speaking on the Northwestern/WGN-TV program, *Your Right to Say It*, aired here Saturday (18th). Appearing with him were NAB code authority director Howard Bell and Ward Quaal, exec. V.P.-Gen. Mgr., WGN, Inc.

Bell pointed out: "From our monitoring reports, we find that over 90 percent of the stations and commercials comply with the time standard limitations — among code subscribers — but our problem today, and it is the number one code problem at the moment, is not stations exceeding commercial time limitations. "It is the appearance, or impression of the viewer, of the non-programming content of tv—including promotional announcements, billboards, credits, commercials, including piggybacks, etc. We need to reduce the non-program elements to which the viewer is subjected."

"The problem is not the excess," Bell asserted. "But the content, in terms of the representations, the claims, exaggerations, derogation of the competitors, lack of substantiation

**JACK PAAR WINS APPROVAL OF N.E. STATION BUYS**

Washington — FCC has approved \$3,675,000 buy of WMTW-TV (CH 8) Poland Springs, Me., and WMTW-TV Mt. Washington N. H., by Jack Paar's Dolphin Enterprises. Chrmn. Henry and Cmnr. Cox disapproved of the transfer from Mt. Washington TV, Inc., original owners of the broadcast properties.

If broadcaster Paar lives up to his unpredictability as a performer, Maine viewers could be in for some jolts — but even the Paar temperament may have to bow to financial exigencies of running a television station.

of claims. This is a serious problem within the clearance progress of the code authority."

Cone, meantime said he wasn't convinced the advertisers were getting "a fair shake" for their minutes. "Once they sponsored a program, having three one-minute commercials — then costs went up and they began sharing sponsorships, participating every other week, etc. The result is watered down impact," he said, adding he doubts it will work.

Discussing minority programming, Bell noted a station can afford this "only if it has successful majority programming producing enough revenue to underwrite the unprofitable programs of culture, etc."

Quaal pointed to an example from WGN's experience. "We aired for four years the distinguished *Great Music From Chicago*. The highest rating we ever had, in prime time, was a 4.5 — and we never received as much as 1/12th of our out-of-pocket expenses in return from advertisers locally. We hope to get our money back over a period of years through syndication — largely overseas. Through all of our efforts (to serve minority audience), we received not as much as five letters one season, 22 letters another season, and 40 another season."

He said the airline which sponsored the show one season, when approached the following season, commented, "Ward, it was a fine show, in the public interest. But if I had one letter, I could have gone to my people and said support this station, it is doing a job."

## More personal judgment seen key to bettering programming

Los Angeles — Charles M. Stone, radio manager of NAB's code authority, urges broadcasters to improve industry by exercising more personal judgment in what they offer public. He said they shouldn't rely exclusively on polls, surveys and ratings to determine likes and dislikes of audiences. Rather than downgrade their options, he said, they should strive for improvement by putting more reliance on own convictions.

Addressing combined meeting of Mississippi and Louisiana broadcaster associations, Stone said broadcaster should ask himself if he approves of what his station is producing for public and should consider material acceptable merely "because it sells."

In this, he emphasized, does not mean that broadcaster's own judgment would necessarily result in financial loss. It's possible that a better job could be done by trying, he said.

## Food, grocery products put \$350.1 million in tv to lead all advertising classifications for '63

New York—Twenty-two product classes increased tv expenditures last year, and 8 advertisers are among top 100 for first time in TVB's common classification report of estimated gross time sales for 1963.

Dollar-wise, groups were again led by food and grocery products, up 10.6 percent to \$350.1 million total, with other leaders: cosmetics-toiletries, up 15.8 percent to \$189.7 million; drug products, up 14.7 percent to \$177.9 million; tobacco products-supplies, up 13.2 percent to \$134.3 million.

Largest percentage increases were for transportation and travel, up 88.1 percent to 14.9 million; garden supplies, up 78.4 percent to \$2.4 million; stationery-office equipment, up 69.3 percent to \$3.6 million.

Eight advertisers on list for first time since its 1958 inception are: American Cyanamid, Shulton, American Motors, Sunbeam, General Cigar, Chrysler Dealers, Royal Crown, and Green Giant.

Pointers-in-the-wind? Clothing-accessories, up 52.2 percent, and amusements, up 56.8 percent—large increases, though dollar-expenditures

## Henry urges more programing geared to teen audiences

New York—Always careful to avoid the heavy-handed "Vast Wasteland"-accusations of his predecessor, FCC chrmn E. William Henry gingerly suggested in an on-air appearance yesterday (19th) that broadcasters could and should do more in the area of teen-appeal programing.

Questioned by two teen-age science students, Eric Sundberg and Barbara Tepper, on ABC-TV's *Science All-Stars*, Henry noted that programs particularly for adolescents "are conspicuous by their absence, except for the limited kind that I've usually seen of the teenage dance party. I think for young people tv could do much more than it does now. I think this is one area where perhaps as much improvement can be made as in any other." Suggesting that ex-teenagers write their local stations and let them know they're interested in "better tv service," Henry also touched on science programing, said stations are doing some work in this area but "could well do more."

Honeywell sponsors the program, which was pre-taped at the NAB convention in Chicago and was one of Henry's rare video appearances.

were relatively low. Pet products spent \$2.5 million more on tv than clothing advertisers. Nine categories cut tv investments, notably household furnishings group (down 24.8 percent to \$5.5 million), as well as sporting goods-toys, radio-tv set manufacturers, and watch-jewelry advertisers, all down about 19 percent.

## Natl. religious group urges denying 2 Southern Stations

New York — Jackson, Miss. tv stations WLBT and WJTV (both up for license renewal) have been charged with anti-Negro bias, over commercialization, and failure to provide adequate public service programing, in petition asking FCC to deny new licenses to both outlets, filed by United Church of Christ, national religious group.

Charges stem from continuous monitoring of programs from Mar. 1-7, according to Rev. Dr. Everett C. Parker, director of office of communications for church organization.

Specific charges are: discrimination against Negroes in news broadcasts, in presentation of "controversial issues," in failure to use Negro talent, and to announce Negro community affairs; lack of sufficient public affairs programing; and excessive commercial announcements, resulting in failure "to serve the public interest, convenience and necessity."

## NAB's Taylor says better programs could boost radio revenue by 50%

Albuquerque — NAB radio v. p. Sherril W. Taylor says radio broadcasters could increase revenues by 50 percent by developing more creative programing which would appeal to larger segment of potential audience. He told New Mexico Broadcasters Assn. here that despite "general up-beat feeling in radio today," he detects an "inexplicable lethargy" on part of far too many radio broadcasters.

"This lethargy," he said, "stems from areas relating to programing, rather than sales, for in all too many cases, salesmanship has been better than the product. Even so, the radio industry should be grossing 50 percent more in advertising dollars, and the reason we are not is not a lack of sales effort, but a partial lack of universal creative courage in areas of programing which would appeal to a larger segment of the audience."

## Todd Storz, 39, dies suddenly in Florida

Omaha, Neb. — Services took place here on Apr. 16 for Todd Storz, 39, president of Storz Broadcasting, which operates WDCY Minneapolis; WHB Kansas City, Mo.; WTIW New Orleans; WQAM Miami; KOMA Oklahoma City and KXOK St. Louis. Storz died of an apparent cerebral hemorrhage while at his home in Miami Beach Apr. 13.

Generally acknowledged in the broadcast industry as the major force in establishing "formula"—or top 40—radio, his first move in that area came in 1949 with KOWH Omaha, 500 watt day timer purchased that year (along with KOAD-FM) by a corporation he set up with his father, Robert H. Storz, in his native city.

Storz' second broadcast transaction came in 1953, the purchase of WTIW, which was followed by the acquisition of the other stations in his group. His last station buy was KXOK, in 1960. In between, he sold his first outlet KOWH.

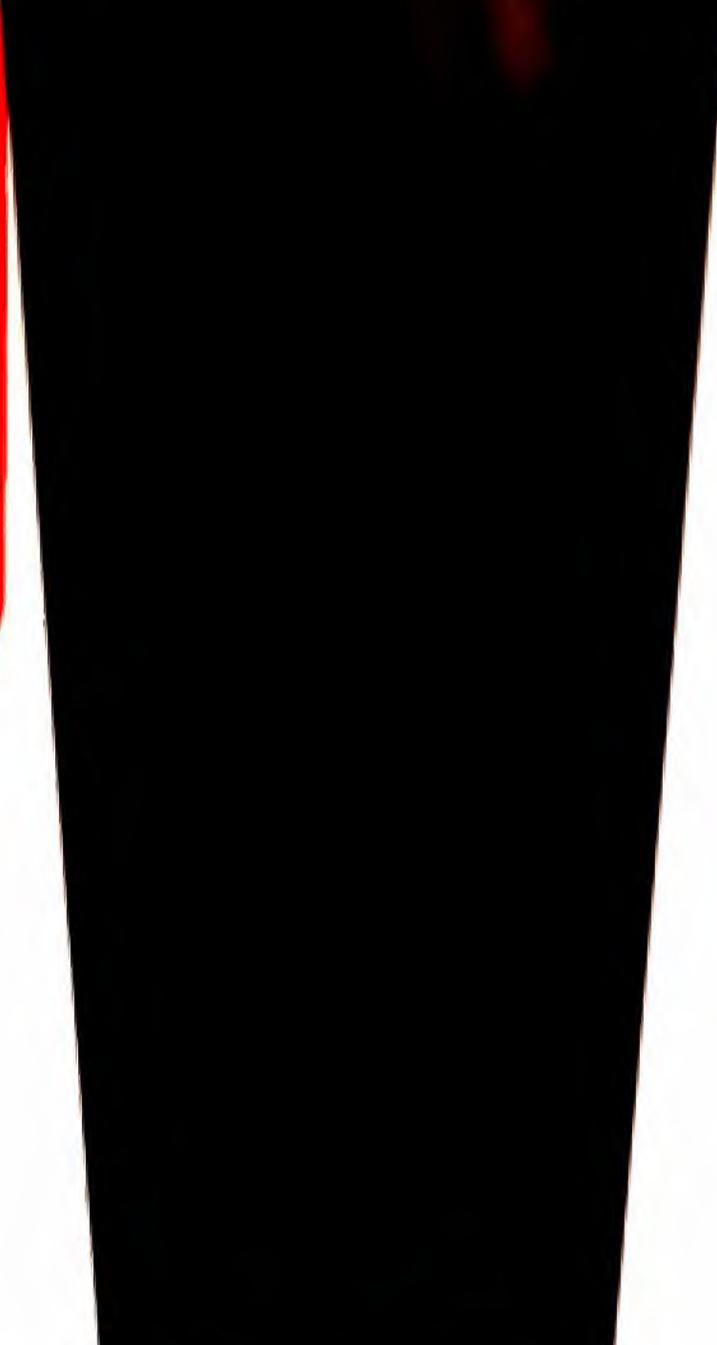
Survivors include his wife, Lor a daughter, Lynn; two sons, Robert and Bradley; his parents; and sister.

## FCC starts looking into licensees' CATV links

Washington—Planned takeover H&B Microwave Corp., CATV operation with 37 systems in 12 states by RKO subsidiary Video Independent Theaters, has prompted FCC look into all aspects of licensees' ownership of community antenna system. It's called for available information and opinion by June 19.

Whole question of CATV's role in the future of free tv—including multiple ownership rules, the possibility of far-flung programing competition with local stations, and monopolistic consequences opposed to the public interest—has been many months brewing. It foamed up at the NAB convention when FCC Chmn. E. William Henry warned that CATV service to 1.2 million homes has accustomed America to think in terms of subscription tv.

Hovering on the horizon, but mentioned in this proceeding, is a sensitive matter of the LBJ (trust held) one Austin tv station KTBC-TV and its option to buy 50 percent Capital Cable, an all-wire CATV operation in Austin.



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# Sponsor

APRIL 20, 1966  
Vol. 18, No. 1

GENERAL

19 **Anatomy of a \$15,000,000 beer campaign**  
*Nine week campaign uses tv, radio spots to boost beer sales*

24 **Advertisers still get breaks in Canadian broadcasting**  
*Increased demand for tv time forecast at Canadian Assn. of Broadcasters meeting*

ADVERTISERS

27 **France sent Raphael**  
*Gallic grapes and soil, plus Julius Wile Sons' know-how brings "new" aperitif to U. S. cocktailers*

AGENCIES

31 **What new IBM System/360 means to advertising agencies**  
*As cost goes down, efficiency increases—making possible broader agency use of computers than ever before*

33 **Minimum research standards set for maximum results**  
*As another step in industry self-regulation, BRC probes heart of program ratings by pointing out valid way to research*

TIME/BUYING & SELLING

37 **FM is a muscle medium**  
*Buyers and sellers alike must realize radio is a dynamically growing sales force, not a rarefied type of advertising*

TV MEDIA

40 **Bright future for dark horses**  
*ARB says not all top 10 are mass-appeal laugh shows; some win because they supply no-comedy to the discriminating*

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46 **The forgotten 51st market**  
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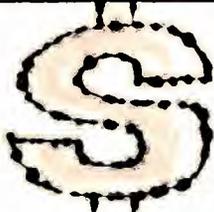
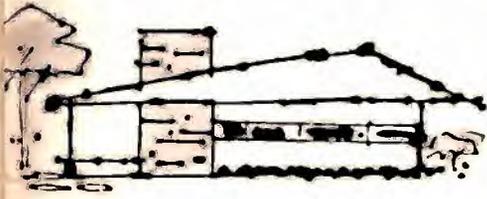
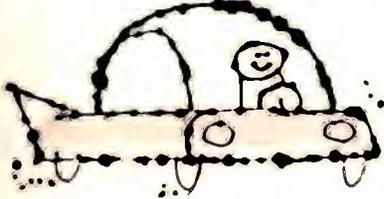


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# ...in a class by itself...



*Depth Quality*  
*Study of 1,000 adults*  
*in the Cleveland*  
*Metropolitan area shows...*

		WJW RADIO LISTENER AVERAGE	CLEVELAND MARKET AVERAGE
	<b>TOTAL INCOME CHIEF WAGE EARNER</b>	\$6,400	\$5,700
	<b>OCCUPATION</b> Professional, Executive, Proprietor	27.3%	16.2%
	<b>HOMES</b> Own Homes \$25,000 or over Median	72.0% 32.7% \$21,100	60.4% 23.8% \$19,100
	<b>TRAVEL BY AIR</b> 7 or more trips per year	42.0%	29.6%
	<b>AUTO OWNERSHIP</b> Own 1 or more cars Average cars per home 1960 or newer 1959 or older	94.3% 1.27 48.7% 51.3%	83.6% 1.02 43.8% 56.2%

For detailed information, call your Katz representative  
 Source: November-December 1962 Special PULSE survey

"Any audience-size data used herein is based on the sources indicated. It is subject to the limitations on its accuracy inherent in the method of survey used, and should be considered as an estimate."

LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBA	<b>STORER</b> BROADCASTING COMPANY
NEW YORK WFS	MILWAUKEE WTL-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV	



# NOW THAT WE'VE HAD A GOOD YEAR...



1963 was a year of innovation. The "new ABC" was a success. Seven of its new shows will be back this fall. That's half the new shows we programmed. (Not even *Ty Collier* hit .500.)

Almost all of our returning shows are having their best years ever. And that includes such long-time favorites as *Donna Reed* and *Ozzie & Harriet*.

Current ratings show ABC in its best competitive position of the season—with 20 half hours delivering 10 million or more Average Audience homes—and half again as many programs in the Nielsen Top Forty as another network competitor.

Our new shows are playing a large part in this gain. *The Fugitive* has joined the ranks of television's all-time greats. *Patty Duke* has run off with a remarkable share of the young audience. *Outer Limits* and *Burke's Law* have become popular viewing habits. So have *Farmer's Daughter*, *Jimmy Dean* and *Hollywood Palace*. All of these new shows will be back next year—an amazing 50 per cent of the shows that made ABC "new" this season.



ABC made news in news this year, too. *Howard Johnson* and *Edward P. Morgan*, paired for the New Hampshire primary, were hailed by critics as the hot new news team.

Former President *Dwight D. Eisenhower*, Senator *Hubert H. Humphrey* and *Sam J. Ervin, Jr.*, were signed to augment ABC's political convention coverage.

In sports, ABC's Winter Olympics coverage reached 5 million different homes—more than two-thirds of all U.S. television homes in a two-week period. ABC will continue its Olympic coverage during the trials this summer.

Now, ABC is on the move—with a stable base of proven entertainment on which next fall's schedule is built.



Sources: NTI Feb.-Mar. 1964 Average Audience, regular programs; Winter Olympics Nielsen special analysis, 2 weeks ending Feb. 11, 1964

# WHAT WILL WE DO FOR AN ENCORE?



1964 will be a year of opportunity. This fall's ABC schedule has real roots. Our ratio of new shows is decreasing while that of the other networks is increasing.

We've got momentum. Every single one of this year's situation comedies will be back next season. So will long-gun favorites like Ben Casey, Wagon Train and Lawrence Welk.

We've got a schedule full of new ideas. Peyton Place will be the first serialized drama ever to appear in prime time. Jonny Quest will introduce a new kind of animated adventure. The Addams Family will bring Charles Addams' famous cartoon characters to life. Bing Crosby will appear in his first continuing series. Bewitched, one of the most sought after properties of the new season, will be treating viewers to contemporary Witchcraft on ABC.

There will be seven Dinah Shore specials—both nighttime and daytime. Walter Brennan will be back with a new show. Broadside and No Time for Sergeants are two sure-fire new comedies. There will be exciting adventure in a unique setting on Voyage to the Bottom of the Sea, suspenseful drama on 12 O'clock High. Mickey Rooney will star in a new family situation comedy. And George Burns and his cigar return to television in Wendy and Me.

We're not alone in sensing an exciting year for ABC.

We've got an unprecedented list of new and returning sponsors with us, with names representing the entire alphabet of top American advertisers. And the list continues to grow.

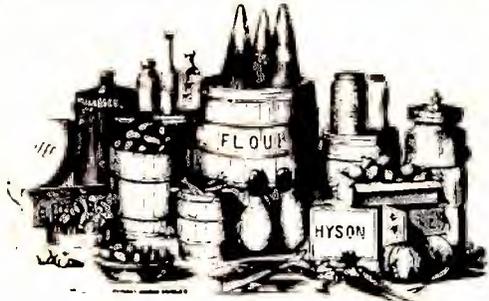
To sum up. We have stability—based on proven entertainment and momentum—prodded on by exciting new ideas.

We can't wait until you see our encore!



ABC Television Network 

# FOOD CZARS



buy WNBC-TV. Top names in the food business know it's the most efficient means of garnishing the tables of discerning New York consumers. Among the czars:

- Del Monte
- Progresso Foods
- Foods International
- Green Giant Co.
- Campbell Soup Co.
- General Mills
- Borden's
- Pepperidge Farms
- Kellogg Co.
- General Foods Corp.
- Quality Bakers of America
- National Dairy Corp.
- Levy's Bread
- Holland House Coffee
- Dugan Bros. Inc. Bakers
- Romanoff Foods

Take a tip from the food czars: whatever product or service you sell, feed more power into your selling on WNBC-TV!



**WNBC-TV**  
NEW YORK



## PUBLISHER'S REPORT

### TODD STORZ SET THE PACE

**T**ODD STORZ WAS A PARADOX. He had a quiet modest manner. But he burst across the radio firmament with the dazzling impact and speed of sound. He ventured into radio in 1949 when hundreds of radio owners were quaking in their boots with the advent of television.

He stayed with radio. If he ever gave thought to buying into television I never heard of it. He started with KOWH, a 500 watt in Omaha, his home town, and added stations in New Orleans, Kansas City, Minneapolis, St. Paul, Miami, Oklahoma City and St. Louis.

At the time of his death last week, at the age of 39, he still owned a but the first of these stations. And he made millions with them.

He established headquarters in Miami and ran his stations with the help of his dynamic executive vice president in Kansas City, George (Bud) Armstrong, and a loyal group of long-time associates.

But first and foremost he established a new kind of radio—former radio. His radio was based on fast pace, on quality control, on hit tunes on snappy disc jockeys, and on big gobs of promotion.

I always felt that his emphasis on promotion and advertising stemmed from his kinship in the Storz Brewing Company which, like all breweries used them as essential ingredients.

He helped glorify the dj. His disk jockey conventions were, like everything Todd did, prime examples of organization and promotion. But he fell a cropper at his Miami Beach Convention through no fault of his own, received a bad press, and never held another. When he moved to Miami, he removed himself from industry sight and was seldom seen thereafter.

But his stations pushed on, gathering strength. And the Storz genius was evident behind-the-scenes.

In the meantime hundreds of other stations tried to follow the Storz techniques. Storz-trained men were among the most sought-after in the industry. But most stations found it difficult to duplicate the recipe.

Word has gone out to the Storz Stations that there will be no change in ownership, management, or policy. His father, Robert H. Storz, was with him in ownership. Perhaps the industry will be hearing from Storz Senior in the days to come.

\* \* \*

This is the year of color.

The April 13 issue of SPONSOR is loaded with assorted information about tv color. We didn't seek it out. It's coming to us.

I note that the EIA reports that 90,850 color tv sets were produced during February. That means that well over 1,000,000 will be built this year.

At the NAB convention syndicators reported that color interest was at the boiling point. RCA and other equipment manufacturers say the same.

Color broadcasts are multiplying.

But the crowning touch! I turned on my color set for the first Metropolitan Phillips baseball game of the season last night and—*surprise*—got living color. I understand I'll be getting them all season.

Now I know that General Sarnoff has done it again.

*Worm Glenn*

# WCTV-land — land of YEAR-ROUND good living, good business



We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government

business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

# WCTV

TALLAHASSEE THOMASVILLE

**BLAIR TELEVISION**  
A Division of Blair Television Company

## Inside SPONSOR



"When copy unacceptable under our standards is acceptable in other media, our job is all the tougher."

That's the essence of what Code Authority director of the NAB, Howard H. Bell, told members and guests of the Poor Richard Club in Philadelphia last week.

But he said more.

"I urge our colleagues in the print media to join with us in this endeavor, to urge the advertising community to accept what we have set out to achieve and to work with us, as many agencies and advertisers are doing at the present time," he said.

While the type tyros who heard him were not likely to react like kids caught with their hands in the cookie jar, I'm sure that his message was understood, particularly that "it's not really a question of whether one medium is licensed and another is not."

Like a modern John Donne, Bell was tolling a message for all the "thees" in the advertising firmament . . . "Contrary to the belief of some, no medium is impervious to the hand of government.

Nor is it concern for the government meddling alone. The best self interest in advertising should hear clearly his call to "share a common role to serve the public's interest and declare ourselves for industry-wide professional standards to protect the public's confidence. To destroy that confidence is to undermine advertising's effectiveness wherever it appears."

Rather than just plead for the cause, SPONSOR has begun to look and listen for specifics to spotlight. We'll pin them down for you as we find them. It will be particularly interesting to report on what the A.A.A.A. research on the consumer judgment of advertising will reveal at the end of the month.

*Sam Elber*

### WBT sales repeat?

We are the national advertising agency for National All-Jersey and The American Jersey Cattle club. They have asked me to contact you for permission to reprint in their publication, *Jersey Journal*, your feature, "WBT milks a good sales gimmick," in the March 23 issue of SPONSOR. They would, of course, credit the article to your publication.

Owen Carroll  
Byer & Bowman Advertising  
Columbus, Ohio

*Happy to oblige—Ed.*

### "Real Issue" Touched

Since the release of the government report on smoking, many thousands of words have been written and spoken on the subject. But we at WXLW Indianapolis felt that in many cases the real issue was never touched upon. Therefore, we prepared an editorial on the subject, which we thought was one way in which broadcasters could aid their audiences.

We told the public: "At this very time, the FTC is studying methods of controlling the advertising of cigarettes. The advertising profession is exploring new ways of presenting the product. The tobacco industry is spending thousands of dollars in research in an effort to answer the results of the report on smoking. The NAB Radio and Tv Code Boards are hammering out new controls because proposed guidelines are 'not adequate to meet the need.'

"All of this activity and additional restriction because of a government report!

"Has anyone ever written a government report on the abuses of the automobile in America? Has anyone made an effort to label all automobile advertising as an implement that could injure and possibly destroy the careless user? What does the FTC say about such label-

ing and restriction in automobile advertising and promotion? How many more Americans were maimed or killed each calendar year in abuses of driving as compared to smoking? What will the Radio and Tv Code Boards do with this much more deadly problem?

"Someplace in the American scheme of things there was, at one time, the right and privilege of freedom of choice.

"Somewhere at the beginning of man's choice the word Freedom was born. It originally came from the contraction of a phrase — Free to choose one's doom. Whatever happened to Freedom?"

Robert D. Enoch  
President WXLW  
Indianapolis, Ind.

### Costs & controls

As old subscribers to your SPONSOR magazine, we will be grateful to you for the following information.

We are interested in buying the latest out or considered best book or publication dealing with Costs and Control of Operations in a tv radio station and network.

Kindly give us the name of such a book with its publisher's name and address, for us to order it.

Carlos Touche  
Telesistema Mexicano, S.A.  
Mexico City, Mexico

NAB, RAB, network libraries and the New York public library suggest these possibilities: The first covers accounting procedures only, while the second pertains to general administration.

Ogden, Warde B.: *The TV Business: Accounting Problems of a Growth Industry*. Ronald Press, N. Y., 1961. \$6. (The author is a partner in the widely known accounting firm of Price Waterhouse.)

Reinsch, J. Leonard and Ellis, Elmo: *Radio Station Management*. Harper, N. Y., 2nd revised edition, 1960. \$6.50.



# CALENDAR

## APRIL

**Financial Public Relations Assn.**, South Central regional meeting, Brown Palace Hotel, Denver (20).

**Associated Press**, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

**Society of Typographic Arts**, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

**Sales & Marketing Executives of Greater Boston**, luncheon meeting, Somerset Hotel (21).

**National Academy of Recording Arts and Sciences**, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

**Television Bureau of Advertising**, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

**American Assn. of Advertising Agencies**, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

**Advertising Federation of America**, fourth district convention, Tampa, Fla. (23-26).

**Pennsylvania AP Broadcasters Assn.**, annual meeting, Boiling Springs, (24).

**Advertising Club of N.Y.**, 14th annual Inside Advertising Week for college seniors, Biltmore Hotel, N.Y. (to 25).

**Georgia AP Broadcasters' Assn.**, annual meeting, Atlanta (25).

**Affiliated Advertising Agencies Network**, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

**Wometco Enterprises**, annual stockholders' meeting, Forest Hills Theatre, Forest Hills, N. Y. and at World's Fair (27).

**Assn. of Canadian Advertisers**, annual conference, Royal York Hotel, Toronto (27-29).

**Mutual Affiliates Advisory Committee**, executive committee meeting at Las Vegas (27-28), followed by regular session (29-30).

**Society of Photographic Scientists & Engineers**, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

**Dallas/Southwest Industrial Trade Fair**, State Fair Park, Dallas (28-1).

**Station Representatives Assn.**, 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

**American Film Festival**, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

**American Women in Radio & Tele-**

**vision**, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

**American Marketing Assn.**, New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

## MAY

**Southern California Broadcasters Assn.—University of Southern California's** joint third annual Radio Seminar, USC campus (1).

**Kansas Assn. of Radio Broadcasters**, annual convention, Lassen Hotel, Wichita (1-2).

**Kentucky Broadcasters Assn.**, spring convention, Louisville Sheraton Hotel (4-6).

**Missouri Broadcasters Assn.**, annual meeting, Columbia (5-6).

**CBS-TV**, annual conference of network and affiliate executives, New York Hilton (5-6).

**Electronic Industries Assn.**, workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

**Greater Augusta Advertising Club**, annual election meeting, Downtowner Motel, (7)).

**Montana AP Broadcasters Assn.**, session at Lewiston (7).

**California AP Radio-TV Assn.**, annual convention, San Jose (8-10).

**California AP Radio-TV Assn.**, session at Hyatt House, San Jose (9).

**Indiana AP Radio-TV Assn.**, session at Indianapolis (9).

**Pennsylvania Assn. of Broadcasters**, annual meeting, The Inn, Buck Hill Falls (10-12).

**National Retail Merchants Assn.**, sales promotion division convention, Hotel Americana, N. Y. (10-13).

**Direct Mail Advertising Assn.**, direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

**Assn. of National Advertisers**, session at Waldorf-Astoria, N. Y. (11-12).

**Sales Promotion Executives Assn.**, seventh annual conference, Astor Hotel, N. Y. (11-13).

**National Academy of Recording Arts & Sciences**, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

**Chicago Federated Advertising Club**, 22nd annual advertising awards presentation and dinner, Palmer House (13).

**American TV Commercials Festival**, fifth annual awards luncheon, Waldorf-Astoria (15).

**Sales & Marketing Executives-Intl.**, convention, Palmer House, Chicago (17-20).

**Ohio Assn. of Broadcasters**, spring

convention, Commodore Perry Hotel, Toledo (21-22).

**Alabama Broadcasters Assn.**, spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

**Association of Broadcasting Executives of Texas**, annual awards banquet, Dallas (22).

**Louisiana-Mississippi AP Broadcasters Assn.**, annual convention, Jackson, Miss. (22-24).

**Emmy Awards** 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

**Catholic Press Assn.**, convention, Penn-Sheraton, Pittsburgh (25-29).

**Art Directors Club of N.Y.**, awards luncheon, Americana Hotel (26).

**Visual Communications Conference** (Art Directors Club of N. Y.), New York Hilton (27-28).

**American Research Merchandising Institute**, Del Coronado, San Diego, (31-June 6).

## JUNE

**Intl. Radio & Tv Society**, first Legion of Honor presentation dinner, at Waldorf-Astoria, N.Y. (4).

**Advertising Federation of America**, 60th annual convention, Chase-Park Plaza Hotel, St. Louis (7-10).

**International Advertising Assn.**, 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

**American Academy of Advertising**, annual convention, Chase-Park Hotel, St. Louis (7-10).

**Special Libraries Assn.**, 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

**Mutual Advertising Agency Network**, national business meeting, Bismarck Hotel, Chicago (11-13).

**Georgia Assn. of Broadcasters**, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

**American Marketing Assn.**, 47th national conference, Sheraton Hotel, Dallas (15-19).

**Federation of Canadian Advertising & Sales Clubs**, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

**National Advertising Agency Network**, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

**Transamerica Advertising Agency Network**, annual meeting, N. Y. (23-27).

**National Editorial Assn.**, annual convention, Hotel Commodore, N. Y. (24-27).

**Assn. of Industrial Advertisers**, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

**First Advertising Agency Network**, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

# COMMERCIAL CRITIQUE

## Why does everyone pick on tv?

By Thomas Knitch,  
Foote, Cone & Belding

I often find myself defending television advertising, even though I agree that it could and should be improved. After all, advertising is much like that in any other medium: some good, some bad, and a hell-of-a-lot inbetween.

Television commercials have made tremendous strides in the last ten or twelve years. From the stand-up, on-camera pitchman (which is still hard to beat in some instances) we have arrived at an exciting era of creative innovations on film and videotape. Videotape started as a mere imitation of live commercial techniques, with an added safety factor—make an error and you can re-do it, again and again if necessary. Today techniques in tape have greatly advanced. Tape can now be edited, can be used on location shooting, can even be used to create a form of animation.

This taped animation proves another point in television's emerging influence. No longer is animation limited to funny little cartoon characters who sing and dance. Now we can blend graphics, still photos, and live action for interesting new effects. This is strictly a product of tv, yet you'll find this same approach being used today in other areas. Motion pictures, for example, are using it for fresh, new title executions. And if you've seen the recent splendid film *Tom Jones*, I'm sure you recognized some technical highlights that are television-bred.

I took special care one night to monitor tv commercials. Perhaps it was an exceptionally good evening, for I saw little that was distasteful. In the span of about three hours I viewed these commercials:

*Four airlines commercials.* All well done, all with a strong sales

message. In fact, one of the four, extolling the beauties of Britain, was downright marvelous! Fine photography and a good musical score created a mood and atmosphere that I hated to see end.

*Two soft drink commercials.* Both handsomely finished, both created an exciting visual image, yet they were distinguished carefully from each other.

*One automobile commercial.* I disagreed with the advertising approach, found it pretentious, extremely loud, and lacking in any real sales message. But it was beautifully photographed and professionally executed. Perhaps it did reach the audience for which it was intended. I'm not that audience.

*One cigarette commercial.* An interesting blend of graphics, tight close-ups, and live photography,

plus a pleasant musical score. Very little "sell" involved, but the mood was pleasant and a nice reminder of the product.

*One food commercial.* Actually this was for a foil wrap. It was informative, but not very visually exciting. I was disappointed because I have recently seen some very mouth-watering food photography for television. Tv can be used to create a powerful appetite appeal through the use of tight close-ups, combined with food preparation, serving suggestions, etc.

*One beer commercial.* Bright, taste appealing, and memorable.

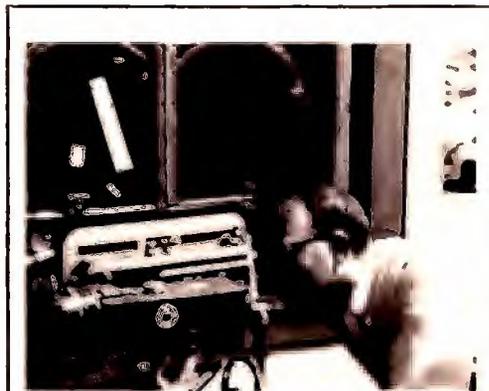
Maybe it was an unusually good night. But I did see a lot of quality, a lot of creative thinking, and certainly a lot of effort that does not deserve the criticism tv advertising has been getting.

As for the amount of advertising on tv, I agree that it should be cut down. I agree that it could be more carefully positioned. But, although I have not been asked to comment on print advertising, how about those magazines? How many have you looked at lately that weren't three-quarters or more advertising? And newspapers—how many really good ads have you seen there, aside from the classifieds?

So when Avis asks me "Avis can't afford commercials. Aren't you glad?" my answer is "No, I'm not!"

I like working on tv. I like combining sight and sound and motion to achieve a personal impact on the buying public. No other medium can give us all this to work with. Tv offers us a unique opportunity for effective demonstration of a product. Tv lets us give our audience an unprecedented emotional involvement with our products.

Do you suppose that's why everybody picks on TV? ■



Thomas Knitch, group head art director at Foote, Cone & Belding entered the advertising field through animation in 1950, worked at UPA, Transfilm, and Lars Calomus Productions. He joined N. W. Ayer & Son in 1953 as a tv art director, working both in Philadelphia and New York. He also worked at Lennen & Newell, J. Walter Thompson, and Ted Bates as a tv creative coordinator. He joined FC&B in 1961. Knitch has exhibited paintings widely, having one man shows in New York, Paris, Los Angeles, Philadelphia, New Hope, and Upper Montclair, N. J. He is married to a former Disney artist and has three children.

**Where are people ready to speak out against pay-tv?**

Opponents of pay television have apparently taken a vacation, at least from standpoint of making themselves heard. New York chapter of Academy of Television Arts & Sciences had to call off last week's (16th) planned panel discussion on "To Pay or Not to Pay," due to "lack of names willing to speak out" against pay-tv. Slated to have presented case for subscription tv were AFTRA exec secretary Donald F. Conaway and John L. Pinto, gen. mgr. of RKO General Phonevision Co., currently conducting pay-tv test in Hartford. Moderator was to have been Washington Post tv editor Laurence Laurent. In calling off panel, chapter told members: "The forum has been postponed until further notice due to the unavailability at this time of guest panelists willing to speak against television."

**BBC turns to Cuba in seeking source of program revenue**

Seems the British Broadcasting Corp. can't find enough buyers for its products in the free world. It has now ventured into Cuban market. BBC last week signed contract to sell to Cuban tv service 30 programs, including four feature films, a cultural series, and documentaries on travel, adventure, and research. Venture's in line with British government's policy on trade with Cuba.

**Colgate, Con. Cigar each put \$8 million into ABC nighttime**

Colgate-Palmolive and Consolidated Cigar shape up as two of the biggest supporters of ABC-TV next season, with each reported to have earmarked nearly \$8 million in the network's nighttime schedule. Colgate previously spent most of its web tv budget on NBC. Consolidated Cigar has been a prime user of ABC.

**Report on smoking boosted ad outlay by cigarette-makers**

Surgeon General's report on smoking, in addition to booming sales of regular and little-size cigars, also resulted in increased advertising expenditures from cigarette manufacturers hoping to offset report's effect. Among them, P. Lorillard Co. said its first-quarter advertising this year reached record levels. Company noted this was done "in the full knowledge that commitments of this magnitude would sufficiently affect our already-depressed earnings" for first three months of '64, which were "down substantially" from last year, along with sales. Lorillard President Morgan J. Cramer adds, however, "it has already been proved sound by . . . increased sales in April." He points out company's sales reached "low point in February . . . turned upward in March . . . and so far in April are ahead of corresponding '63 period." Cramer also reported "gratifying gains" in sales of all of company's non-cigarette products (smoking and chewing tobaccos), with sales of its little cigars for '64 first quarter already exceeding category's sales for entire year of '63. In addition, he announced new filter-tip, king-size little cigar, Omega, goes on sale this week in Metropolitan N.Y. with distribution to follow in New England, the Midwest, West Coast, and then rest of U.S.; York Filters charcoal granule cigarette introduced in March is "doing nicely in its initial (test) markets;" York non-filters are being withdrawn; there are "no plans to relinquish" non-filter Old Gold Straights; "accelerated diversification investigations" are under way.

**Wrinkle-removers' face-to-face fight in tv marketplace**

Tv looms as battleground for new wrinkle-covering cosmetic field which, if it follows classic case of all-purpose liquid cleaners, could mean millions more in ad revenue. Cleaner market, built by tv, didn't exist until late '50s, is now \$100-million business. Latest to enter wrinkle field is Coty, which began tv push Apr. 13 and will spend some \$1 million annually for product—75% of it in spot tv. Helene Curtis was first out.

UNITED  
ARTISTS

SHOWCASE 2

# Happy Anniversary

DAVID NIVEN • MITZI GAYNOR  
PATTY DUKE

The first time on TV . . .  
Three of Hollywood's most enjoyable  
stars get fouled up in the hilarious  
hazards of homelife . . . exactly  
the kind of comedy-with-action  
your viewers love!



Running time:  
105 MINUTES



WRITE, WIRE OR PHONE

**U.A.C.** UNITED ARTISTS  
ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC.  
555 Madison Avenue, New York 22, N.Y. • Area Code 212 • 688 4700

**A pretty melody  
is like Florence**

Florenz Ziegfeld to Florence, South  
Carolina—glorifier to glorified! But

Florence doesn't need glorification.  
Largest single-station market in the  
nation, Florence and WBTW  
go together like words and music.



*Florence, South Carolina*

*Channel 13 • Maximum power • Maximum use  
Represented nationally by Young Television Co.*

A Jefferson Standard Station  
affiliated with  
WBT and WBTW, Charlotte



# PICK A PAIR

FIRST OF TWO PARTS

## ANATOMY OF A \$15,000,000 BEER CAMPAIGN

Nine-week campaign includes tv, radio spots as principal stimulant to already-rising sales



ANHEUSER-BUSCH, the St. Louis brewing giant, advertises its favorite Budweiser the "The King of Beers." Assertively staking out its claim to leadership, Anheuser last May became the first U.S. firm to sell more than 1 million barrels of beer in one month — as much as its newest plant, to be opened in Houston in 1966, will be able to produce all year long.

Obviously, Anheuser does things in a big way.

And one of its biggest right now is a nine-week, long-size advertising campaign, entitled *Pick a Pair*, which encourages the customer to buy two 6-packs of Budweiser instead of one. This year, from May 1 through the Fourth of July, when picnic- and home-barbecue fevers are mounting, *Pick a Pair* will make

its mark on millions of shopping lists, thanks largely to Anheuser's mammoth \$15-million effort.

Although budget details will be discussed in a subsequent article, it includes:

- \* Some 3,143 television spots on 163 markets, plus *Johnny Carson's NBC-TV Tonight Show* in 182 markets, for well over 500 million consumer impressions.

- \* Another 77,917 radio spots with a listener exposure of more than 2 billion, 103 million

- \* Ads in seven national magazines with 173 million reader impressions.

- \* Sixty-nine newspapers with another 50 million readership

Normally, details of a \$15-million advertising effort are top secret.

Anheuser-Busch finds that it gets extra mileage for its Budweiser beer campaigns, however, by sharing its strategy and goals.

With both the advertiser and its agency, D'Arcy Advertising, agreeing to an "open-door, answer-all-questions" policy, SPONSOR recently covered the two-day briefing for Bud's 1964 campaign.

The two-part report that follows in this issue and next chronicles what SPONSOR saw, heard and asked. Although some SPONSOR questions fell into areas usually marked "sensitive," no questions were ducked.

Here, then, is the blueprint of Budweiser's 1964 advertising approach.

Brewery spokesmen call it "the greatest sales promotion in America." And they may be right.

The *Pick a Pair* campaign is a masterfully articulated marketing machine that leaves little — except the color of the customers' socks — to chance. It meshes sales, advertising, promotion, merchandising, wholesalers, retailers and media people into one huge cooperative effort. Everybody gets into the act, and everybody's welcome.

Normally, a campaign of this magnitude is considered top secret. And to a point Anheuser-Busch is security-conscious, too.

Nevertheless, the brewery invites media representatives to an annual get-together. And what happens there is unparalleled among national advertisers. In a fast-moving, tell-all session, top Bud executives and leading officials from their agency, D'Arcy Advertising Co. of St. Louis, give guests the real inside track on objectives, strategy and details.

## THE OBJECTIVE

The objective of the *Pick a Pair* promotion is the same as in previous years, but the over-all message that Anheuser is attempting to get across this year is more complicated than those of the past. Boiled down, it follows these words of John C. Macheca, D'Arcy vice president and account executive

who, with A. J. Amendola, head of field marketing, directs the 8 regional account executives:

"We know Budweiser is a better beer. It is brewed from the finest ingredients available. Every ounce of it is naturally carbonated. And we still use the beechwood method of brewing, which is the time-honored, European way of making beer. We also know that it costs more money to brew Budweiser this way, and we proudly make such statements right on the label."

Budweiser's emphasis, then, is on the product. With key phrases like "The label tells you why," consumers will be urged to read the label (which has been revised slightly to emphasize brewing methods).

"That Bud — that's beer!" is the key theme this year, supported by "King of beers," "Only Budweiser and Michelob are beechwood aged," and "The label and the taste." Themes will be used interchangeably in all media and, says Macheca, "anything we do in one medium will be reinforced by what we do in all the others."

## THE SALES GOAL

The sales goal hasn't always been so neatly put in place, however. When *Pick a Pair* started in 1957 as Budweiser's effort to promote their best-selling package still farther, Anheuser-Busch and its chief

rival, Schlitz, were fighting for first place in the beer sweepstakes. Each was rolling out 6 million barrels.

In the following month, the two battled it out, pretty much neck-to-neck.

The Bud suggestion to buy double proved a click, however, and by the end of 1958 Anheuser had nearly reached the 7-million mark, and Schlitz yielded sales and slipped to 5,893,000 barrels. Last year, Anheuser continued the forward trend it's followed ever since, selling 9,397,224 barrels, by far the major portion of which was Budweiser (see chart I).

It's also interesting to consider Bud sales in terms of calendar year (see chart II). In the last 30 years, for example, annual volume has multiplied 15-fold, to rise from a scant 607,000 barrels to an enormous 9-million-plus. (The change in dollar volume has been even more impressive — from \$15 million to \$343.5 million.)

Sales growth was steady, if slow, right up to World War II, when in 1941, activity pretty much leveled off at the 3-million-barrel rate. The end of the war in 1945 resulted in a slight backspacing as military-oriented consumption was channeled back into civilian patterns. In fact, it wasn't until several years later that sales were climbing steadily again and really exceeded 4 million barrels a year.

Then, in 1949, came commercial television. From 4 million barrel output jumped to 4.5 by year end — then two years later to 5 million. The foam was rising in the stein and the company was merry.

While Anheuser's share-of-market has changed impressively, the market itself isn't that all elastic, however. Major sales increases come, not so much from totally new-to-beer consumers (the teen and college crowd, mostly) but from competition's share (i.e., by winning steady customers over to your label from some one else's). That makes for hot competition and business can, as they say, be tricky.

While Anheuser isn't out to fight a beer war by any means at all, it is well aware of the need to establish — and maintain — identity in a sometimes fast-shifting market. And company officers are ever tempted to bask in the security of their cu-

ent leadership, all they need do is review histories of breweries that have missed the advertising boat and slipped into the quagmire.

President and board chairman August A. Busch, Jr., is himself cautious: "We have never made a practice of predicting the outcome of the years ahead," he recently told stockholders. Nevertheless, the company's advertising finesse allowed him to add, "We are confident, however, of our ability to sell our fine products in increasing amounts in the years ahead." The significant word, of course, is "increasing." How do they manage it? Essentially through advertising.

### THE GOLDEN KEY

And the key to Anheuser's enormous advertising impact is merchandising.

Budweiser's theory is that "any promotion stands or falls at the local level." We've said this in the past, but we feel it bears repeating. The company spokesman has explained, adding, "*Pick a Pair's* success is due to many, many people; but a large share of the credit should go to the radio and tv stations that have put so much effort into helping us locally."

Let's take a quick look at a small portion of the media cooperation that was won during last year's campaign.

One station packed a pair of good-looking socks into a pair of empty Bud cans, tied the cans together with ribbon, stuffed a card in explaining the *Pick a Pair* theme and delivered them to 16 local executives who controlled food and package-store sales.

\* A pair of key cases — marked "Mr." and "Mrs." — were sent by another station to the homes of all local Bud salesmen, just to announce a contest for their wives!

\* A third station delivered lunch — a cold can of Bud, plus a ham sandwich, packed in a basket with a red-and-white napkin — to 30 pivotal retailers.

\* Another broadcaster got his local laundry to use *Pick a Pair* wrappers for newly ironed shirts. Similar tie-ins included matchbook covers in duplicate, double bottle cappers, dual pocket pencil-holders, sets of coasters, salts and peppers.

\* A not-so-botanically minded station manager boxed pairs of carnations for delivery to Bud retailers with a note that began, "For the sweet smell of success . . ."

\* Placards and signs bloomed on

painted bulletins, lighted marquee signs and bus cards, downtown bus benches, window displays, even on top of mobile units and bald heads.

Some TV stations requested and got free 15- or 30-second program promotion balloons produced by Budweiser's agency, all gussied up with *Pick a Pair* artwork. Others subtly echoed the theme by wording, say, their *TV Guide* ads: "Pick a Pair of top Saturday night shows . . ."

\* On-the-air promotion included contests to identify famous couples in history, prizes for couples marrying during the two-month promotion, special welcomes to children (especially twins) born during the period, record-show plugs for picking song-title duos and even contests for picking a pair of the hottest days — good for a cool drink of beer!

\* Monthly papers, jumbo cards, letters and sales bulletins and trade-intended folders went out in such volume across the nation that many a postman noticeably bent under his extra load.

\* In-store promotions, besides the usual window and counter displays, featured *Pick a Pair* tie-ins with other merchandise. One suggestion to supermarket managers: "If you've overbought brooms,

Radio and television representatives gathered in the poolside patio following recent Budweiser briefing session in Florida



## BUDWEISER MEDIA POLICY, A THUMBNAIL REPORT

**Q. What's the average number of radio spots per market per week?**

A. This is extremely difficult to answer in that most of our radio is concentrated in approximately 100 markets. Some schedules are 52 weeks . . . the shortest, for 13. However, using the figures available, we will have Budweiser radio for **Pick a Pair** in a total of 471 markets and an average of 21 spots per week.

**Q. For television?**

A. We will be in 163 markets and average 3 spots a week. In addition, we'll average 3 per week on **Johnny Carson** over 182 stations.

**Q. What is expected from stations in the way of merchandising support?**

A. We have never in the past, and do not plan in the future, to make any **demands** from reps in the area of merchandising support.

**Q. Is anything specific expected?**

A. We have never considered merchandising superior to, or even equal to, the advertising value that we expect to get from a radio or tv station. If the station isn't a good solid advertising buy, it won't be on our schedule.

**Q. Is merchandising support voluntary?**

A. Most media people are smart enough to realize that we are partners in this enterprise and if a promotion is not a success all of us get hurt. With this in mind, they have given us an extraordinary amount of cooperation . . . To put it simply, we have a job to do and have enlisted the voluntary help of our media friends . . . The response has been far beyond our expectation.

**Q. Can a station expect to stay on the schedule without giving merchandising support?**

A. We have never cancelled a schedule if a station was unable to contribute media support.

**Q. Are any media stronger in the 1964 media mix? Which? Why?**

A. We will continue to use a media mix rather than an all-put concentration on any one medium. We will, however, because of the nature of our 1964 campaign, intensify the use of magazines, tv and radio.

**Q. What motivated specific changes in the 1964 campaign from strategy, media and copy's standpoints? Please be specific.**

A. The reason for this intensification lies in the fact that the message we are attempting to get across this year is somewhat more involved and requires longer copy that we have been using in the past. Thus, the switch in the copy approach and intensification of those media that enable us to use longer copy. It is quite conceivable that once the basic story has been put across, we might again change our media mix.

**Q. Do print and billboard give as much merchandising, proportionately?**

A. Yes, with the exception of **Life** whose policy prevents them from doing the same type of merchandising as the others.

**Q. How does advertising in various media link with one another?**

A. The same theme will be used in all media, and everything we do in any given medium will be reinforced by what we do in every other medium.

### CHART I:

The Beer Battle since Pick a Pair's first year

Rank	Company	1957	1958	1959	1960	1961	1962	1963
1.	Anheuser-Busch	6,115,762*	6,982,022	8,064,756	8,477,099	8,508,286	9,025,000	9,397,21
2.	Jos. Schlitz	6,050,000	5,893,000	5,863,000	5,694,000	5,775,688	6,870,000	7,834,25
3.	Pabst	2,900,000	2,550,000	4,500,000	4,738,000	5,216,808	5,842,707	6,670,00
4.	Carling	3,150,988	3,531,182	4,418,484	4,822,075	5,047,323	5,351,000	5,681,14
5.	Falstaff	4,300,000	4,502,000	4,750,000	4,915,000	5,120,000	5,315,000	5,548,17
6.	Ballantine	3,981,728	4,035,529	4,324,563	4,408,895	4,510,000	4,358,000	4,495,00
7.	Theo. Hamm	3,376,413	3,394,206	3,551,859	3,907,040	3,714,444	3,724,000	3,826,40
8.	F. & M. Schaefer	2,850,000	2,887,000	3,050,000	3,202,500	3,466,550	3,623,000	4,042,39
9.	Liebman	2,966,315	2,847,000	2,929,000	2,950,268	2,987,146	2,888,000	3,018,00
10.	Miller	2,322,060	2,219,635	2,358,976	2,376,543	2,706,806	2,805,000	2,907,00
11.	Adolph Coors	1,146,567	1,400,000	1,648,874	1,907,238	2,303,000	2,785,000	3,050,00
12.	Lucky Lager	1,966,800	2,265,540	2,180,000	2,168,000	2,238,000	2,160,000	1,982,44
13.	Stroh	2,583,515	1,922,871	2,110,967	2,075,475	2,029,300	2,069,925	2,045,35
14.	Drewrys Ltd., U.S.A.	1,371,501	1,527,304	1,628,894	1,607,754	1,650,812	1,947,526	2,600,00
15.	C. Schmidt	1,950,000	1,660,909	1,731,604	1,802,413	1,854,842	1,874,000	1,934,00

\* Annual sales in terms of 31-gallon barrels



Representatives attending the Budweiser media-merchandising session parade their confidence in the 1964 PICK A PAIR promotion.

ow's the time to double them up or fast sale." In fact, to be successful the promotion really depends upon retailers selling other items by the pair, too. Double sales have been so helpful to one St. Louis liquor chain that it features *Pick a Pair* campaigns twice a year. The second one (which uses promotional material from the first) usually occurs about the first of the year.

The above are gimmicks selected from stations at random. Just consider the impetus that KTUL-TV Tulsa gave local beer sales all by itself, however: Point-of-sale displays in 122 stores, a front-page story on its merchandising magazine which is sent to 3,000 grocers and retailers, pocketliners for Bud route-men to give customers, a lawn party for local Bud salesmen, in-person calls to grocery executives to deliver 10 ft key-chains, tours by a circus alliope.

Some time ago, Budweiser reorganized its marketing areas so that, for the most part, they relate to territories covered by broadcasters' signals (see SPONSOR, Jan. 2, 1960). That obviously ties closer together the efforts of broadcast advertising and their sales operations in the same market. Results

show in campaigns like *Pick a Pair*.

Best of all, the campaign tends to get bigger each year.

WIL Radio St. Louis, this year proposed a number-guessing contest for Bud retailers and their employees (with prizes to be given in pairs), to place displays in 40 A&P stores and 7 of Schnuck's "Super supers" and to have twin girls make retail calls on key outlets. The station also schedules other timely promotions.

#### WHO'S THE CUSTOMER?

Can a station expect to stay on the Bud schedule *without* giving merchandising support? The question was submitted to agency vice president Macheuca. He might have ducked it, but he didn't.

"We have never in the past — and do not plan in the future — to make any *demands* from reps in the area of merchandising supports," he explained.

*Continued on page 29*

Chart II: The Anheuser-Busch Corporate Story

Year	Barrels	Net sales	Pre-tax income	Earnings
1933	607,511	\$ 15,049,833	\$ 457,251	\$ 325,529
1935	1,135,776	17,223,306	1,049,258	891,918
1937	1,839,960	33,311,896	5,771,871	4,164,245
1939	2,305,988	39,397,379	8,667,745	7,013,250
1941	3,089,954	55,945,667	12,774,685	6,780,492
1943	3,569,030	74,752,235	14,614,373	6,081,789
1945	3,529,468	76,153,543	12,726,620	5,613,605
1947	3,608,903	104,401,628	16,221,459	9,883,845
1949	4,526,115	135,304,255	23,780,430	14,509,752
1951	5,479,314	179,405,026	20,926,313	10,776,927
1953	6,711,222	237,003,969	36,077,913	13,232,549
1955	5,616,793	201,718,743	17,274,396	8,026,152
1957	6,115,762	227,224,930	19,955,587	9,777,599
1959	8,064,756	295,992,022	29,075,116	13,028,672
1961	8,508,286	309,807,214	30,873,888	15,115,680
1963	9,397,224	343,581,741	32,116,469	15,586,402

# Advertisers still get breaks in Canadian broadcasting

Increased demand for tv time forecast



Stewart



Allison

**A**DVERTISERS AND AGENCIES spending millions to move merchandise from the U.S. north of the border picked up some clues on the near future of broadcasting advertising in Canada during the Canadian Association of Broadcasters' recent convention at Quebec City.

As at the simultaneous NAB convention in Chicago, more of what is pertinent to the advertiser and his agency went on in the hospitality suites, over breakfasts, lunches, dinners and in the corridors than at the official meetings of the membership.

With an agenda that could hardly justify mass attendance by agency men and a convention held too far from the advertising centers of central Canada, only a handful of the very faithful attended.

The broadcasters were themselves too occupied with the machinery of an organization burdened with internal problems (including a permanent post as CAB head now rumored for its fourth-time elected president Dan Jamieson) to cast any light on the broadcast advertising problems of over-commercialization; clutter; a license freeze (without which there would

be further division of national advertising dollars); ratings; piggybacks; cigarette advertising; beer and wine advertising; Canadian content program quotas; pay-tv. The legislators and regulators charged with the chore of guiding the Canadian broadcast industry toward goals of national purpose, nevertheless declared what they foresaw for broadcasting and the advertiser.

According to Dr. Andrew Stewart, chairman of the Board of Broadcast Governors, there is little chance that there will not be a reduction in the allowable number of commercial tv minutes in spot carrier programs.

Action on a proposed amendment reducing those minutes from 16 to 12 will probably come at the end of this month. Advertisers agencies and broadcasters (through the Consultative Committee on Private Broadcasting) were advised of the "concern the Board felt about the commercial features of television during the peak winter period" before public hearings were held by the board.

For the first time, this past winter, it was possible to assess the

experience of maximum permissible commercial content inserted — though limited to a few hours per week — into programming on a relatively small number of stations.

"With the normal growth of the economy," predicts Dr. Stewart "there should be an increase in the demand for advertising time on television during the winter of 1964-'65. And," he adds, "the Board is not prepared to contemplate an extension of the clutter experienced on a limited scale last winter."

Aware that the problem is not altogether one of commercial time and admitting its complexity, Stewart asserts he would be less than honest if he said he expected to receive the kind of assurances which would "lead the board to refrain from any amendment" to the regulations at the end of April.

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## Culture by decree for Canada

Decrying "a relatively weak cultural life dangerously exposed to the dominating influence of the United States" and leaving the Canadian identity too vague, Canada's new secretary of state put a least part of the responsibility into the laps of broadcasters north of the border.

Maurice Lamontagne, through whom the industry reports to Parliament, addressed members and

Canadian content regulation, long a thorn in the economic side of Canadian broadcast advertising, also stands in the shadow of a proposed amendment. The change is proposed to provide for the calculation of Canadian content on the basis of 13 rather than four weeks; and for the permanent reduction in Canadian content from 55% to 45% during the 13-week summer period.

The regulation making 55% quota of programming Canadian in content became effective for tv in April 1962. In the summer of that year, and again in 1963, the board gave temporary approval to a summer reduction to 45%.

"This was granted," says Dr. Stewart, "partly because of the financial position of the second private television stations and partly on the representations of all broadcasters, including the (Canadian Broadcasting) Corporation, that the maintenance of Canadian content during the summer presented acute difficulties."

"The first argument," Dr Stewart added, "no longer has any validity. The second argument has some force."

Perhaps because of the inside knowledge through which the BBG chairman can see the private tv segment as healthier than ever,

along with his earlier prediction of "an increase in the demand for advertising time on television," any permanent reduction in summer Canadian content is likely not seen by the BBG as pursuing the Parliamentary objective to maintain and strengthen a Canadian broadcasting service. Such a move will be made, said Stewart, "only with some reluctance."

The board does not see the content quota as a perfect instrument, but feels it should be enforced in absence of a better one. Nor does the BBG feel that the quota should be continually increased.

A permanent reduction in the summer content quota also may not give the broadcaster the flexibility he possibly expects.

"We," says Stewart for the BBG, "have no reason to be permanently satisfied with some of the programming to which Canadian content classification is now being given."

Both Stewart and BBG vice chairman Carlisle Allison told SPOSSOR that they saw greater possibility for the reduction of "clutter" by moving public service spots out of prime time areas. This beginning might break the deadlock over what might move first in reducing the agglomeration of messages in confined areas of broadcast time.

In the interview with SPOSSOR both Allison and Stewart cheerfully refused to disclose what action would be taken with regard to the current freeze on licenses with the exception of In where the board has been making points with its drive to bring the kind of quality programming that goes with "arts, letters, and sciences." But from their tenor and attitudes on the subject, it is SPOSSOR's guess that the freeze will be continued, at least until 1965.

In the area of ratings, Allison who strongly feels that the long time pursuit of ratings "ran down the quality of am broadcasting" and Dr. Stewart said that, from their perspective, the industry-owned and tri-partite-operated Bureau of Broadcast Measurement was performing well for the agency, advertiser, and broadcaster.

There was nothing new in the areas of piggy-backing, cigarette, and beer and wine advertising which has not already been discovered in the United States.

All in all, members from all over Canada told SPOSSOR that this year held more promise than many in the past, and from what Dr Stewart disclosed about the health of the industry, the growth of broadcast advertising in Canada is steady. ■

guests of Toronto's Radio and Television Club meeting in Quebec City during the CAB convention, and left little doubt that the status quo was far from ensconced as far as the government was concerned.

"We have adhered much too closely to the American tradition of non-intervention by government," he said.

Canada's great current tensions—in which some believe "that even the unity of the country has become unacceptable," and others "that the very foundation of our federal system should be reviewed," and still others that "any evolution towards accommodating Quebec's aspirations appears like a dishonourable concession—led the secretary to call this a "dialogue of the deaf so prevalent that the voice of moderation,

when it speaks, is barely heard."

Saying that the government must ensure ownership and control over Canada's means of communication, Lamontagne called for better Canadian content including better "escapist entertainment," which has been an area of difficulty for stations competing against United States' product with Canadian content, especially in the border markets.

Placing part of the cultural responsibility of the nation with the broadcasters, the secretary saw the need for revision of the Broadcasting Act of 1958 as an aid to the industry, and said that cultural contacts between the differing parts of Canada will not come about by themselves.

"The experience of other coun-

tries, with the possible exception of the foundation-studded United States, confirms our own," he said. "This is why I am convinced that our cultural life needs protection against deterioration and stimulons to improvement, and that a deliberate effort to these ends, in which government must have a large role, is not only justified but is most urgently required."

With regard to pay-tv, M. Lamontagne said that "though not yet established firmly as a commercial television system in the home, it has been making strides into the cinemas . . . and . . . requires study before a situation does develop in Canada which may or may not be in the best interests of Canadian broadcasting and the Canadian public."

**THE BEST  
MOVIE LINE-UP  
IN BALTIMORE  
IS ON CHANNEL 2**

**EXCLUSIVE - 6 NIGHTS A WEEK!**

Night after night famous stars appear in their most memorable roles on WMAR-TV. Many of these features are FIRST RUN! The WMAR-TV current library of over 700 titles includes such famous packages as 7 Arts, Screen Gems, 20th Century and others. Top films—backed by a heavy barrage of daily newspaper advertising and on-air promotion—is the combination that builds audiences for your product or service!



**SATURDAYS, 11 PM**

"FROM HERE TO ETERNITY", Burt Lancaster, Deborah Kerr  
 "BELL, BOOK AND CANDLE", James Stewart, Kim Novak  
 "THE EDDY DUCHIN STORY", Kim Novak, Tyrone Power  
 "JUBAL", Glenn Ford, Ernest Borgnine  
 "THE KEY", William Holden, Sophia Loren  
 "THE LAST ANGRY MAN", Paul Muni, David Wayne



**FRIDAYS, 11:20 PM**

"MAN ON A TIGHTROPE", Fredric March, Terry Moore  
 "THE DESERT FOX", James Mason, Sir Cedric Hardwicke  
 "THERE'S NO BUSINESS LIKE SHOW BUSINESS", Marilyn Monroe  
 "PEOPLE WILL TALK", Cary Grant, Jeanne Crain

**PLUS - MONDAYS THROUGH FRIDAYS ...**



**MONDAYS THROUGH THURSDAYS,  
11:20 PM**

Drama, mystery, adventure, romance selected from the same great packages.

**AND SUNDAYS ...**



**4:30-5:55 PM**

Featuring the best of  
 "BOMBA THE JUNGLE BOY"  
 "BOWERY BOYS"  
 "SCIENCE FICTION THEATRE"



**12 NOON**

"MISTER ROBERTS", Henry Fonda, James Cagney  
 "THE SEARCHERS", John Wayne, Natalie Wood  
 "DRUMS", Raymond Massey, Sabu  
 "KNIGHT WITHOUT ARMOUR", Marlene Dietrich

In Maryland Most People Watch

**WMAR-TV** 

CHANNEL 2 SUNPAPERS TELEVISION  
 TELEVISION PARK, BALTIMORE, MD. 21212  
 Represented Nationally by THE KATZ AGENCY, INC.

# France sent Raphael

Gallic grapes and soil, plus Julius Wile Sons' know-how, brings 'new' aperitif to U.S. cocktailers

A FOREIGN WORD was all set for a big play in America. But advertisers and agency together decided the word would do better in translation.

The word is *aperitif*, translated cocktail wine. And the product involved is St. Raphael, *l'aperitif de France*.

When it came time to translate in turn the *use* of this product for the American market, however, broadcast media were by all means the primary choice.

In the oceans of beverages being rushed to imbibers ready for something different—dietary soft drinks and malt beers are only two of the many prominent examples—the *aperitif* stands a fine chance of opening significant streams of commerce across the country.

Principle channels are now being opened by the 87-year-old New York importing firm, Julius Wile Sons & Co., the sponsor who is introducing the drink, as familiar over the years to Frenchmen as Coca-Cola is to Americans.

It was just two short years ago that the Wile firm assigned its advertising agency, Chirurg & Cairns, New York, the challenge of educating American palates to the *aperitif*. Since 1956, Chirurg & Cairns has been promoting such other, separate, Wile labels as Dry Sack sherry, Bollinger champagne, Benedictine, B&B, Pernod.

To give the "new" St. Raphael the best send-off, the agency advised using broadcast media immediately and on both coasts—first, TV to make an impact, and then radio, to follow up and through. Between, as a sort of inland bridge, they suggested national magazine ads, thus

making the promotion transcontinental.

Like any newcomer, however, St. Raphael has not been wholly free of language problems, cultural adaptation and—to its compliment—domestic competition. (Another product, French-named but domestically produced, is also being touted via radio as St. Raphael's only real competitor).

The situation has led to some resourceful methods for dealing with the advertising and educating challenge.

What, exactly, would be its marketing target? Julius Wile has its

*For last fall's TV campaign, Chirurg & Cairns, agency for Julius Wile Sons, sent a crew to Paris for footage showing St. Raphael's social role in its native country. From an early-morning shot of the Four Eiffel, cameras roamed the city for everyday views of the pervasive St. Raphael signature in Paris, winding up at an outdoor cafe', where l'aperitif de France is found on the table.*



own ready answer. The trend towards "lightness" in both food and drink first gave the clear-cut signal in the fall of 1962 for the introduction of St. Raphael. No passport difficulties whatsoever. From the beginning, all St. Raphael copy suggested "on the rocks" as a typically American—and convenient—serving style.

But the cultural brewing pot exacted further modifications, as well. Radio commercials, for example, have dropped the "St." to capitalize on "Raphael" alone. Copywriting purpose is to register clearer identification, yes, but also to help the traditionally one-tongued American avoid the issue of pronunciation.

Such early and Americanizing decisions cleared the way for media purchases. Here again, the new product's successful introduction provided exacting qualifications to make certain the welcome would be cordial. Television would provide the first, hard-hitting punch. Then, later, other less-expensive media could fill in with broader coverage.

Last fall, Chirurg & Cairns took cameras to Paris, came back and told the whole story on tv (see cuts), showing the everyday social role of St. Raphael in its homeland and suggesting a similar destiny *en Amerique*.

For the new spring campaign, now under way, advertiser and agency decided to capitalize on some of the values of last fall's tv effort. Their method: to translate into print and radio some of the characteristics of their tv announcements.

Out of this grew magazine copy that has more than family resemblance to a storyboard — a series of

artful photos in close-up that, in sequence, tell the tale as clear as the photography. Caption headlines from continuity: "You were right . . . in demanding . . . something liltng, light . . . and different . . . for the cocktail hour . . . so France sent Raphael." Account Supervisor Edmund Ridley says that, after using tv, "maybe it was subconscious to use a tv-like format in print.

"But *consciously*," he emphasizes, "we made every effort to get the spirit of tv into our radio advertising. Aim of the campaign, which places from 40-50 spots weekly on the east and west coasts, is to prove Ridley's thesis that "you can conjure up pictures in sound."

Copy chief Lon Hill collaborated with John Destler, account execu-

**Imported wines represent only about 7% of all wine consumed in the U.S. last year, Paul L. Farber of the Cresta Blanca vineyards, Livermore, Calif., recently told the Advertising Club of New York.**

Consumption of domestic and especially California wines has skyrocketed in the last 17 years. The California volume of 85.9 million gallons in 1947 has increased to about 137 million gallons this year, reported Fraber, who is also director of advertising, CVA Co., The Schenley Industries affiliate. At that volume, California wines represent 78% of U.S. wine consumption, with 15% produced in the East and remaining 7% imported. "Imported wine is no longer the requisite to fashionable dining," Farber explained.

tive who also happens to be a pianist. Together they turned print words into radio lyrics. What they delivered to an arranger was no ordinary jingle, but a musical setting in a light bouncy mood — and it used the same storyline that had been prepared for magazines.

This is the 30-second radio copy now being heard on the coasts, to piano and rhythm accompaniment. Singers are Marilyn Palmer and Rene Martel (who's authentically French), and the producer is Andy Halmay, head of Tibor Productions, New York.

*FRENCHMAN (sings) You were right . . .*

*GIRL (sings) I demanded . . .*

*FRENCHMAN (sings) . . . something liltng, light and different . . .*

*GIRL (sings) France sent Raphael*  
*FRENCHMAN (sings) Mmmmm, Raphael . . .*

*GIRL (sings) Her favorite cocktail wine*

*FRENCHMAN Raphael — the largest selling cocktail wine in all of France, is now imported for only two thirty-nine the bottle. Bring this charming, continental custom to your cocktail hour. Chilled or on-the-rocks, Raphael! Remember: "50 million Frenchmen can't be wrong!" Importea by Julius Wile, New York.*

Earlier radio copy, which was used for St. Raphael in the fall of 1962 and spring of 1963, was all narrative. It established continental flair with lead-in copy in elementary French, purposefully simplified for Americans to understand.

The current radio campaign adheres to similar logic. Radio fulfills the prime assimilation goal of show-



National Brewing Co., Baltimore, is using TV spots in 15 markets to promote Colt 45, its new Malt Liquor product.



One 60-second spot illustrates the product's theme — "A completely unique experience" — by showing its cat-into-



lion impact upon one Colt 45 drinker. The agency: W. B. Doner & Co., Baltimore.

ing how to pronounce the product name (accent on "el"). And the first half-dozen stations in this season's campaign have been selected for general, all-age appeal, reaching a broad audience that the account supervisor characterizes as "just people." The St. Raphael announcements are directed to them during the dinner hour, in addition to some daytime broadcasts intended for women. All advertising is merchandised to the trade in sales meetings and beverage retailer publications. Even so, account supervisor Ridley is well aware that the campaign's gantlet, over-all problem is to develop American taste. "It sometimes takes awhile to get people to change their tastes and habits," he observes. "The fastest and effective way to do so, however, that's been discovered by Julius Wile and their agency, is to make a good splash in television to let shoppers know you're around. Then, for maximum coverage and length at lesser cost, follow up with print and radio, tailored to a — as in tv. ■

## NATOMY . . .

*Continued from page 23*

"We consider that the reps and their stations, as well as other media people, are our partners in this promotion . . . for eight years we've been explaining to them how tremendously important this promotion is to us, how it behooves us to do everything within our power to make it a success . . ."

Still, Machecca pointed out, "We've never considered merchandising superior — or even equal — to the advertising value that we expect to get from a radio or tv station. The primary purpose of any media buy is *advertising*. If the station isn't a good solid advertising buy, it won't be on our schedule."

Radio and tv broadcasters' voluntary responses have proved "far beyond expectations," the D'Arcy spokesman observes. "I am also happy that we've never cancelled a schedule if, for one reason or another, a station was unable to contribute support."

He did not specify the weight given to proposed merchandising terms, however, in initial station selection.

And this is what national magazines are sending out for the 1964 push

*L'Espresso*: special mailing to a list of 5,000 key Negro retailers with follow-up personal calls in the major Negro metropolitan areas.

*Look*: news to key retailers of a *Pick-a-Pair* candidates contest that is based on 1964's political convention. First prize: a mink coat.

*Newsweek*: *Pick a Pair* playing card decks to 1,300 key supermarket people partially selected by Budweiser.

*Saturday Evening Post*: A miniature elephant and donkey, symbols of the campaign's election theme, to a comparable list of wholesalers, retailers.

*Sports Illustrated*: Drawings of sports immortals — Babe Ruth, Jack Dempsey, Bobby Jones et al — to pivotal market people.

*Time*: Miniature egg timers with letters on *Pick a Pair* stationery.

While D'Arcy spokesmen say that *Life* magazine's "policy prohibits them from doing the same merchandising done by others, they do, however, give us a good run in *Supermarket Life Line* and *Liquor Store Life Line*," their trade-directed promotional books.

Outdoor representatives also have very active personal-contact programs, have gifted 100 different items in the past four years, are currently giving crystal paperweights of elephants and donkeys.

Budweiser undoubtedly likes to believe that media people are interested in *Pick a Pair* promotion because the advertiser has taken the trouble to brief them in advance. More realistically, account chief Machecca says, "If a promotion is not a success, all of us get hurt."

He then identifies the whole project's pulse by explaining, media people can accomplish things locally that advertiser or agency reps simply cannot.

"Our people are constantly calling on chain stores and supermarkets," Ray Krings, national brands advertising manager for Anheuser-Busch, says, "but in every call we make we are selling something." When a media representative approaches the same outlet, he does so in an entirely different capacity. "He has no axe to grind and, con-

sequently, has little trouble getting his story across.

"To put it simply," Krings summarizes, "we have a job to do and have enlisted the voluntary help of our media friends."

*Next week: How the advertiser's dollar is divided, the campaign planned, the two-day meeting handled, and Budweiser buys on specialized stations. ■*

## Castro looks for little Bernadette

Castro Convertibles is in the midst of a search for a little Bernadette, a four-year old child that has the appearance and personality of Bernadette Castro when she first did tv commercials opening up the Castro on television.



*Bernadette*

The original was a very successful commercial, the company says, which created an image in 1948 for a then - young

struggling company and helped it acquire the four factories and more than 60 showrooms it has today.

The little girl opening up the couch has become the company's trademark in all advertising media.

The original Bernadette, now 19 and a college student, still does tv commercials. Participants have been asked to bring a picture of their candidates to any Castro showroom.

## Toy firm's big web buy

DeLuxe Reading (Dancer-Litzgerald-Sample) launches an extensive schedule on ABC-TV this month which will include the bulk of its pre-Christmas campaign and extend into next year.

Six Saturday morning kids' shows are included in the campaign, on behalf of the Lopper toy line *Bugs Bunny* for 21 weeks, *Beans & Cecil* and *Casper* during April and September; an-as-yet unnamed new show beginning in September for 52 weeks, and two other Saturday morning shows to reinforce the campaign during the September-December pre-Christmas period.

# Pepsi earnings up, use of tv increased

Pepsi-Cola Co. income and sales set all-time records in 1963, according to the annual report. This is the seventh consecutive year the company has recorded record profits, and the thirteenth year it has recorded record sales.

Net profits after taxes and adjustment for foreign activities in 1963 rose to \$16,145,500. This compares with \$15,412,389 in 1962. Net sales climbed from \$218,539,715 over the 1962 figure of \$191,630,223. This marked the first time that Pepsi sales exceeded the \$200 million mark.

The report noted an increasing use of television advertising, both domestically and overseas.

Domestically, in 1964 the continuation of the "Now It's Pepsi For Those Who Think Young" campaign calls for the largest in-

vestment in Pepsi-Cola history. Media to be used includes 1,500 newspapers, 400 TV outlets, 3,000 radio stations and 16 national magazines, with an expanded schedule of outdoor postings.

Overseas, Pepsi's advertising in 1963 was built around a theme describing Pepsi-Cola as "The Big One" — in quality and quantity. Television was used effectively in Argentina, Mexico, Japan, where Pepsi sponsored telecasts of baseball from April through October and ran 10,000 spot announcements in a nine-month period.

Television was also used effectively in such diverse areas as Italy, East Africa, the Middle East, Southeast Asia and Australia.

In the new products area, it was reported that Patio Diet Cola, the company's new low caloric beverage

was available in 279 markets containing over 70% of the national population by the end of 1963. The drink was introduced in spring 1963.

The company's lemon-lime product, Teem is now available on franchises serving some 65% of the national population. Teem's financial and advertising support is being strengthened in order to realize the full potential of the product, it was disclosed.

The company's Patio line of favored soft drinks, an adjunct to the bottlers' main product line continued to show an anticipated rate of increase in 1963.

Pepsi-Cola Company reveals that research was being conducted on low-calorie beverages with the following flavors: lemon-lime, orange, root beer, grape and ginger ale. A continuing research program was inaugurated, designed to produce the best possible formulation for the company's low-calorie cola product.

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## Xerox to underwrite, sponsor UN tv series

Xerox Corp. has announced that it will underwrite production costs and sponsor, on an institutional basis, \$4-million fictional tv film series about the United Nations.

The six film programs in the monthly series will be aired during prime time on ABC (four programs scheduled, subject to change) and NBC-TV (two) starting in January 1965, to be followed by foreign showing after their debut here.

The series of 90-minute shows ranging from comedy to drama and adventure to fantasy, is designed to create a greater understanding of the varied services and activities of the UN and will utilize a top array of screen and theatre talent. Such motion picture directors as Robert Rossen, Sam Spiegel, Fred Zinnemann, Stanley Kubrick, Otto Preminger, and Joseph L. Mankiewicz will donate their services. Composers include Richard Rogers and Leonard Bernstein, among others, and writers Tad Mosel, Reginald Rose, and Peter Stone, together with a group of leading international stars, will also cooperate in the venture.

A new organization, Telsun (Television Series for United Nations), has been established to produce the series.

The institutional ads will be one sentence messages only, and will avoid product advertising entirely. The ad agency for the rapidly growing (domestically as well as worldwide) manufacturer of dry process duplication machines is Papert, Koenig, Lois.

## European consumer has multiple choices

In the future manufacturers and advertisers who hope to step up sales through entry into European and worldwide markets are going to have to create these markets, according to Hugh Uyterhoeven, assistant professor of business administration at Harvard University.

In the past many international investments were made in economies that had severe shortages and sales were rarely a problem, he told American Marketing Association members in Boston. Now, with goods more plentiful, the consumer has multiple choices and this will

create a surplus in several fields.

A successful marketing strategy often requires marketing investments, Uyterhoeven said, but U.S. companies investing overseas, many times are reluctant to make the move. When it comes to foreign investment, U.S. management sometimes has been overly fascinated by the glory of owning bricks and mortar abroad, he said.

In terms of a company's long term competitive strength, money invested in building up a distribution position, or in creating product differentiation, may be as important as money invested in fix plant and machinery, Uyterhoeven suggested.

## New iced tea mix gets tv boost

A new instant iced tea, being introduced by the Nestle Co. under its Nestea label, will have a summer-long ad campaign, beginning in June and running through the fall. The promotion will include a daytime nighttime TV package of ten commercials a week, calculated to reach 131 million home impressions.

## What does new IBM System/360 mean to advertising agencies?

As cost goes down, efficiency increases—making possible much broader agency use of computers than ever before

A NEW GENERATION OF NEW EQUIPMENT admen feel will accelerate the value of computers to agencies has been introduced by IBM.

About a dozen large agencies were represented at the New York introduction earlier this month. Among them were Ted Bates, Benin & Bowles, J. Walter Thompson, BDO, and Leo Burnett (Chicago). The new system will make computers available to agencies for about 25% less cost than before, according to one adman. In the future it will mean a great many agencies who could not afford computers will be able to use them, says Sam Federman, director of computer operations at Young & Rubicam.

The 360 does not really offer anything new as far as the user is concerned, Federman feels, but it is more efficient, faster, and cheaper. In terms of what it is able to do the system is much cheaper than anything now out.

Federman explains that the computer can be utilized from miles away. The media department might like a box with a screen and typewriter. If the proper information is programmed, he said, you could do for the combination of reach and frequency desired and the computer would flash it on the screen. It's not what you want you can do for another. When the right one is seen you can have it written out on the typewriter. Similar advances have been available but as stopgaps and at a higher cost.

The 360 advance might be compared to the tube radio and the advancement to transistor radio, Federman said. You get the same thing, but it's smaller and easier

to handle. In this case it's also less expensive and faster.

The Y&R executive pointed out three major elements of the system that others don't have:

1) The application of electronic miniaturization makes the computers parts smaller and more reliable.

2) The development of the most expensive part of the process—the memory unit—means that it can be manufactured for less money. It is impossible to say that with the 360 media will be able to process so many buys more extensively than before. We can do any amount of work now we want to; it just costs more.

3) Up to now computers could only handle certain kinds of jobs, either payroll work or formulas. For both you'd need another much larger computer and then re-write a whole new program which is a major expense. The 360 can handle the different uses of a computer starting with a minimum of equipment, meaning a few thousand dollars less rental a month, perhaps. Certainly a significant amount, more than a few hundred dollars, Federman believes.

Thomas J. Watson, board chairman of IBM, calls the event the most important product announcement in the company's history.

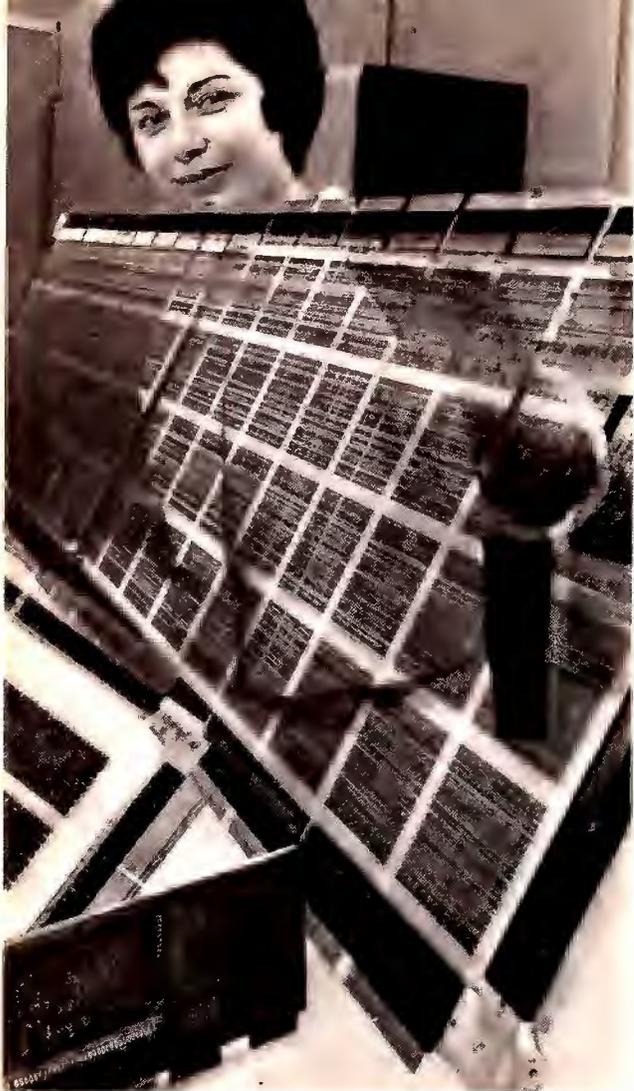
The core storage memory of the new System 360 ranges from 8,000 characters of information to more than 8 million. Information storage devices linked to the system can hold additional billions of characters of data and make them available at various speeds, depending on the need. Each character in bulk core storage is available in eight millionth-of-a-second, and each at

the direct command of the computer programmer. This is over 60 times more directly addressable characters than were previously available in IBM computers. The company claims the computer's historic limitations on memory sizes are overcome by this development.

At a press conference at IBM's Poughkeepsie facilities, Watson said: "System/360 represents a sharp departure from the concepts of the past in designing and building computers. It is the product of an international effort in IBM's laboratories and plants, and is the first time IBM has redesigned the internal architecture of its com-



Minor revision of the IBM System/360 circuitry, produced by IBM, New York. Located at the Poughkeepsie Plant for System/360.



*Information storage devices will provide agencies with unprecedented memory power. The small local store devices operate in as little as 200 billionth-of-a-second.*

puters in a decade. This is the beginning of a new generation, according to Watson, not only in computers, but in business, science, and government. More than 100,000 businessmen from 165 cities attended the introductions around the country.

The new system spans the performance range of virtually all existing IBM computers, from the 1401 to nearly twice that of the most powerful computer built by the company. It has developed to perform information handling jobs encompassing all types of applications, has been said to have two or three times the speed of the 1401 at the same price level.

The system includes in its central processors, 19 combinations of graduated speed and memory capacity. Built-in communications capability make the system available to remote terminals, regardless of distance. The equipment is supported by systems which enable scheduling of activities for non-stop computing.

Internal processing power of the largest System/360 configuration is approximately 50 times greater than that of the smallest. Its basic pulse beat ranges from one millionth-of-a-second to 200 billionth of a second.

Monthly rentals for the system will range from \$2,700 for a basic configuration to \$115,000 for a typical large multi-system configuration. Comparable purchase prices range from \$133,000 to \$5.5 million. Deliveries of the small configuration are scheduled to begin in the third quarter of 1965; for the largest configuration, the first quarter of 1966.

Many agencies have already invested in computers, but the new system should permit other agencies, now inhibited by cost, to make use of them. Watson comments that the new system might cut in orders and future sales of other IBM computers, but its introduction was necessary because of recent developments by competitors.



*The configuration of the new system as it will appear in an installation. Agency men feel system will provide more work at less cost, mean more use of computers by smaller agencies in the future.*

# Minimum research standards set for maximum results

As another step in industry self-regulation, BRC probes heart of program ratings by pointing out valid way to research

ANOTHER MAJOR STEP FORWARD has been reported by The Broadcast Ratings Council, Inc. It's adopted and issued minimum standards.

These hit the heart of program ratings.

They are, in a sense, like the rules in the game of *Monopoly*. They set forth what's expected of rating services when they go out to measure audiences and issue ratings.

Are there any penalties for not following these rules? The greatest penalty isn't stated, of course. It's that the rating service may lose the game.

What is stated is this: rating services have got to follow the rules if they want to be accredited by The Broadcast Ratings Council.

No cooperation? No seal of approval!

Like the rules of any game, each standard is important by itself because it affects, one way or another, what happens in the end—i.e., the program rating.

Also, when taken together, all these rules point towards the same goal: making sure that program ratings are effective, reliable and -- most important of all—valid.

That's quite a change from, "My mother-in-law says our show's a bomb in Cincinnati."

In fact, these rules and standards have been deliberately written in pretty general terms. The idea is that maybe someday they'll serve

as ground rules for *all* social research. If a candidate wants pollsters to find out his chances of being elected, he'll get a more accurate answer if they go about it by these standards.

Another way of putting it: This is what *should* be done when the Poindexter-Pringle Co., Inc.—or anybody else—sets out to do a survey, whether it's for a network, local station, advertising agency or Ava Gardner.

These rules (or minimum standards, as BRC likes to call them) have been around a little while. They were first mentioned in Congress by Rep. Oren Harris (D-Ark.) right after he and his investigating committee blasted off at the industry. Some of these rules were submitted to him by NAB's president LeRoy Collins, and Harris had them inserted into the *Congressional Record* as evidence that the industry was washing its face.

When SPONSOR gave a report on The Ratings Council (see issues of



Research Director Goldberg

March 2, 9 and 16), a lot more was said about "minimum standards and criteria." But now the standards have been determined, written up and officially adopted. They're here to stay.

They have been written the way research people talk. When they say "rating service," they mean organizations like ARB, Hooper, Nielsen, Pulse and Sindlinger. These five rating services, by the way, are already cooperating with BRC by adopting these standards and preparing for their first audits.

These standards were essentially the work of M. F. Goldberg, NAB's very capable director of re-

**Ground rules for proper research cover:**

- ethical standards*
- sample designs*
- record-keeping*
- field personnel*
- disclosure*
- sampling errors*
- weighting*
- cross tabulations*

search. He sits in on just about all Broadcast Rating Council meetings, so he knows exactly what program ratings add up to.

The rules are divided into two sections. The first section covers "ethical and operational standards"—or how to get started:

### ETHICAL AND OPERATIONAL STANDARDS

1. Each rating service should try constantly to control bias and distortion, as well as human error in all phases.

2. Each rating service is expected to permit reviews and audits of its procedures. (They don't have to reveal strictly business matters—just facts that have a bearing on the audience-reports they issue.)

Such audits may be performed by the BRC or its designated Certified Public Accountant.

3. The anonymity of all interviewers, supervisors and other service personnel should be preserved. (As part of his auditing process, however, a CPA would have the right to check with these people to verify their work.)

4. If a respondent has been led to believe—directly or indirectly—that his anonymous participation in a survey will be protected, then his name shouldn't be told (outside the rating service).

There are two exceptions, though: A respondent may be identified, as part of an audit or BRC hearing. Or the rating service, itself, may give his name to another reputable research organization so they can reinterview him as part of a special research study.

### SAMPLING DESIGNS, PLANS

5. The sample design for each rating report should be reasonably representative of "the universe being measured"—i.e., households, individuals, tv sets, or whatever. Any significant deviations must be clearly described.

6. The sampling plan of each survey must also be clearly stated—especially such matters as how the sample was selected, callback procedures, substitutions, and the like.

### RECORD-KEEPING

7. Each rating service shall maintain, for 12 months, records of:

A. All attempts to elicit information, as required by the particular research technique used—whether by placing diaries or meters or by obtaining interviews.

B. All instances in which such attempts were unsuccessful. That includes outright refusals, not-at-homes, extra interviews (or correspondence) with another member of the same household, telephone stoppages (whether a busy signal, no answer or a broken connection), or, in the case of mail, returns from postal authorities or simple failure to reply.

C. Likely reasons for that non-cooperation, provided these are known to the field worker. (He must also consider the reasons reliable, not mere excuses.)

D. Which replies (whether by household or individual) represent the original sample and which are first, second, third, etc. substitutions. (Where replacements have been resorted to, the same information is required as in A, B and C above.)

8. Appropriate quality - control measures shall be taken. These should cover both external and internal operations of the rating service—whatever, in fact, may "exert significant effects on the final results."

Specific areas for quality control are: data collection, editing, collating, tabulating and printing.

#### Extra records must be kept on:

1. All successful attempts to collect information.
2. All unsuccessful attempts, including probable reasons therefore.
3. Whether usable replies represent the original sample or substitutes.
4. Rosters of interviewers and supervisors, including details of their work assignments.
5. Signed interviewer certificates authenticating their reports.
6. Notes on possibly erroneous returns, including the disposition made of them.

### FIELD PERSONNEL AND WORK

9. All field personnel (including supervisors) must be thoroughly trained in their work.

Such training must assure that they know the responsibilities of their position, that they understand—and adhere to—their instructions and that they recognize and avoid any act that might prejudice, condition, misrepresent or slant final results.

10. Field work of each rating service should be verified by periodic but unpredictable spot checks. Such spot checks (or other verification) are intended to cover all field personnel, supervisors as well as interviewers.

11. To encourage high performance levels among field personnel they should be told that their work will be checked from time to time. Then, every effort should be made to keep spot-checking plans confidential so that workers cannot disguise their performance.

12. Each rating service must also keep for 12 months records of both interviewers and supervisors. These must list such items as name, date of work, time, type of work, location of work, manner of payment and the like.

13. At the end of each project workers will be asked to sign certificates authenticating the work performed.

Such a certificate could read as follows: "I, ....., personally have conducted the above interviews. Number .... to ....., as specified in the instructions." Appropriate exceptions must be listed and attached.

14. When the information they receive from respondents appears to be in error, rating service employees must make written notes to that effect.

For example, a meter report that shows continuous "usage" of tv or radio for an abnormally long period of time—such as all night—should be challenged in writing. Similarly, a diary that notes the beginning of programs but not the endings should be questioned. Errors in program titles, call letters or channel numbers should also be pointed out; they may indicate the

e same person's reply contains her inaccuracies, too.

Records must also be kept on the disposition of all such erroneous replies (except where the specific operating procedure is well known—and the records are accessible for study by—BRC or its auditors.)

## DISCLOSURE PROCEDURES

The second part of the adopted minimum standards applies to disclosure—how each rating service should report its surveys.

1. Each rating report should include a "concise description" of the methodologies used. This should include a definition of the sample, the technique used to cover it, the area involved, the time slot and a statement whether or not "weighting" is being applied.

2. Each report must also mention all known omissions, errors and biases that might affect results.

3. Further, each report must also cite any deviations from standard procedures that might color the results—for example, that 20 interviewers involved were working on their first survey.

4. The rate-of-operation sought (and won) must also be noted. For example, each report should state the number of households initially selected—plus the number actually providing usable information that was incorporated into the report. (But if some usable information was *not* used, that, too, should be reported.)

5. In a prominent place, each report must compare its sample data with comparable primary-source data (such as households or individuals) to show the degree to which a sample really does represent the universe" it is said to be measuring. (These are to be broken down by counties or reasonable county groupings.) Services that use the same sample over and over again in their regularly-issued reports must state the same data in each report, but update it only semi-annually.

6. Geographic areas surveyed should be clearly defined, with the selection criteria given. Thus, if the area surveyed is Metropolitan New York as defined by the U.S. census, it should be so recorded in the report.

7. Surveys executed for a specific client shall clearly show the report is special, not part of a regular syndicated service. In fact, the client must be named and the report's format be made clearly distinguishable from that of the regular report.

## BUILT-IN ERROR

The BRC statement took great care to acknowledge that audience measurement is subject "to many kinds of error."

Some, of course, are non-sampling errors. These may result from the methodology used, the manner in which the survey's conducted, or—even more unpredictably—simple non-cooperation or non-response.

"However," the BRC announcement explained, "even a true probability sample is likely to include errors due to the operation of chance in the selection of the sample." The *size* of this chance depends, among other things, upon the *size* of the sample. (The sampling research is subject to such "sampling error.")

The sample variation that is due only to the size of the sample may be expressed as "statistical tolerance" or "standard error."

8. Thus, each rating report should list, preferably on its front page, several keys: (1) the standard error; (2) the formula used—to select the specific sample in the first place; (3) a chart or table that lists the statistical tolerances for one and/or two standard errors—in other words, a chart that shows just what these variations are (and what they mean) when applied to typical items included in the report.

It must also be pointed out that, just because estimates of sampling error have been shown, that doesn't necessarily mean that a probability sample design has been achieved.

## CONVERTING TO A REPORT

9. When a rating service converts basic raw data into a rating report, it must show all the "weighting" or data adjustments that have been applied, along with the reasons for so doing. This information must be available to all users of said report.

10. Each rating service must also indicate the number of sample returns that are acquired, according to its standards, for a rating report.

Such a minimum may differ from service to service, according to: (1) methodologies used, (2) the number of stations being measured, (3) the number of homes using radio or tv.

11. Where reports are issued on a regular basis, each rating service must indicate the normal sample return for each survey. And when the return is below normal (but not below the required minimum), this, too, must be pointed out—preferably in a prominent place.

## FURTHER CLARIFICATIONS

12. Cross tabulations—i.e., demographic and consumer information—must be accompanied by the minimum sample base required.

When the sample for one period is inadequate for reporting such information accurately, it may be necessary to combine the samples of two, three or more successive periods.

13. If any station has resorted to "special, non-regular promotional techniques" that might hypo—or distort—its ratings, the rating service must also point that out.

14. The rating service must also publish any other distorting influences that it is aware of. These might include unusual weather, catastrophes, political or social events, or preemptions such as world series, elections, Congressional hearings—even transmission failures.

In addition to the above "general standards," which are applicable to all rating services, "specific standards" will also be established by BRC. Since these will have to be tailored individually for each specific research technique in use, they'll evolve only over a period of time.

Sources that are expected to be most helpful in developing specific standards, however, include questionnaires that some rating services have already filled out and submitted to BRC, future audits of participating services and CON-TAM and COE-TAM methodology studies. ■

## Consumers ask advertising women probing questions on industry

Almost 400 interested consumers showed up at the Advertising Women of New York Foundation second annual Consumer Conference to ask some biting questions on integration in advertising, cigarette advertising, misleading advertising, and irritating commercials. A good many of the questions were answered with broad, cautious statements, generally showing the attitude that "these problems are being taken care of."

Representing the advertising industry at the afternoon panel discussion were Margot Sherman, vice president and copy head, McCann-Erickson; Dr. Niki Kominik, supervisor of copy research, Grey advertising; and Jean Wade Rindlaub, senior consultant, BBDO.

On the question of integrated advertising, Sherman said she didn't believe there was a major advertiser who is not "reflecting the American way of life" by using Negroes in everyday scenes, in the backyard and so on. "I think you'll see a great deal of it if you watch," she told the consumers.

Sherman also answered a query on poor English in advertising, such as "Winstons taste good like a cigarette should." The consumer felt that twisting the English language was influencing the young. "I would ask the same question," she said. "I think the answer is that advertising is again a reflection of our society, and we use colloquialisms. If you don't use them you sound unnatural."

Giving an example, one consumer asked what is being done about irritating commercials. Rindlaub responded by giving the advertiser's point of view. "The advertiser is trying to move you, not to sooth you," she said. "He has to get into your busy head somehow. He's got to get in and out fast. Often he has to say the same thing over and over again to make it penetrate."

Also in defense of advertising, it was said that the commercials are not as loud as they seem to be. It has been shown, a panelist said, that the extra loudness is just psy-

chological. The commercial seems louder because it interrupts the program. Also, in the case of old movies, the sound quality is not good so the viewer turns his set up higher. Then when the commercial comes on it seems exceptionally loud when it really isn't. The audience expressed doubt here.

Cigarette advertising was explained by Charlotte Montgomery, contributing editor of *Good Housekeeping* magazine. To the question, "Why does so much cigarette advertising continue when smoking has proven to be harmful?" she said that "we cannot consider advertising, merchandising, and promotion as separate from our society. Just as liquor and other things are accepted, so is cigarette smoking." Montgomery said cigarette advertising nowadays, is not trying to create new smokers, but convince existing smokers not to switch brands, which in our time is legitimate. "I guarantee there has been a great deal of hard thought going into this problem," she said. Montgomery also pointed out the economic aspects of the cigarette problem, mentioning that in three states cigarettes provide the greatest income.

### Agency Shifts

*Wermen & Schorr* is resigning the Bayuk cigar account because of policy differences. W&S has handled the account since 1956 . . . *Foote, Cone & Belding* to handle two new products for General Foods — Pre-Sweetened Kool-Aid and Twist.

*Doyle Dane Bernbach* will take on advertising for Levitt and Sons. It is expected that the budget will be in excess of \$1 million. In the recent past most of the advertising has been created by the advertiser. . . . *Thomson Advertising*, Peoria, Ill. appointed by Fernstrom Moving System . . . *Carl Ally* has been chosen by Volvo (Canada) Ltd. to handle its advertising in that country. Carl Ally is also the Volvo agency in the U.S. . . . *Redmond & Marcus* will handle the entire

line of advertising for Pearson Pharmaceutical Co. . . . *Solters, O'Rourke and Sabinson* to handle public relations and publicity for Chrysler Corp. New York World's Fair exhibition. The agency has also represented the Chrysler Corp. programs for the past three seasons.

### Hill & Knowlton expands in Europe

Hill and Knowlton, Inc. has announced the expansion of its European operations with the incorporation of its main office in Geneva, Switzerland. The International public relations firm also announced the formation of subsidiary corporations in West Germany and Italy to be known as Hill & Knowlton GMGH, Hamburg and Hill and Knowlton S.R.I., Milan.

Bert Gross, president, said the establishment in Geneva, which now becomes the principle European subsidiary, was to meet increasing client demand for public relations in western Europe. This new corporation takes over the parent company's European branch office and will have responsibility for managing and coordinating the firm's complete European operations.

### HW&W three new accounts to use saturation tv

Adding to the growing list of retail stores using spot television are three separate juvenile store chains recently-acquired accounts of Helitzer, Waring & Wayne, New York.

Television will be the prominent consumer medium, according to Edward Libov, v.p. of the agency who will be account executive on all three. Saturation schedules are planned on a year-round basis in all markets, he said.

Together, the stores do about \$20 million worth of business in children's merchandise each year. They are Bargaintown, U.S.A. with four stores in Chicago; Children's Supermarkets, which operate four retail stores in the District of Columbia, Virginia, and Maryland; and Kiddie City Discount Store with 15 stores in and near Philadelphia.

Helitzer, Waring, & Wayne, which specialized in children's advertising, marketing and merchandising, now has 16 accounts.

# FM is a muscle medium

Buyers and sellers alike must realize radio is a dynamically growing sales force, not a rarefied type of advertising requiring special treatment

Robert Richer, president, Robert Richer Representatives, Inc.

IF THE TIMEBUYER'S LIFE is not complicated enough, there are some very real changes taking place in the radio industry — changes that should affect buying patterns and dollar allocations.

I am referring to the amazing growth of fm radio, and by growth I don't mean to limit the term to just one area. Fm radio set sales are absolutely phenomenal both in monograph fm combinations and in the portable and car fm radio categories. Growth in terms of stations is also amazing. At present there are better than 1,100 fm stations on the air and, while a majority of the stations duplicate at least part of the am programming supplied by a sister station, more and more of these facilities are being programmed separately.

Along with this growth, however, there are problems, and the most important in terms of the long-range vitality of fm is the feeling on the part of many people — sellers and buyers alike — that fm radio, because it is fm, is a special type of advertising medium deserving special treatment and consideration from sponsors and timebuyers. Nothing could be further from the truth and nothing can do more to seriously limit the growth of a dynamic sales medium.

Fm radio is not special radio, it is a different type of advertising medium. It is a superior method of broadcast transmission, differing, in many cases, a type of listening not generally available to the average am facility. Fm is *not*

sacrosanct and not all fm stations operating today deliver a high-quality, prestige audience. There are fms on the air that program nothing but religion, and there is at least one fm operating strictly as a Top 40 rocker — and it's getting listeners. But just because it's fm doesn't mean it's "quality."

As the number of fm receivers sold in this country skyrockets, it is impossible for the fm audience to adhere to the good old characteristics of being Harvard-educated, Social Register, 92% income tax bracket, etc. There just aren't enough of this type to go around in relation to the number of sets being sold.

And, as Fred Allen said when confronted with the seeming contradiction of increased television set sales *and* increased radio set sales: "... people are buying radios and they're not using them for book-

ends." The same can be said about fm set sales today. People are buying, and make no mistakes about it, they are listening, and they are a great group of consumers. SPONSOR said it last summer (Aug. 5, 1963): "... traditional long-hair characteristics of fm and fm stereo programming will have to yield to less strictly classical appeal in bid for well-educated, well-heeled, but more esoteric young marrieds who are flocking to good listening at home and en route." This is where fm's potential lies and this is why fm is now becoming an important sales tool to an increasing number of class-mass advertisers.

The crux of the matter is this: fm is radio. It is growing in two ways: by drawing off am listeners who are "trading up" to the better things in life and by bringing in new listeners.

As a result of this growth, fm

Bob Richer formed his rep firm three years ago. He has also been with NTA Spot Sales as an account exec and served twice in that capacity with Adam Young, Inc., where from 1959 to 1960 his duties included researching and organizing a separate division designed to handle fm stations. From 1958 to 1959 he was national sales and production manager for Bill Graner Productions. He started in broadcasting in 1953 with ABC and later wrote and produced *Strictly From Dixie*, weekly ABC Radio program, concurrently with his duties in the WABC New York, sales department.



is becoming directly competitive with the other two segments of the broadcast media. It is competing against tv for listeners (and therefore advertising dollars) and it is competing against the established am radio stations.

It is a general rule that fm's listening time is at night, primarily because this is when the family is together, just as in tv. However, if an fm station makes its programming and the quality of its signal appealing enough, it has been demonstrated that there is a good chance of reaching both the non-tv viewer as well as the selective tv viewer. These people are in a far more desirable demographic category than the inveterate tv viewer. However, the latest figures show that fm's audience is increasing substantially during the daytime hours, too. This is undoubtedly a reflection of increased housewife-acceptance plus a gradually burgeoning out-of-home audience available through portable and car fm.

As the fm audience increases, it is bound to take away listeners from the established ams, and this is already the case in many of the major markets. In spite of what the affected ams might think, this cannot help but to be beneficial to radio as a whole, because as radio continues to display its vitality, advertising allocations into the medium should accelerate.

But the time has come for fm station operators and agency media personnel to realize that fm is a big item today. We know, of course, that the New York fm market is larger than the Los Angeles am market, but of greater significance is the fact that sets-in-use figures are *up*. More people are listening to more fm, and there are more stations programming to fill the gaps left by unimaginative am stations.

In case you think I'm anti-am radio, let me reiterate that not all fm is good and not all am is bad. This is not a case of "good guys" versus "bad guys." There are great

ams operating today and some of them are reaching fm-type of audience (WQXR New York and WNMP Chicago, for example). Conversely, there are fms operating that reach audiences normal equated with the am level. My point is that the day has passed when fm stations must come to an advertiser, hat in hand, and ask for consideration simply because it is fm, and therefore good. Good fm today is past the stage of stalling with its not-so-good fm brethren in the hopes of getting a piece of a special fm budget. This is a big, aggressive medium that is witnessing the influx of real professionals into its management. Kaiser Metromedia, and Triangle are now a few of the major fm broadcasters. The time is rapidly passing when a buyer will buy radio "because not fm," because fm *is* radio. It should sink or swim on that basis and if you look closely, you'll see that a good percentage of the fm stations swim very well indeed.



*Richer (r) confers with his associate, Norman Perreault, as the two discuss an upcoming spot campaign on Richer-represented stations.*

## ED NUGENT: the facts and only the facts

"Many station representatives tend to spend too much time presenting general facts about their station and its market," says Ed Nugent, new timebuyer for William Esty on the Ballentine Beer account. He just moved to the agency from Carey Advertising, where for the past year he was buyer for Ger-

ber's baby products, Plaid Stamps, and Diet-Rite Cola. "The timebuyer's time is limited," Ed continues, "and while he may be interested in all the vagaries of a particular market, he wants the cogent facts pertaining to the rep's station as quickly as possible. Too often the buyer has to listen to information that is quite aside from the facts he needs to make a decision." A graduate of St. Bonaventure in 1957 (B.S. degree in marketing), he spent the following four years as a naval lieutenant, serving the latter two in the Philippines. Ed first entered advertising as a media analyst and assistant timebuyer on the Maxwell House account at Benton & Bowles. In 1962 he joined BBDO as an assistant buyer on the Pepsi Cola, B. F. Goodrich, and New York Telephone Co. accounts. He joined D'Arch in 1963. Ed got in a good deal of skiing during this past winter. His other hobbies are squash and golf.



Hot water, anyone?



"Does it sprinkle hot water?" asks Melnor Industries customer, holding firm's new lawn sprinkler. Company recently added stations in Fairbanks, Alaska, to its tv spot commercial schedule. Melnor's ad director believes there's no place on earth that isn't a potential market for the firm's lawn and garden products

## Beech-Nut gum spots

Beech Nut Life Savers has begun a spot tv campaign for its chewing gum through Benton & Bowles Promotion, now in 47 markets, will run through the year, continuing Beech-Nut's heavy expenditures in spot (an estimated \$2.5 million was spent during 1963). The one-minute commercials are aimed at a family audience.

## Eastman reps name new mgr. for New England

Stephen C. Meterparel has been named New England manager for Robert E. Eastman Co., national station representatives. He comes to his new post from WBZ, Group W's Boston outlet, where he had been an account executive. Prior to that he had been associated with Chambers and Wiswell advertising in Boston.

## Transit promo via spots

Los Angeles Metropolitan Transit Authority through Hornig-Cooper & Harrington, has started an extensive spot radio campaign on 12 stations to promote the system's transportation facilities. Previous campaigns utilizing musical jingles have contributed to MTA's profitable operation (without a subsidy), says the authority.

## Rep appointments

Vice Piano Associates named exclusive national representatives for KPUB Pueblo, Colo. . . KRBC-TV Abilene has appointed Hollingbery Co. its national rep. . . H-R Representatives has been designated exclusive national spot sales representative for KRIZ Phoenix.

## Sabena wings into 15 spot radio markets

Sabena Airlines is now in the midst of an eight-week am-fm spot radio campaign in 15 markets through McCann-Marschalk.

The majority of the spots feature the throaty voice of Mlle. Sabena who sells service and the concept of a lady's club to assist women travelers. Campaign slant is the result of a profile study of the airline traveler conducted by the agency.

# BRIGHT FUTURE FOR DARK HORSES?

ARB says not all top 10 are mass-appeal laugh shows; some win because they supply no-comedy to the discriminating

**H**ALF OF ALL television-watching families view between one and three of the top-rated 10 programs each week.

On the extremes of the viewing band, however, fewer than 10% of the families see seven or more of the top programs, while another 10% never see *any* of the top 10 at all!

These estimates were compiled from an analysis of a sub-sample of the November 1963 ARB TV National Report, as computed by

ARB's Technical Director of Market Reports John Thayer. A breakdown of the number of programs seen follows:

Number of programs	% Families
NONE .....	9.9
1 .....	16.4
2 .....	16.4
3 .....	16.7
4 .....	11.1
5 .....	11.6
6 .....	8.3
7 .....	4.2

8 .....	100
9 .....	
10 .....	
TOTAL	100

From this analysis, it seems possible the more selective tv fan—those who watch a minority of top programs—are the viewers who boost a few top 10 to their positions.

### BASIS OF REPORT

To explain the sample: During the week of Nov. 13-19 (the second week of the report), a total of 5 diaries were selected at random and examined for viewing each of the following top 10 programs:

Program	Rank
BEVERLY HILLBILLIES .....	1
BONANZA .....	2
DICK VAN DYKE .....	3
ANDY GRIFFITH .....	4
CANDID CAMERA .....	5
PERRY MASON .....	6
DONNA REED .....	7
PETTICOAT JUNCTION .....	8
LASSIE .....	9
RED SKELTON .....	10

In order to calculate a true frequency distribution, it was necessary to work with a single week diary sample. Therefore, two specials (*Bing Crosby* and *Calam Jane*) that appear in sixth and seventh places in the top-10 listing of the published report, do not appear in this analysis since they were not telecast during the week Nov. 13-19. *Lassie* and *Red Skelton*, which appeared 11th and 12th in the published report, therefore became 9th and 10th ranked programs.





grams for purposes of this study, and all other programs were advanced to take the place of the Socials that were omitted.

### ONE-PROGRAM VIEWERS

A further analysis of the diaries showed that, of the families viewing only one of the top 10 programs, the one most seen was *Bonanza*, followed by *Perry Mason*. The following breakdown shows the percentage of one-program families that viewed each of the listed products:

Program	% Families
BONANZA	25.8
PERRY MASON	19.6
DONNA REED	12.4
CANDID CAMERA	10.3
LASSIE	8.2
RED SKELTON	8.2
ANDY GRIFFITH	6.2
BEVERLY HILLBILLIES	5.2
DICK VAN DYKE	3.1
PETICOAT JUNCTION	1.0
TOTAL	100.0%

*Bonanza* again led the list when compiled on the basis of all families that viewed two of the top 10 programs, coupled with *Candid Camera* as the second part of the double-billing. A total of 8.2% of the two-

program families watched that combination.

Another 14.2% of these families watched either the *Perry Mason-Candid Camera* duo (6.2%) or *Bonanza-Andy Griffith* (6.2%).

### TWO-PROGRAM AUDIENCE

The most frequently viewed two program combinations were:

Programs	% Families
BONANZA	
CANDID CAMERA	8.2
PERRY MASON	
CANDID CAMERA	6.2
BONANZA	
ANDY GRIFFITH	6.2
BONANZA	
DONNA REED	5.2
PERRY MASON	
ANDY GRIFFITH	5.2
LASSIE	
CANDID CAMERA	5.2
LASSIE	
ANDY GRIFFITH	5.2
B. HILLBILLIES	
DICK VAN DYKE	4.1
PERRY MASON	
LASSIE	4.1
PERRY MASON	
BONANZA	4.1
PERRY MASON	
PETICOAT JUNCTION	4.1

B. HILLBILLIES	
PETICOAT JUNCTION	3.1
DONNA REED	
CANDID CAMERA	3.1
PERRY MASON	
RED SKELTON	3.1
LASSIE	
RED SKELTON	3.1
BONANZA	
PETICOAT JUNCTION	3.1
RED SKELTON	
PETICOAT JUNCTION	3.1
OTHER COMBINATIONS	23.6
TOTAL	100.0%

The most popular program-trio appearing in the top 10 was *Beverly Hillbillies-Dick Van Dyke-Red Skelton*. Of families viewing three of the top-10 rated programs, 61% watched this program combination. Interestingly, of the 120 different possible combinations, just slightly more than half the possibilities — 62 different combinations — appeared in the nearly 600 diaries examined.

A breakdown of the most popular three-program combinations, with the percentage of three-program-viewing families, follows:

Programs	% Families
HILLBILLIES	
VAN DYKE	
SKELTON	6.1



Program	% Families
DONNA REED	
PERRY MASON	
CANDID CAMERA .....	3.0
DONNA REED	
LASSIE	
BONANZA .....	3.0
DONNA REED	
BONANZA	
CANDID CAMERA .....	3.0
DONNA REED	
HILLBILLIES	
VAN DYKE .....	3.0
HILLBILLIES	
VAN DYKE	
PERRY MASON .....	3.0
HILLBILLIES	

DONNA REED	
BONANZA .....	3.0
HILLBILLIES	
BONANZA	
CANDID CAMERA .....	3.0
PERRY MASON	
LASSIE	
CANDID CAMERA .....	3.0
CANDID CAMERA	
GRIFFITH	
SKELTON .....	3.0
OTHERS .....	66.9
TOTAL .....	100.0%

#### FOUR-PROGRAM COMBINATIONS

Of the families who watched just four of the top 10 programs, slightly fewer than half—46.2%—tuned in to *Beverly Hillbillies* and *Dick Van Dyke* in combination with two other shows. An interesting fact in the popularity of these two is that they are programmed back-to-back. Thus, in this study at least, the network rule-of-thumb—line your strength up in a row in order to win, and hold, the evening's audience—appears to be corroborated.

Another significant fact is that the most frequently viewed four-some was comprised wholly of comedy programs — *Beverly Hillbillies*, *Dick Van Dyke*, *Andy Griffith* and *Red Skelton*. Of all families who watched four of the top-ers, 6.2% saw this combination.

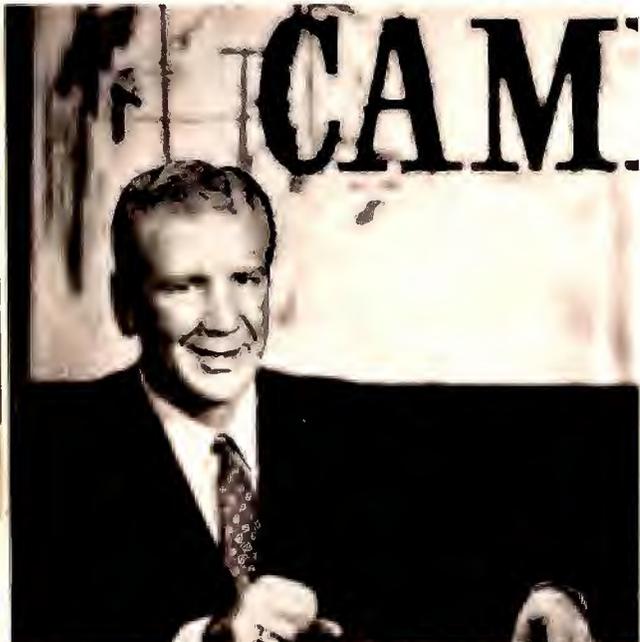
Following up, as favored quartettes, were *Perry Mason*, *Bonanza*, *Candid Camera* and *Red Skelton*, seen by 4.6% of the families, and *Beverly Hillbillies*, *Dick Van Dyke*, *Lassie* and *Candid Camera*, seen by another 4.6%.

#### FIVE OF THE TOP MEN

Families who split the top 10 evenly by watching half of the top 10 during the week of Nov. 13-19 showed the strongest preference for the combination of *Beverly Hillbillies*, *Dick Van Dyke*, *Andy Griffith*, *Perry Mason* and *Bonanza*. Nearly 6% (5.8%) dialed in on that group. The other most popular combinations, each with 4.4% of the five-program families, were *Beverly Hillbillies*, *Dick Van Dyke*, *Andy Griffith*, *Red Skelton* and *Petticoat Junction* as one winning team. The other: *Beverly Hillbillies*, *Dick Van Dyke*, *Candid Camera*, *Red Skelton*, *Petticoat Junction*.

#### SIX-PROGRAM VIEWING

Of families watching six programs, 8.2% chose the following 10 combination: *Beverly Hillbillies*, *Dick Van Dyke*, *Candid Camera*, *Andy Griffith*, *Red Skelton*, *Petticoat Junction*. The other most frequently watched combination of sixes were *Beverly Hillbillies*, *Dick Van Dyke*, *Bonanza*, *Andy Griffith*





*Red Skelton, Petticoat Junction*, seen by 6.1% and *Beverly Hillbillies, Dick Van Dyke, Perry Mason, Bonanza, Red Skelton, Petticoat Junction*, also seen by 6.1%. Another 6.1% combination is *Beverly Hillbillies, Dick Van Dyke, Lassie, Andy Griffith, Red Skelton* and *Petticoat Junction*.

#### SEVEN AND OVER

Of the relatively few families (4.2%) that tuned in to seven of the top programs, 12% saw all shows except *Donna Reed, Bonanza* and *Candid Camera*, and another 2% watched all except *Donna Reed, Perry Mason* and *Lassie*. A third 12% omitted *Donna Reed, Perry Mason* and *Candid Camera*.

The same pattern of exclusions occurred among the eight-program families. In total, 45.8% of those who said they viewed eight of the top 10 programs excluded *Perry Mason* from their diary entries. Exactly one-third of the eight-program sample excluded *Donna Reed* and another third omitted *Bonanza*. Eight-program families accounted for only 4.0% of the entire 593 families, however.

Only two of the top 10 were included in all diaries of the eight-program families: *Beverly Hillbillies* and *Andy Griffith*.

Of all families in the total sample,

just 1.2% or seven families, watched nine of the top 10 programs. Just three of the top 10 were excluded from all their listings: *Perry Mason* (excluded by 42.9%), *Donna Reed* (by 42.9%) and *Lassie* (by 14.2%).

Thus, the conclusion that a select few of the top 10 programs can likely credit their high degree of success to the somewhat more selective TV fans—those who watch a minority of the top 10 shows. These “select few” tend, tellingly, to be those programs that do not rely on comedy as their main attraction. ■



## TV MEDIA

### TvB honors five

Norman Cash, TvB president, has awarded the Bureau's annual salesmanship awards for outstanding creative selling at the *Selling or Sailing?* session of NAB's Chicago Convention. Competition was open to all TvB members who sell either tv time or programs and was based on sales skills and ingenuity, plus the degree of planning and organization detailed in the approach. Winners were:

Warren Anderson, WREX-TV Rockford, who sold a program called *Freedom University of the Air* to 65 clients in a season, not by showing the program but by suggesting how each could relate his product to it.

L. H. "Curt" Curtis, KSL-TV Salt Lake City, whose special presentation to local food brokers and manufacturers' representatives boosted the market as a spot investment.

Arthur Harris, WRGB-TV Sehe-nectady, whose Vermont dairy client was not licensed to sell milk in N. Y. state, but who was shown that the station covered the full territory in which it could sell.

William Knowles, WOOD-TV Grand Rapids, whose store client entered tv for the first time.

Paul Weiss, WTVJ Miami, who sold a local tire company on a spot announcement campaign in sports programs.

All winning ease histories will be added to the TvB film library and made available to all TvB member stations for study.

### RATE CHANGES

WBOC-TV Salisbury, Md.: New rate \$175 per evening hour, effective May 17. Former rate \$150.

WDSM-TV Duluth: New rate \$700 per evening hour, effective June 1. Former rate \$650.

WEWS Cleveland: New rate \$2,750 per evening hour, effective July 1. Former rate \$2,600.

KTVE Eldorado, Ark.: New rate \$450 per evening hour, effective Aug. 1. Former rate \$400.

WJAC-TV Johnstown, Pa.: New rate \$1,250 per evening hour, effective Aug. 1. Former rate \$1,150.

WDAM-TV Hattiesburg, Miss.: New rate \$250 per evening hour, effective Aug. 1. Former rate \$200.

WLEX-TV Lexington, Ky.: New rate \$350 per evening hour, effective Aug. 1. Former rate \$300.

WBTV Charlotte, N. C.: New rate \$1,575 per evening hour, effective Sept. 6. Former rate \$1,525.

### Time-Life broadcast scans Scandinavia

Time-Life Broadcast continues to expand total revenues in its substantial contribution to Time Inc. profit picture (reported record income of over \$14 million or \$6.55 per share up sharply from \$4.76 in 1963).

Broadcast division continues to increase operations internationally with recent entry into STV, newly formed Swedish tv firm planning program production for Scandinavian countries. Other overseas operations are: pay tv experiments in United Kingdom, program production in Latin America, and Dumont-Time TV, Cologne, producing for German tv.

Recent FCC approval of KERO-TV Bakersfield, purchase raises total of tv stations to six. Time also plans New York Stock Exchange listing, three-for-one stock split and increase in dividends.

### Offbeat fare does fine on Florida station

The program chief at a Florida tv station has inked some strange sports into the schedule, but so there's no scarcity of sponsors.

WFTV's mobile tape truck will be on hand in Winter Haven, Fla., April 24 to tape the Grand Championship Finals of the Fifth All-Florida Orange Dessert Contest in which 12 finalists will compete for prizes totalling \$10,000. The half-hour program based on the two-day taste-treat event will be televised April 26 on a six-station network including WEAR Pensacola; WLBW Miami; WCTV Tallahassee; WFLA Tampa; and WJXT Jacksonville, under the sponsorship of the Florida Citrus Commission (which also sponsors the actual competition), Tupperware, and Publix Markets.

The station is also making a big hit with Karate and Judo instructions. The Orlando School of Self Defense presented a half-hour demonstration program late one Sunday night and one announcement on children's program. Almost \$5,000 worth of training courses to local adults and children are traceable to the two telecasts, and the School is tossing over its newspaper advertising in favor of an extended WFTV campaign.

### Academy, NBC ready Awards program

Nominations for the 1963-64 Emmy Awards will be announced by the National Academy of Television Arts and Sciences on April 28 after five days of screenings in New York by the National Awards Committee.

Meanwhile, NBC-TV, which will telecast the industry awards for the 10th consecutive year, is making final plans for the 90-minute production which will originate from the Hollywood Palladium and the Texas Pavilions of the New York World's Fair, May 25. Jocy Bishop will emcee the west coast portion and E. G. Marshall, the New York origination.

Timex Watches and Libby, McNeill and Libby will sponsor the awards, which will cover 27 categories including programs, performances, directing, writing, cinematography, electronic photography and film editing. The International Award and The Station Award two special honors created last year will be presented again this year.

### FCC actions

An uphill struggle has been won by a New Jersey tv corporation and a Milwaukee station got the go-ahead on a power increase, in recent actions by the FCC.

New Jersey Television Broadcasting Corp., formed in 1961 by Ed Copperstein, got Commission approval to locate its antenna and transmitter atop New York's Empire State Building, after extensive studies by the Building as to the feasibility of adding to the six commercial and two educational station antennas already there. Company will now build WNJU-TV Newark.

UHF channel 47, the first new commercial station in the nation's largest TV market in over 16 years.

WOKY Milwaukee will increase its transmitting power to 5 kw from its current 1 kw. It's owned by Barwell Broadcasting.

### Distaffers' Tulsa meet set for early May

The competitive sales picture of radio and tv, a new concept in rate cards, and a projection of *Advertising 1980* will be among the subjects discussed in simultaneous panel sessions as part of the upcoming 13th annual convention of the American Women in Radio and Television.

The program will be devoted to three simultaneous panels. Panels and their participants are:

Advertising and Sales — Jake Evans, TvB v.p.; Lee Fondren, LZ Denver mgr. and sales dir., vice chairman of CBS Radio Affiliates; Martin L. Nierman, Edward Petry exec. v.p.; and John O. Whitney, Whitney Advertising Agency, Tulsa. Moderator will be Julie Ben-L, women's dir. of WFAA stations, Dallas, and food editor of the Dallas Morning News.

Programming and Production — Robert H. Forward, head of own communications consultant firm, Los Angeles; Robert B. Hudson, programming v.p., NET; Lucy Jarvis, NBC News and Public Affairs producer; and Thomas J. Swafford, DEF Albuquerque pres. and gen. mgr. Moderator Lucile Mason is asst. dir. at Compton.

Film — Gene Allen, Special Projects Unit, WKY Television, Oklahoma City; William Hart, Screen Gems midwest sales mgr.; R. K. Keitz, executive v.p. Keitz and Brandon, Dallas, specialists in tv commercials and business films; Robert Stabler, Filmaster president; NAB president LeRoy Collins; FCC commissioner Frederick Ford; and Leo Burnett executive vice president Leonard Matthews form the panel of an industry roundtable for May 1. Moderated by Washington Post radio-TV editor Lawrence Laurent, they will discuss "The Broadcast Industry," with emphasis on congressional investigations and hearings, limitations on commercials, FCC regulations, the

Fairness Doctrine, and editorializing limitations.

"New Developments in Audience Measurement" will be the subject of the industry panel on May 2, with NBC v.p. Hugh Beville, Jr., RAB president Ed Bunker, WCMTV Philadelphia general manager John Schneider, and Nielsen vice president in charge of the central territory William Wyatt.

The Convention, with the theme, *Freedom of Communications: Right and Responsibility*, will be held in the Mayo Hotel, Tulsa, April 30-May 3.

### Red Quinlan to Fields Enterprises to 'evaluate' electronics future

Sterling (Red) Quinlan, former ABC v.p. and general manager of O & O WBKB here, has joined Field Enterprises in an executive capacity and will "explore and evaluate future course of the electronics field," announces Marshall Field, Jr., president.

"Progress in UHF Broadcasting, as well as in the established pattern of VHF, may offer exciting possibilities in the areas of education, communication, and entertainment," said Field, "areas in which Field Enterprises is already engaged.

### West coast broadcasters cover quake, lend a hand

Typical of many is this news room scene right after the Alaskan earthquake and tidal wave, as broadcasters worked around the clock to cover the happenings and, where possible, to offer help. Here Sam Zellman (r) western bureau chief, CBS News, checks story and picture with Bill Robison (c) of KIRO Seattle, just returned from



on-the-spot reporting in Anchorage. Like KIRO and many other stations, KLMC Los Angeles also went on the air with direct appeals for help. The results were staggering. The Strategic Air Command lent four jets which were loaded with Californians' donations of food, clothing and supplies worth more than \$1 million. When Seward broadcaster Ray Doyle notified newsmen that the town's radio transmitter had been destroyed, Seattle station KVI began a search, found a 250-watt unit that had been retired by KAPA Raymond, Wash., arranged for O-N-C Motor Freight to cart it to Seattle at no charge, and Northwest Orient Airlines to fly it free to Anchorage.

### Signing on the dotted line

As the final papers were signed in New York April 1, Taft Broadcasting acquired seven AM, FM and TV stations from Transcontinental



Television Corp. (see SPONSOR, Friday at 5, April 6) in the largest transfer of broadcast stations in history. Seated (l-r) are Taft treasurer Dorothy Murphy; TTC Executive Committee chairman J. Fred Schoellkopf IV; and Taft board chairman Hulbert Taft, Jr. Standing are TTC president David C. Moore; Taft president Lawrence H. Rogers II; and TTC director George Goodyear.

### Chicago retailer buys 2-hour Negro talk show

Nelson Bros. Furniture Stores has bought full sponsorship of *On Target*, a new two-hour weekly Negro discussion program on WCIC Chicago, UHF channel 26. Produced by Fred Wall, general manager of the Chicago Courier, the program follows *Bullfight* on Saturdays.

# The forgotten 51st market

How to do business — profitably — if your radio outlet is in a medium or small community; the knowing advice of a bright young man who, at 34, heads his own rep firm

**F**OR MANY TIMEBUYERS, markets not included in the top 50 might just as well be in Australia. Altogether, they comprise what is just the 51st market.

So says Sam Brownstein, 34-year-old general manager of the booming three-year-old radio rep firm, Prestige Representation Organization. "This attitude can be understood," Brownstein continues, "if one realizes that most buyers spend almost all their time and budgets buying the top 50. An intimate knowledge of anything smaller is simply a luxury they generally cannot afford."

There's no dispute that stations in the giant 50 markets *do* dominate national/regional billing. The FCC report on 1962 radio billing corroborates that the top 50 got 68.6% of total national and regional spot dollars — leaving less than 32% of national and regional spot dollars to be divided among thousands of radio stations in other markets.

"These figures point out an obvious relationship," Brownstein continues. "A station in the 51st market has more in common with a station in the 246th than it does with one in the 49th market!" It is to these "have-not" markets that he gives attention. In fact, his PRO firm sells only for stations in such markets and also limits the number of stations it will represent.

Brownstein emphasizes with conviction that stations in medium and smaller markets can increase their billings by attracting more national/regional advertising dollars into their markets. "Just two or three or five reasonably sub-

stantial new accounts a year can represent a tremendous increase in billing to a station in just a few years," he says, "especially if most of them keep renewing."

Discussing radio, where the problem is magnified because of the number of stations, Brownstein says that only a modest sales promotion budget is required to meet the challenge. "The major cost will be in time — and that at the outset. Thereafter, as habits and systems are put into operation, time demands become minor."

Also, he restricts his recommendations to station-level activity, not work to be done by the station rep.

He suggests these ways to attract new business:

## BASIC QUALIFICATIONS

The first of two basic qualifications that a station itself must meet is that it must have *real* importance and *strong* impact in its community and the area it serves.

Ratings, he feels, are only one way to demonstrate impact — and not always the best way. "Ratings alone rarely tell the story that must be told to persuade an advertiser to add your market to his top 50," the representative insists. "Station management should operate on the premise that sooner or later the most experienced buyers and media executives at the major agencies are going to get a picture — accurate or warped — of the acceptance of the station by local advertisers and listeners." Many will be as influenced by that picture as they will be by ratings.

The second basic, of course, is that the station have a national rep interested in the outlet and

capable of doing its job.

Brownstein notes, "Even a poor station with no representative may manage to get some national billing. It happens. But it is the exception. Competition being what it is, these exceptions tend to be short-lived."

## WHAT NOT TO DO

Before getting to constructive steps for increasing billing, the young rep firm head suggests clearing away some misconceptions. Unfortunately, he notes while these steps are of small value, they've been used so often that some people believe them important:

1. Don't depend solely on ratings to tell your story. This is playing right into the hands of the major-market stations, since it's the technique upon which they often rely. They cite ratings because ratings show *them* to advantage.

2. Don't try to cut your rate to lower your cost-per-thousand. Because most smaller stations cannot compete in terms of total audience, they'd have to lower rates so drastically that they'd eliminate any possibility of making a profit.

"The pity is that establishing 'bargain' rates isn't even necessary," Brownstein explains. "The approach must be first to demonstrate that the market and the station have *value* to the advertiser. Price is secondary, so long as it is fair."

3. Don't make overzealous claims. Often, exaggeration becomes a weapon *against* the user. Being caught in a single mistruth can cast doubt on the credibility

of a later important fact that would otherwise — and should — be accepted.

"In fact, there are times when scaling down the truth is necessary to win credibility," Brownstein advises. "That may sound odd, but sometimes the truth seems way out of perspective. In such cases, it may be best to tell less than the truth in order not to be suspect."

4. Don't "spin your wheels," trying to get all national advertisers to run a schedule on your station. In the main, the obstacles are formidable and the cost of the effort too expensive, when considered in light of such effort's infrequent success.

Converting non-radio national advertising accounts into solid radio users is a kind of pioneering more effectively done by trade associations, such as RAB, which has this as a major goal.

5. Don't try to get every radio account that's running in a nearby giant market to buy time on your station. It's natural to envy national accounts on a nearby, major-market station, but temper your envy, he advises. A smaller station probably will never get most of such accounts. And even the few it does win may prove impractical from a costs-results consideration.

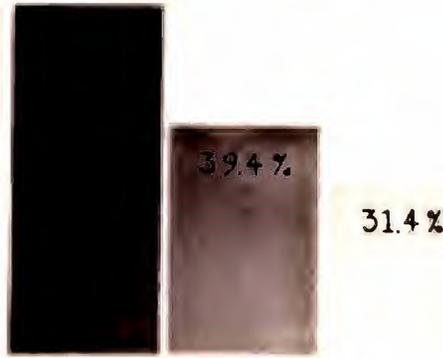
6. Don't depend totally on your station rep. No rep can do an outstanding job without regular information and cooperation from the station. The less help from the station, the more likely the rep will fail. "Station representatives are merely sales arms that must be used properly to be effective," Brownstein explains.

### DISCOVERING YOUR MARKET

You, yourself, must discover your market before you can ever expect a national advertiser to do so, he continues. You may be so familiar with your area, in fact, that you overlook important facts. Therefore, start out by taking inventory.

Consider your measured coverage area. Many stations, especially those in high density areas, don't have real impact everywhere they

## NATIONAL REGIONAL SPOT RADIO



*PRO account executive Robert I. Stem points out that all the stations in smaller markets together get less national-regional spot than the few located in the top 10 markets. Such spot revenue may determine station's profit — or loss. Profitable ones in 1962 averaged almost \$74,000 in category; losers averaged only \$34,000.*

*Sam Brownstein, general manager of Prestige Representation Organization shows chart of PRO-represented stations, depicting origin of national-regional spot revenues: 41% new-to-radio business; 34% renewals; 25% from competitors. Moral: Seek new business from sponsors not currently in radio in your market.*

## PRO SALES BY ACCOUNTS SHOWING SHARE USING MARKET (BELOW TOP 50) FIRST TIME



## CHECK LIST

Since most of the matters cited are already known rather than anything startling new, it's evident that one reason they're not done more frequently is mere neglect. The pay off comes, not from knowing but from doing them, so here is a check list of worthwhile operations to perform:

### PREPARATORY MATERIALS

#### I. Determination and proof of market

- a. physical coverage
- b. socio-economic composition
- c. mail response by volume, location, sex, age
- d. professional survey
- e. local accounts by type, location
- f. successful accounts by location, type of customer
- g. comparison of current programming with all the above

#### II. Getting leads

- a. list of spot radio brands
- b. monitor other local stations
- c. monitor other nearby stations
- d. monitor stations in nearby giant market
- e. compare accounts in other local media with radio advertisers in giant market
- f. trade journals

#### III. Sales tools

- a. promotion or merchandising reports
- b. coverage map
- c. rate card
- d. *Standard Rate & Data* listing
- e. other promotion

### HELPING TO MAKE NATIONAL SALES

#### I. Making calls

- a. cultivate local man of regular account
- b. see local man on potential account
  1. to learn needs of account
  2. to get station recommendation

#### II. The presentation

- a. basic story
- b. sizzle

put their signal. Factors other than mere physical coverage that help determine impact include programming formats, news coverage, network service, competition, and the like. And where a unique broadcast service is important, listeners will put up with a weak signal in order to get that service.

"That doesn't mean that the letter your station got from the Union of South Africa is now going to assume importance," Brownstein points out.

Regular mail can be an important indicator of your station's impact, however. "A mail count and analysis by community or area

can give you a pretty good idea of where your station is strong and just how strong." Other methods: hiring an independent survey by a professional firm or analyzing your own local sales — i.e., areas in which you have greatest success in selling local businesses are certain to be areas of strong impact. And these areas should coincide with survey reports or mail analysis.

Such methods may also reveal some big gaps in your impact area. If you're not reaching the audience you believed you were, analyze the situation and take remedial steps.

Once you've determined your impact area, put the facts to work. But remember that advertisers, even though they buy by areas, aren't interested in geographical locations; they're really interested in the *people* there.

To start pinpointing your market, you'll want to determine who the people are that do live in your area. Don't just count them. Be able to answer these questions about them: What are their major types of employment? If industrial, what are the industries and what unions, if any, are active? If rural, what kinds of farming or other activity? What are the major crops, animal and human farm populations? What is the income level? Are ethnic, racial or religious groups prominent in your area?

If your questions are searching enough, Brownstein holds that you'll have broken down the population of your impact area into different groups. Then find out the numbers within each group, again by survey, mail analysis, or whatever. "Your station could contact each person who's written in during a specific span of time in order to determine their age, sex, socio-economic level, listening habits, etc.

"Chances are good that the results will hold no great surprise for you when viewed in the light of your programming," Brownstein says. "The difference is that now you have evidence to document for others what you've always known."

Another area of useful selling information is a listing of the local advertisers that have successfully used your station. Sometimes the advertiser won't tell you just how well you've done for him. Usually, he doesn't have to. The man who keeps renewing, perhaps even extending his use of your medium, must be getting results.

### MAKE A COMPARISON

Now compare your commercial successes with your programming, mail analyses, population groups and surveys, if any. You'll pretty well have the measure of your unique market, both geographically and sociologically. Comparisons

will probably indicate, too, what times your station is most efficiently reaching any particular group within your market.

Now, by inward-looking, turn this information into commercial value.

No doubt, certain types of products are heavily used in your market; some consumer goods are marketed generally, others for particular purposes. Make up a list, by brand, of these products, Brownstein advises. Don't list all possible products — only those that are heavy users of spot radio, nationally or regionally, like beers, breads, gasolines.

It's not necessary to learn which brands sell the most, just those that sell a lot. If in doubt, a quick check with wholesalers and/or leading retail stores will doubtlessly give you the answer. This information will meld with your market data, and you'll likely see at once many similarities between the products sold and the people you're prepared to prove your station reaches.

"Increasingly, advertisers and their agencies are trying to extract just this kind of information about the stations they use most — those in the giant markets," the PRO chief emphasizes. "But progress is slow because these markets are complex. In the smaller markets, there aren't so many complexities, however. Even a simple mail analysis will give strong indications at very little expense."

"Having gathered this information, your station will very likely have more *specific* data than the larger stations have about their giant markets. By delivering such information to both advertiser and agency, your station is in a good position to take away business from the station in a giant market that is unable to *demonstrate* that it concentrates as much value per dollar."

#### ADDITIONAL LEADS

Back home, you'll want to take advantage of other opportunities to learn about accounts that should be using your station:

\* **Monitor other stations within your own market** (as you probably already do in seeking local

accounts) to learn the national regional advertisers active there

\* **Listen to stations in nearby communities** of about the same size and market composition as yours. They may have an advertiser who could also be running in your city.

\* **Monitor stations in the nearest giant market** in search for national regional advertisers, but only if you have a particular advantage that could realistically lead to a sale. For example, you may be able to prove that your station hits a major advertiser's farm target via a popular early-morning show, at low cost and without "waste" audience that could be important if an advertiser is currently trying to reach such a group via high-cost effort in a nearby giant market.

Or you may have an "in" that could help, whether it is a personal friend in a key post or the local location of a specific plant. If — because of these unusual circumstances — you feel that, contrary to the earlier advice, you can convert a major league non-radio advertiser into a "believer," then enlist the help of your station rep and go after the business with a vengeance. "The entire industry will applaud you if you're successful," this experienced executive notes.

\* **Also check your local newspaper** for insights into some national advertisers that use radio in the top 50 markets, but only newspapers at your level. Since you'll undoubtedly know the local paper's limitations, your pitch becomes a straight radio-vs-newspaper sales approach.

\* **Keep abreast of trade journals** in broadcasting and advertising, for they'll often divulge an advertiser who's planning a radio campaign in or near your area. The information may spark an idea that will help your station. From the same sources, you can also learn what other stations are doing to build sales, launch promotions.

#### MAKE SOME CALLS

In at least 50% of the new markets added to a sponsor's list, media people "won't even consider adding it without proof of specific interest on the part of local

people who sell the product," this youthful broadcasting veteran explains. Thus, regular and *effective* sales calls on local distributors, brokers, wholesalers, sales managers — even salesmen who visit the city occasionally — can be important in getting new accounts.

Coordinate such efforts with your national rep. Every time he tells you there's advertiser interest in your market, that advertiser becomes important enough to merit a call on his local representative.

Getting the local man to write a letter of recommendation (of both his market and your station) can be as difficult — and just as rewarding — as making an outright sale. It'll be "a big leap forward" towards getting the account. But make sure he sends it through his own company channels, not directly to some one you may happen to know at the agency. Most companies prefer not to be side-stepped.

Besides nursing potential accounts, be sure to take good care of the clients you already have. This is the proverbial stitch in time. When problems arise or budgets are suddenly cut back, having the local influentials of your current accounts on your side can help prevent abrupt cancellations.

#### IMAGINATIVE PRESENTATIONS

"A spark of imagination can often turn a routine presentation into an extraordinary sale," says Brownstein, a graduate of the Missouri University's school of journalism and holder of a Master's degree in radio-tv journalism.

First, he advises, analyze the goals of the advertiser. (Oil companies want credit-card applicants, soft-drink bottlers want to reach teens, etc.) Then devise methods for achieving his goals.

"Ideas sell time," Brownstein says firmly. "Regardless of the feeling about merchandising, it need not prevent a station from offering something with specific appeal to a particular advertiser. The idea can be as simple as offering him an adjacency to a program that's already on the station."

Right now, he explains, one of the telephone companies in the Bell

System is experimenting with radio ski reports. "The station installs special phone equipment to record the latest report and then makes it available on a 24-hour telephone basis. Since the area requires extra charges to reach it by telephone, the company has already deduced from test situations that the additional telephone traffic to the special number is sufficient to pay for sponsorship of the entire radio effort!

## SALES TOOLS

Even marvelously creative ideas that work are not quite enough, Brownstein warns. You also have to let key people know what *has* been done.

Reports of ideas and merchandising activity must be reported to the advertiser. The form is less important than the fact; a neat type-written page will turn the trick. The idea is to state what was done, how and when, with as much proof as possible that it actually was accomplished. Rating points, total-homes delivered, color photography, letters of commendation are all optional inclosures. The final part of the report, *never* optional, is a summary of your station's basic story.

Send copies of this promotion report to the local wholesaler or distributor, the agency buyer, the account executive, and the advertising or sales manager of the client company. Send your rep copies, too, so he can distribute — and file — some. While it may seem excessive to produce so many copies, wide distribution is assurance that no breakdown in the chain will prevent your story's getting through to all those who *can* influence buying.

Other, equally useful, sales tools include:

**Coverage maps:** It should get across the basic facts of the station and its market without crowding, cluttering or distracting. The problem isn't so often that there's too little — or too much — information; rather, too frequently, it's not the right information. It should show clearly the accurate physical coverage, the most important facts relating to the value of the station, and the character of the station.

**Rate cards:** Because the traditional rate format is, in fact, outdated, rate cards frequently lose out as sales tools. "Certainly, no U.S. radio station can now defend listing different minute rates for one, thirteen and twenty-six time use within a year," Brownstein holds. "Radio is simply not bought that way anymore!"

**Standard Rate & Data Service:** While few stations subscribe, it would be virtually impossible for a rep or agency media department to function without it. Discover the opportunities for additional free listings: participating programs, specialized programming (some of it under individual headings) and other information is printed free of charge.

**Brochures or sales presentation covers:** Even the strictest budget can allow the ingenuity and mimeograph format that, used with imagination, provide inspired data sheets that mean a sales plus.

**Paid advertising:** If you can afford it, be absolutely certain you use it properly. "All too often, paid advertising of radio stations is downright poor," Brownstein states. Analyze your *own* problems and goals, then use the advertising to help achieve them.

If you can't afford solo advertising, one of the most promising new promotional methods is the combination ad or presentation by all stations in a single area in order to sell their market.

As with any advertising, these concepts can be worked into smart sales ideas, low cost enough to fit virtually any budget. However, a one-time effort is rarely sufficient, so a full campaign should be planned before anything is undertaken.

Putting all these suggestions together will not, certainly, change the size of your market, Sam Brownstein admits. But it will, he insists, change the way it stands in the eyes of buyers and media heads, the customers that you, as an advertiser, wants to reach. ■

## 54 Michigan stations on-air editorializing

Three more stations in Michigan have begun editorializing since the first of the year, bringing to 54 the number of the state's radio and TV

stations engaging in the expression of views.

This is the finding of Prof. Ben Yablonky of the Michigan U. journalism department who, assisted by graduate student Jack Mitchell, is doing a study on the state of editorializing among the state's 132 commercial stations. Twenty-seven stations did not respond to the survey.

The total revealed by the research shows a dramatic jump from 1949, when one Michigan station editorialized. It appears that 1961 was a turning point. In that year alone, ten stations presented their first editorial; six more began in 1962; 20 in 1963.

All but two of the stations that editorialized comment on local affairs; 32 also discuss state issues; and 21 deal with national and international problems. One confines itself to sports. Independently owned and operated stations seem more likely to editorialize. Thirty-one of them said they do, 25 do not, and 19 didn't reply. The corresponding figures for chain-operated stations are 23 yes, 26 no, and nine no answer. Not surprisingly, of the 14 Michigan cities where a single firm owns both a newspaper and broadcast station, only four of the stations editorialize.

The survey was made to supply basic data for a continuing study of broadcast editorials which will ultimately cover the content of editorials and station policies regarding them.

## Ohleyer to manage WIBC Indianapolis

Robert F. Ohleyer has been appointed station manager for WIBC Indianapolis.



Ohleyer

Having joined WISH in 1944, Ohleyer was an integral member of that station's staff until the fall of 1963, serving in the mid-50's as sales manager for both radio and TV, and for

the past few years as station manager for the radio station. He retained this position when the station was sold in 1963 and became WIFE.

## Launches awards program

The IRTS has taken its long-discussed plunge into the area of annual awards to broadcasters. Known collectively as the Legion of Honor, the awards will differ from many others in field by recognizing, rather than programs, the people whose "concepts, foresight, courage, and capabilities in the use of the electronic media make this industry great."

First presentation will be June 1 at a Waldorf-Astoria banquet. The activity for which an individual or organization is to be honored must have occurred in the year between April 15, 1963, and April 5, 1964; nominations may be made by any member of IRTS and must be submitted before April 29.

The categories are:

**Showmanship:** To an individual, or organization, that has conspicuously displayed a special flair in the use of radio or tv.

**Outstanding radio and tv personality:** To the personality in each medium who has demonstrated on a multi-station scale, a dedication to the medium with resultant benefits to his audience, sponsors, and the ownership.

**Overall treatment of the news:** To an individual, or organization, engaged in broadcasting who has done the most consistent job structuring or presentation of a news series or event.

**Creativity in the use of the broadcasting medium:** To an individual, or organization, who has demonstrated the most creative use of radio or tv.

**Special recognition:** Acknowledgement to an individual, or organization, for noteworthy use of the broadcast medium, artistically, commercially, or in the finest sense of the public service, convenience, and necessity.

On another awards front, a special committee formed under the aegis of the The National Academy of TV Arts and Sciences and helmed by Ted Cott, head of his own production firm, chose six tv programs from more than 35 entries from the three commercial networks and NET constitute the official U.S. entries at the Cannes TV Film Festival. Selected under the documentary category are: *The Making of the President: 1960*, Wolper

Productions; *The World of Maurice Chevalier*, NBC Special Projects, *Ten Seconds That Shook the World* Wolper Productions. Fiction. *Bringing Far Places Together*, an episode from *Naked City*, Bert Leonard, executive producer; *Blacklist*, episode from *The Defenders*, Herbert Brodtkin, executive producer; *The Volunteer*, an episode from *Combat*, Selmar Productions.

## Tarlow Assoc.'s WWOK purchased for \$400,000

WWOK Charlotte, N. C. has been sold by Tarlow Associates for \$400,000.

New owner is WWOK, Inc., of which Miss M. B. Riley is president and Morris Bergreen is vice president. Bergreen, with his brother Bernard, owns KCMJ Palm Springs, Calif., and has interests in WBO Cumberland, Md., and WRAN Dover, N.J.

Tarlow Associates consists of Sherwood Tarlow, Joseph Kruger, and Al Roberts, and retains ownership of WHIL (AM & FM) Boston-Medford; WARE Ware, Mass.; and KUTY Palmdale, Calif.

Blackburn brokered sale of the station, a fulltime operation at 1480 kc on 5 kw

## CBS Radio adds three

Two independents and one ABC affiliate, all in New England, have affiliated with CBS Radio.

They are WFAU Augusta; WCOU Lewiston, Me.; and WLNH Laconia, N.H. The first operates on 1340 kc with a power of 1 kw day, 250 watts night. It's owned and operated by Twin City Broadcasting and is not currently affiliated. WCOU is also owned by Twin City, operates on 1240 kc with a power of 1 kw day, 250 watts night. It's also independent. WLNH, the ABC station, operates on 1350 kc with a power of 5 kw limited. It is owned and operated by WLNH, Inc.

## Peter Hand WBBM buy

Peter Hand Brewery, through BBDO, Chicago, has added "It's One of Those Moments," aired on the Windy City's WBBM, to its weekly program sponsorship lineup for the firm's Meister Brau and Re-

serve beers. This series is aired 30 times each week.

## Four stations sold

Blackburn reports a recent rash of station sales, including

WHTF Roanoke, a daytime facility operating on 1 kw, was sold to Doyle-Dove-Quann Broadcasting Co. of which Edwin Dove, Justin Dove, and Homer Quann are principals. Sold by Roanoke Broadcasters Inc.; Joseph Mullen and J. Mack Aheron, principals. Price was \$147,000. Mullen owns controlling interest in WAIR (AM & FM), Winston-Salem. Doyle and Quann are employees of WSVA (AM & TV) Harrisonburg, Va.

WMOU (AM & FM) Berlin, N.H., a fulltime facility operating with 1 kw daytime and 250 watts nights. John Bowman, who also owns WLTN Littleton, N.H., sold the station to Thomas Christensen, former advertising manager of Philip Morris, for \$89,569.58.

KINZ Amarillo is a fulltime station operating at 5 kw daytime and 1 kw nights. It was sold to Broadcast Associates, Inc., Raymond Ruff president, for \$237,500 by Jay J.G. Schatz, sales executive for The McLendon Corp., Chicago. The buying company also owns KTRN Wichita Falls, KFLI Tulsa, and KHOG Fayetteville, Ark.

KCAR Clarksville, Tex., was sold to James N. Mitchel, Marietta, Ga., by KCAR Inc., Maurice Wooley president, for \$40,000. It is a daytimer, operating with 500 watts.

## N. J. stereo station extends schedule

WDHV (FM) Dover, is now broadcasting until 4 a.m., having started a night program called *Music Mountain Caravan*. Sponsored by Caravan Records of Lake Hopatcong, N. J., the program will feature Caravan releases and interviews with staff artists, with many of the broadcasts originating from The Flintlock, a resort restaurant located on the west shore of New Jersey's largest lake. Host-commentator for the series is Gordon Bennett. This move extends the station's schedule to 21 hours per day.

## Ultra-identification not good, says spokesman

Veteran air personality Bob Emerick takes a look at fall trends in commercials, sees more 'Direct Sell'

**T**O THE OUTSIDER, the pinnacle of success in the field of freelance tv commercial "spokesman" would seem to be on of those deals, such as those enjoyed by Betty Furness (Westinghouse) or George Hicks (U.S. Steel), in which the air sales personality is so closely allied to the sponsor that he's practically one of the family.

Not so, in the opinion of Bob Emerick, one of the small coterie of New York commercial announcer-spokesmen whose annual earnings from tv commercials are well into the five-figure bracket.

"So many new products are coming out of laboratories to compete with, or replace, older products that it's dangerous for a sales personality to be associated closely with a single product," he told SPONSOR recently, during a break between re-



Bob Emerick

cording sessions for a voice-over track on a household product still under wraps.

"Even the broadly institutional campaign is tricky for the freelancer, since I've noticed a trend in my field away from 'corporate image' commercials in favor of direct product sell," he added.

Emerick, who has the sort of "average American male" appearance (reasonably good-looking and personable, without distracting women viewers from the main commercial sales points being made) which is required of on-camera spokesmen, actually does most of his work out of sight of the audience.

"About 90% of what I do these days is voice-over work," he said. "I prefer it that way. It allows me to do more and different commercials, in a variety of selling styles, without the bugaboo of over-exposure that may result from a commercial series that's being used in a saturation campaign."

Emerick, as a sort of one-man commercial service organization, keeps busy. He's been heard or seen recently in commercials for Rem (cough syrup), Carter's Pills, Westinghouse (washers and laundromats), Armstrong flooring, Tootsie Roll, Glade and S.C. Johnson (air freshner), Frigidaire, Ivory Snow and Pream. He was the "M&M Candy Man" and also on camera for General Electric, and has varied his "sell" to include such products as Post Cereals and Buick autos. Like most TV personalities, Emerick works through an agent—in this case, the Schwartz, Luskin firm—but admits he turns up many assignments on his own.



On-screen shot shows how radio-TV salesman Bob Emerick sells Rem



Camera closes in on Vicks' Tri-Span as Emerick does voice over



Other national products — Westinghouse laundromats, dryers . . .



. . . Armstrong vinyl floor coverings get the Emerick treatment.

# THE WEEK IN WASHINGTON

WASHINGTON BUREAU, Washington D.C., April 17, 1964

## Soft Drink Sales Bubble

More Commerce forecasts of soaring sales in 1964 for products nationally advertised on television: American soft-drink thirst is expected to set a new record of 224 eight-ounce containers per person (Commerce predicts 215 bottles, 12 cans) compared with a total of 214 in 1962. Total shipments will top \$2 billion, for the third year in a row.

Dietetic soft drinks have captured more than 5% of the market, Commerce says. New trends being watched by coffee-cocoa interests: new types of chocolate and coffee-flavored soft drinks.

Contributing factors, in addition to automation and the ever-present rising rate of income and population: "The introduction of new sizes, package designs and market outlets, as well as new products has contributed to the growth," says Commerce. Advertisers may ask Congress to "Please note!" when vote comes up on new packaging restrictions proposed in Hart (D-Mich.), bill.

## "Cleanliness" Helps Sell Soap

Soap and detergent manufacture will probably hit \$1.82 billion, 3% over estimated value of \$1.77 billion for 1963. Commerce ascribes increasing buys of these products to the "high regard" for cleanliness in the U.S., both personal and household, more home appliances, higher income and population. Federal Trade Commission headed for court on its P. & G. divestiture order for Clorox, would undoubtedly toss in massive TV advertising, if consulted.

If Madison Ave. wants a new word in detergents, Commerce says research is making them more "biodegradable"--which means less clogging and foaming where it's not wanted.

## Appliances Boost Market

New records in home appliance shipments by manufacturers in 1964 will push about \$3.5 billion worth of was in machines, refrigerators, cooking equipment, electrical gadgetry of all kinds.

Gain is expected to be 5% over the estimated 1963 total of \$3.3 billion in shipments--and 1963 was the biggest year for appliances since the phenomenal 1956. Significant gain items in the appliance industry's second year in a row, were refrigerators, freezers, dishwashers and waste disposers, all up from 12 to 25% in 1963, over 1962. This category does not include radio and TV sets and air-conditioners.

Commerce Department is still old-fashioned enough to praise new "processes and packages" for increasing "consumer appeal, thereby opening new market outlets and increasing sales."

# THE WEEK IN WASHINGTON

## U.S. Sweet-tooth Unsated

Marketing ingenuity is a factor in promoting American chomping of candy, cakes and crackers. Candy and confectionary chewables (a category including chewing gum and salted nuts, but not solid chocolate bars) are expected to top 18 pounds per person in 1964.

Overall, manufacturing shipments in this category may hit a new high of \$1.5 billion in 1964, up \$50 million from estimated 1963 total.

When the solid chocolate category is added in, total would probably near \$1.7 billion, Commerce sources indicate. Salted nuts are a fast-growth item here.

## Cosmetics Have Ample Market

Cosmetics retail sales in 1964 should hit around \$2.5 billion. Business and Defense Services Administration forecast says cosmetics sales are still "far from the saturation point"--an eye-opener of a statement, considering the general furor frequently raised about money spent on beautifiers. Look for more house-to-house sales: they accounted for about 21% of all cosmetics sales in 1962, chiefly by You-Know-Who Calling. There will be more private brands, and more teen-age buying

Industry growth is partly because "the products are considered necessities." The fact will be sharply presented to the House Ways and Means Committee when it begins hearings on excise taxes in June. BSDA cosmetics category covers hair preparations (including shampoos), toothpaste, gargles et al; perfumes and colognes; shaving preparations and milady's cosmetics, creams--and, yes, beautifiers for the family pet.

## Toy Buying Year-Round

Toy buying is becoming all-year-round time, and advertisers are acutely aware of it, BSDA says.

Toy manufacturing may reach the \$2 billion a year level by 1970, when the 5-14 age group is expected to hit 68 million. Commerce attributes 32% increase in shipments over past 6 years to research "dovetailed with progressive advertising." TV advertising campaigns by toy manufacturers (reportedly budgeting \$65 million for 1964) are being planned for year-round coverage.

Commerce found kids' interest holding--and deepening--in electronically operated guerrilla war games, jungle hunts, scale models of guns, trucks, et al. Broadcasters are also aware of the trend, and NAB's recent tightening of toy advertising code bears witness. Commerce says celebrity dolls will continue strong, but prices will come down on the electronic gadgetry.

The clincher: National Housing Center's forum on home modernizing here predicts housewives will do all super-market shopping by TV by 1982--maybe sooner!

Effective tv selling, as Emerick sees it, is not just a matter of smiling into a camera and extolling product points in pear-shaped tones. "Salesmanship in tv," he says, "is really the ability to take apart the salient principles of copy—some of which the client may not have suspected himself—and then to project it, not for your own agrandizement, but for the average man in Mississippi or Montana or New Jersey who's in front of his TV set."

As a former network radio personality, with performer and announcer-host chores on such shows as *The Shadow* and *Scattergood Baines*, Emerick is a firm believer in the current trend to use onetime radio actors (Mason Adams, Alexander Scourby, Jackson Beck, Leon Janney, et al.) as spokesman voices in tv commercials. "They know how to project controlled emotion with their voices," he says. "Radio was wonderful training, and often better than the stage or straight radio announcing and newscasting."

Trends for fall in commercials? "Stand-up spokesmen are definitely back in," says Emerick. ■

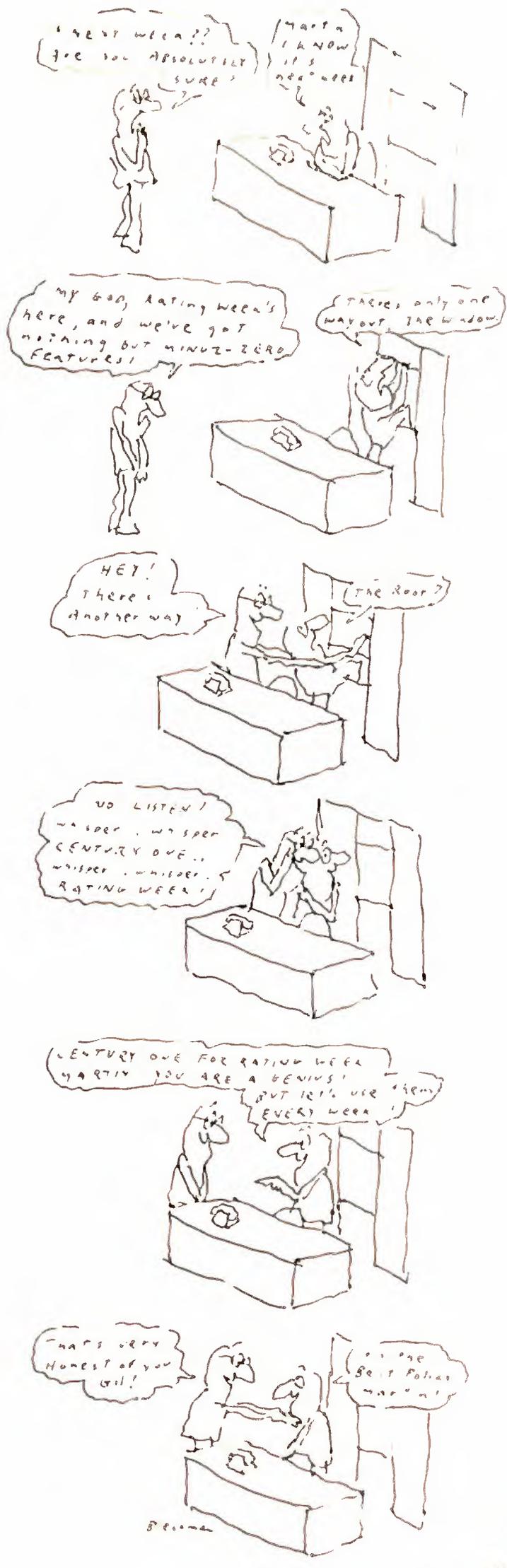
**Reade/Sterling film package sold to KHJ**

RKO General's Los Angeles outlet, KHJ-TV, has acquired *Cinema 70*, the Walter Reade/Sterling package of 21 feature motion pictures, including such hits as *David & Liza* and *A Taste of Honey*.

The channel nine station will telecast the films on its *Theatre Nine* and *Million Dollar Movie* shows, in addition to one-time specials. Several of the films will be colcoreast by the station, which recently added another Reade/Sterling film package, *Cinema 70*, to its extensive film library.

**CBS election handbook**

CBS News' election unit has prepared a handbook of background information for the upcoming Presidential campaign titled *1964 Guide to Conventions and Elections*, published by Dell. The paperback also contains articles by CBS' Bill Leonard, Walter Cronkite, Eric Sevareid, and Bob Trout. It retails for 50c.



CENTURY 1-30 features from 20th Century-Fox Television, Inc.



**7**  
Free\*

NEW HUMOR kinda gets you! What's huge, green and lives in the ocean? Moby Pickle!  
wtrf-tv Wheeling  
FOREIGNER COMMENT, "You Americans are strange people. You devote one day a year to your mothers and an entire week to pickles."  
Wheeling wtrf-tv

THE BLEACHERS ARE WILD! Remember when a man could switch from a blonde to a brunette to a redhead but wasn't going with the same girl?  
wtrf-tv Wheeling

SIGN AT Three Gaynors Cocktail Bar, "Help us stamp out home drinking".  
Wheeling wtrf-tv

MUSICAL SHARE! What has ten legs, fifty feathers and goes Bah-Bah-Bah? Five Indians singing the "Whiffenpoof Song".  
wtrf-tv Wheeling

STERN REALITY! What happens to ducks that float upside down? They 'quack' up!  
Wheeling wtrf-tv

YOU DON'T have to be a cannibal to get fed up with people.  
wtrf-tv Wheeling

\*WRITE FOR your set of WTRFfigies, our frameable series of Adworld closeups. If you're in the advertising business, this red-eyed set will do great things for your walls.  
Wheeling wtrf-tv

WE'RE IN THE ADVERTISING BUSINESS! We offer you 529,300 TV homes in the big Wheeling/Steubenville Market. If you're scheduling spots, be sure to look into the WTRF-TV Wheeling specifics. Edward Petry & Company is our national rep . . . and your Petry man has all the answers!

**CHANNEL SEVEN** **NB** **WHEELING, WEST VIRGINIA**



**YOU SHOULD HEAR**

Gordon L. Capps, President of Inland Radio, Inc., Ontario, Oregon, says: "We believe that CRC is the most usable and useful Radio Station library we have found. The Commercial Jingles and Sponsor ID's as well as the rest of the library makes selling advertisers, particularly the new advertisers, much easier. CRC is making us money every day. After all, what more could you ask from a library service?"

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
**COMMERCIAL RECORDING CORP.**

**SYNDICATION & SERVICES**

**Commercial testing service is launched**

Advertisers and agencies have yet another research tool at their disposal for testing and evaluating tv commercials: a technique called Video-Scope, available from MarketScope Research Company, New York. Devised after two seasons of study and experimentation, Video-Scope employs a system designed to "measure recall, attitude, and behavior patterns effectively" with on-the-air tests, according to MarketScope president Robert E. Spinner.

**How Video-Scope works:**

The technique centers on "before and after" viewing attitude measures. Essentially, this is a matter of conducting two independent telephone interviews, before and after viewing, among random samples of 200-300 viewers, developed from 1,500 calls to determine households in which a family member has watched the target program at least once in the last four weeks.

By comparing data derived from the "before" and "after" interviews, attitude change and the degree of commercial recall can be determined. The total sample is comprised of equal-sized sub-samples in three different cities. (The attitude and behavior measurement areas are still the subject of close attention at Video-Scope with an eye toward further refinement.)

The system, says MarketScope's Spinner, will "in the long run provide more specific answers to advertisers on how to insure continued brand loyalty and convert new users."

**Tv residuals sought by Screen Extras Guild**

The Assn. of Motion Picture and TV Producers has less than three months to grapple with a long list of demands presented by the Screen Extras Guild April 5. The present SEG collective bargaining agreement, in effect since July 1, 1960, will expire midnight June 30.

Salient changes sought by the Guild are:

1. National recognition of SEG as the exclusive bargaining agent

for all work within its jurisdiction (exclusive of New York where extras are represented by Screen Actors Guild).

2. Television residual payments for extra players.

3. Extension of the Hollywood extra zone from 300 miles in radius to 900 miles.

4. Wage rate increases. For instance, from \$25.47 per day general extra to \$30; from \$23.00 per day for stand-ins to \$30.

5. Improved health and welfare to include dependents.

6. Improved vacation and holiday pay. The Guild proposes that "all registered extra players employed on a daily basis shall receive the same allowances for holiday pay and vacation pay as paid other daily employees in the motion picture industry."

**Revue names Rosenberg**

Revue Productions has named Frank P. Rosenberg executive producer of *Kraft Suspense Theatre* for the mystery show's upcoming season on NBC-TV, Thursday nights.

Rosenberg's previous association with tv was as executive producer with Revue's *Arrest and Trial*, seen during the 1963-64 season on ABC TV. He also had been producer for *Schlitz Playhouse*.

**Wolper, UA-TV pact new specials series**

A second *Specials of the Time* series of six one-hour television documentaries for the 1964-65 season, will be produced by Wolper Productions in association with United Artists TV.

The new specials follow on the heels of an initial six programs that have been sold in 120 markets to date.

Four of the forthcoming show deal with World War II, commencing with *Prelude to War* (Versailles Treaty, Austria, and the invasion of Poland), through *The Battle of Britain* and *Japan: A New Dawn Over Asia* (events leading to the bombing of Hiroshima) to the conclusion of the war with *The Trial at Nuremberg*.

he two remaining specials are *Area* (UN police action) and *Roma: The Uneasy Truce* (the re-  
against the Czar to the Cold  
Wr).

Another Wolper Production, *The  
Tend of Marilyn Monroe*, has  
stud film director John Huston to  
nate the hour tv special.

### ABC Films set in 15 Brazilian tv markets

ABC Films has pacted a total of  
4 sales involving seven program  
properties in 15 Brazilian television  
markets.

included among the properties  
at five network shows. They are:  
*Baking Point*, *Combat!*, *Ben  
Cey*, *The Fugitive*, and *The New  
Bed* (all currently on ABC-TV)

and two off-network syndicated  
programs, *The Rebel* and *Casper  
the Friendly Ghost and Company*.

ABC's syndie arm claims the  
deal has added to one of  
the firm's most successful sales  
seasons for its Latin American di-  
vision.

### Py-tv cities now 53 for Indianapolis race

closed circuit television coverage  
of the Indianapolis speedway 500-  
mile race has now been set in 53  
cities by MCA TV. The tv film  
syndication firm expects to add  
theatres, sports arenas, and  
auditoriums in other cities to those  
already finalized.

### Esau forms Schedumatic

Schedumatic Corp. has been  
formed by John Esau to function  
in several areas of broadcasting, in-  
cluding acquisition of U.S. r/tv  
facilities and providing program  
services to stations in U. S. and  
abroad. Headquarters is at 229  
Park Ave. So., with branch offices  
to be opened in St. Louis and Dal-  
las. Esau is president.

Associated with Esau, most re-  
cently broadcast operations director  
for Muzak, are Wendell B. Barnes,  
an investment banker, who serves  
as treasurer, and Robert E. Fender,  
serving as sales v.p. Barnes was ad-  
ministrator of the Small Business  
Administration in Washington from  
1953-'59; Fender has been work-  
ing with Esau for past five years.

### Initial sales puts UA series in 7 markets

*East Side/West Side*, set to com-  
plete its CBS-TV run with the end  
of the current season, has been sold  
in seven markets, marking the  
show's initial syndication sales via  
United Artists TV.

Starring George C. Scott, the 26-  
segment series will be viewed on  
three Metromedia stations, WTTG-  
TV Washington, KTTV Los An-  
geles, and WNEW-TV New York.  
In addition, Wometco's KVOZ-TV  
Bellingham, Wash., and three other  
indies, KPHO-TV Phoenix, WTTV  
Bloomington, Ind., and the *Chicago  
Tribune's* WGN-TV have signed for  
the series.

# WWDC<sup>radio</sup> salutes Washington's finest



35 years ago, the Cherner Motor  
Company started as a neighborhood  
garage. Today, it's one of the world's  
largest Ford dealerships, and its  
incredible success has been a model  
for automobile people all over the  
country. Leon Cherner credits radio  
with a major role in the company's  
great success. "We started on WWDC  
20 years ago," says Mr. Cherner,  
"and we've never been off for a single  
day!" WWDC thanks the Cherner  
Motor Company and its agency, Kad,  
Ehrlich & Merrick, for the vote of  
confidence given by one of our oldest  
consecutive advertisers to "the sta-  
tion that keeps people in mind."

### MGM names new foreign sales chief



John B. (Basil) Spires, left, since  
1961 director of sales for the  
United Kingdom and continental  
Europe for MGM-TV, has been  
named to the newly created post of  
director of international sales. An-  
nouncement of Spires new global  
post was made by John B. Burns,  
sales v.p. of MGM-TV. Syndicated  
fare, programs and features, from  
MGM is now being televised in  
more than 50 foreign countries, ac-  
cording to Burns. Spires has been  
active for more than 18 years in  
foreign sales posts for the motion  
picture and tv film industry. He  
will headquarter in New York.

Represented now or all,  
by Blair Radio



WWDC RADIO WASHINGTON D. C.

# NATIONAL FILE

## ADVERTISERS

**Robert V. Manson**, market planning supervisor-distribution, appointed manager of market planning for B. F. Goodrich Tire Co., Akron. Prior to joining the company in 1962 he was profit planning officer for a New England food store chain.

**Joe Rene**, veteran independent arranger-producer, joined the New York artist and repertoire staff of RCA Victor records. Formerly a free lance arranger and producer for independent record labels he has produced such hits as "Tossin' and Turnin'," "My True Story," "One Track Mind." During the past ten years he has also been a staff producer for ABC Radio, Hollywood, as well as for "The Roberta Lynn Show."



## YOU SHOULD HEAR

**Stan Foreman**, Manager of KHOK Radio, Hoquiam, Washington, says: "Not only have the CRC jingles given us the big market sound, the CRC Money Maker Series has opened up many new accounts to us thru custom and quality presentations . . . To sum it up, WE LOVE OUR CRC SERVICE."

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
COMMERCIAL RECORDING CORP.

**Lewis C. Davis** elected vice president in charge of marketing of General Baking Co., New York. Prior to joining the company he was vice president of Revlon, senior vice president of Rayco Manufacturing Co., president of Bonwit Teller, Philadelphia, and merchandising manager of Marshall Field and Co., Chicago.

**John J. Lennon** appointed sales manager of Domestic Sewing Machine Co. Most recently he served as national accounts manager for White Sewing Machine Division.

**Richard J. Grim, Jack H. Likins, Raymond J. Mulligan, Kenneth H. Westgate** appointed vice presidents in charge of purchasing, production, sales and marketing, finance, respectively, of Allen Products Co., Allentown, Pa., packer of Alpo Dog Foods. Grim and Likins have been with the company for many years. Westgate was former CPA with his own practice in Allentown, and Mulligan was previously a sales manager for Burry Biscuit Co., division of Quaker Oats.

**Jack E. O'Leary**, formerly in charge of direct-mail promotion and advertising for Reader's Digest-RCA Victor Record Club, joined Mercury Record Corp., Chicago, as head of its special sales division.

**Clarence Foster** retired from the Prestolite Co. after 49 years. Most recently he served as assistant manager of the parts and service division and administrator of Prestolite Service Parts, Detroit.

**James C. Kerrigan** named account executive for Prestolite Co.'s sales office, Milwaukee. Since joining the company in 1962 he has served as project engineer, electrical products plant, Syracuse, N. Y., and section engineer.

**Charles Kaufman** joined Reddi-Wip, Inc., as a consultant in charge of research and new product development. He was formerly vice president of Foremost Dairies.

**Robert J. Crimley** appointed director of promotions, public relations department, of American Airlines, New York. Since joining American nine years ago he has served as special services and promotional representative, manager of public relations for the New York area, and most recently eastern director of public relations.

**Kenneth E. Andren** appointed sales promotion manager, Bell & Howell Photo Sales Co., Chicago.

## AGENCY



Walsh

**Thomas Walsh** joined the public relations department of Wildrick & Miller, New York. He comes to the agency from BBDO and Dudley - Anderson - Yutzy, where he functioned as account executive, writer, and contact for a variety of accounts in the agricultural, food processing, packaging fields.

**Robert A. Berman** appointed vice president of Bronner & Hasler, Chicago, formerly an account supervisor and tv-radio director of the agency, he continues to serve in both capacities.



Grenley

**Donald A. Grenley** named director of public relations for Kireher, Helton & Collett, Dayton and Cincinnati advertising agency. He has served KH&C as assistant public relations director for the past 16 months.

**Art Bach, Harry Wappler and Robert Rockwell** appointed account executives in the midwest sales division of Wilding, Inc., Chicago. Bach was formerly vice president of Modern Talking Picture Service. Prior to joining the agency he was associate rector of St. Mark's Episcopal Church, Jacksonville. Rockwell has served Wilding for the past five years as slidefilm director and manager of the division.

**Alan A. Roberts**, elected vice president of Geyer, Morey, Ballard, Inc., New York. After joining the agency in 1957 he served as director of marketing research, western division, and later transferred from the Chicago office to New York, initially in marketing research and most recently in account management.

**Barry J. Ballister** and **Richard R. Vinyard** elected vice presidents at Ted Bates & Co., New York. Ballister, creative supervisor, came



Ballister



Vinyard

to the agency in 1959, from Grey Advertising, where he worked as a copywriter. Vinyard joined Bates in 1963 from Ralston Purina Co., St. Louis, where he was advertising and promotion manager.

**Robert Volden** joined Knox Reeves Advertising as a copywriter. He was formerly creative director with Graves & Associates and senior writer with Campbell-Mithun.

**George M. Vanderbilt** made client contact man for Meldrum & Fewsmith, Cleveland. He joined M & F in 1962 and was most recently media buyer, consumer products, in the marketing services department.



Eastman

**Miss Marilyn Eastman** named directress of commercial department of Hardman Assoc. Inc., Pittsburgh. She was responsible for one of the two commercials that placed among the

"World's Ten Best" in the recent International Broadcasting Awards.

**Garth K. Hintz** appointed account executive in client services of McHugh and Hoffman, Inc., Birmingham, Mich. He comes to the agency after nine years with Campbell-Ewald Co., Detroit, most recently as account executive for Chevrolet.

**Dean Landis** elected executive vice president in charge of administrative services of Compton Advertising, Chicago. Since joining the agency in 1958 as general manager he has been named senior vice president and in 1960 elected to the board of directors. **Draper Daniels** joined the agency as executive vice president in charge of creative services and will become a member of the agency's board of directors and chairman of the advertising plans board. Prior to his appointment by President Kennedy as National Export Expansion Coordinator in 1962 he served Leo Burnett Co. in various capacities.

**William M. Alrich** joins public relations staff of Lewis & Gilman, Inc., Philadelphia. He was previously editor of *The Spectator*, national insurance magazine, *Commercial America*, foreign trade magazine, *Presbyterian Life* news magazine and *Commonwealth Review*, a weekly newspaper in Luray, Va. He is a member of the American Risk and Insurance Association and president of the Conestoga Community Concerts Association.

**Robert W. Moore** to the copy department of N. W. Ayer & Son, Philadelphia. Previously he was a copywriter for an export advertising service and also spent a year free lanceing, writing material in connection with the New York World's Fair.

**Thomas C. O'Connell** joined the public relations department of J. M. Mathes, Inc. He came to the agency from Cunningham & Walsh and Stephen Goerl Assoc.

**Richard Olsen**, assistant media director at Doherty, Clifford, Steers & Shenfield, named vice president.

**Ronald P. Smillie** joined Leo Burnett Co., Chicago, as an account executive. He formerly headed his own agency in St. Louis.

**Tad Bright** joined Harold Cabot & Co., Boston, as an account executive. He is a member of the Safety Council of the Chamber of Commerce, Philadelphia.

HOW  
CAN  
YOU  
SOUND

**BIG**  
ON RADIO?

Get a great jingle, that's how. From Studio Ten Productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

**STUDIO TEN PRODUCTIONS**  
SUITE 1329, EXCHANGE BANK BLDG DALLAS

Customized Musical Commercials  
Radio and TV ID's  
Animation and Stop Motion  
Station Creative Services

**STUDIO**  
QUALITY ON PURPOSE

Edward H. Russell, president E. H. Russel, McCloskey & Co., and George L. Beslow, president, Beslow Associates, received Good American Awards from the Chicago Committee of One Hundred at its annual dinner in Chicago. The award is presented to qualifying individuals annually for "outstanding contributions in the field of human relations and for practicing the basic principles of American democracy."



Russell

Yoland Toro promoted to assistant media director of Richard K. Manoff, New York. Prior to joining the agency in 1961 she was assistant to the research director at Blair TV.

Robert W. Allrich, vice president and chairman of plans board at John W. Shaw Advertising, Inc., Chicago, will join Earle Ludgin & Co., Chicago, as a vice president and account supervisor, April 13.



## YOU SHOULD HEAR

Ken Kilmer, General Manager of K-TTT Radio, Columbus, Nebraska, says, "Your library is great and we are very happy with it."

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
COMMERCIAL RECORDING CORP.

Jack S. Friedman, John L. Jaeckel, and Keith L. Reinhard joined Ncedham, Louis and Brorby, Inc, Chicago, as copywriters. Previously, Friedman was an associate director of Compton Advertising, Chicago. Jaeckel was with Griswold-Eshleman Co., Chicago, as an account executive. Reinhard formerly was creative account executive for the Bidle Co., Bloomington, Ill.

Joe K. Hughes, executive vice president and manager of Grant Advertising's Dallas office, transferred to Chicago as supervisor of the Dr. Pepper account. Charles W. Crandall, vice president and account supervisor with Tracy-Locke



Hughes



Crandall

Advertising, Dallas named manager of Grant's Dallas office. Floyd G. Sease, account executive with BBD&O, Detroit, moved to Dallas as account executive for Dr. Pepper. Larry Cugini, Jr., assistant account executive on the Dr. Pepper account, Dallas, promoted to account executive on Pommac, a new Dr. Pepper account.



Hayes

John D. Hayes joined Foote, Cone & Belding's international division, New York, as an executive. He was formerly vice president of the International Division of Erwin Wasey, Ruthrauff & Ryan.

Fred F. Flanagan joined the creative staff of Geyer, Morey, Ballard. Previously, he has been copy supervisor at D'Arcy Advertising, and vice president and creative group head of Kenyon & Eckhardt.

A. John Accola, Jr., appointed executive of Chirurg & Cairns, New York. Some of his accounts will include Ward-Leonard, Bristol, Gravymaster, and Kelco. He most recently served as president of Croot & Accola, New York.



Shivas

James M. Shivas appointed account supervisor at Morse International. He has held several positions in advertising and marketing with Young & Rubicam; Norman, Craig & Kummel; and Carter Products.

Albert M. Parillo appointed director of sales promotion at Cunningham & Walsh, New York. He formerly was with the S. C. I. Division of Communications Affiliates, sales promotion arm of Interpublic, as creative director of meetings, shows, and films.

Samuel W. H. Boyce, marketing director of West, Weir & Bartel, assigned as account executive on the Schieffelin & Co. account. Joseph DiCarlo is assistant account executive and James F. Ryan, senior vice president, serves as account supervisor.

Donald McGuinn joined Doyle Dane Bernbach, New York, as radio/tv department administrator. Formerly he was with Geyer, Morey, Ballard.

William Pitney joined Cunningham & Walsh, New York, as account supervisor. Kent Rodenberger also appointed account executive. He was formerly assistant account executive at Young & Rubicam.

Frederick C. McCormack and Lucien Disalvo named media supervisor and market research associate, respectively, at MacManus, John & Adams, Inc., Chicago. McCormack has held media posts with Edward H. Weiss, Hill, Rogers, Mason & Scott and Ketchum McLeod & Grove agencies. Disalvo recently resigned as client service executive, Market Research Corp. of America.

John V. Marshall, formerly with Tatham - Laird, Chicago, joined Doyle Dane Bernbach as an account executive.

Lloyd Whowell appointed production manager of Arends Advertising, Hinsdale, Ill. He will be in charge of all mechanical production for the suburban agency.

**TIME/buying & selling**

**Donald F. McCarty**, director of radio market development, New York office, and **Arthur O'Connor**, manager of the Detroit office, are winners of the 1963-64 Shoelather Awards presented annually by Avery-Knodel to A-K employees who have done outstanding sales service on behalf of A-K-represented radio and tv stations. McCarty won in the radio category, Mr. O'Connor for tv.

**Gerald J. McGavick, Jr.** appointed sales account executive for Metro TV Sales, New York. For the past three years he served as television account executive of Venard, Torbet and McConnell.

**Roy H. Patterson**, formerly with Conde-Nast Publications, joined the New York sales staff of Robert L. Williams Co. **John McCarthy** appointed Chicago sales manager of same company.

**Prem M. Kapur** appointed assistant eastern sales manager, in charge of special projects of H-R Television, New York. He came to H-R in 1961 from WCAU-TV.

**Charles A. McFadden** appointed to Storer Television Sales, New York. For past two years he was a salesman with WJW-TV Cleveland.

**TV MEDIA**

**Ronald Woods**, assistant merchandise director for KTTV Los Angeles, promoted to merchandise director. Prior to joining KTTV two years ago he was with sales department of the Oscar Mayer Packing Co.



*Milham*

**John Mileham** promoted to director of sales promotion at KTVH - TV Wichita. Since coming to the station in 1960 he has served as account executive, local sales division, and promotion director. He is a member of the Advertising Club, Wichita Cab Scout Program and serves in an advisory capacity in the Junior Achievement Television Co. (KJA), sponsored by KTVH.

**Charles M. Pickering** joined KYW-TV Cleveland as assistant sales manager. He came to KYW-TV from the New York offices of TVAR, where he was a member of the sales staff.

**Glenn McIntyre**, former market and media director for L. C. Cole Agency, San Francisco, named sales service manager at KHH-TV. A former buyer with Doyle Dane Bernbach, Los Angeles, he has owned his own agency and was in media sales for five years in southern California.



*Tons*

**George D. Tons** announced his retirement as national sales coordinator of KDKA - TV, Pittsburgh. Prior to joining the station in 1956 he was with WBC Chicago and was sales manager of KDKA Radio from 1945-53.

**Larry Sisson**, formerly senior advertising and promotion writer for WPIX-TV New York, appointed director of advertising, promotion and public relations for KHOU-TV Houston. Previously, he served as senior advertising and promotion writer for the ABC Radio Network.

**Arthur D. Morse** appointed executive producer of CBS Reports. As a staff producer since 1960 he has produced broadcasts including *The Catholics and the Schools* and *JFK: A View From the Cabinet*.



*Mitchell*

**Gene Mitchell** promoted to newly created position of sales manager, WNAC-TV Boston. He was formerly an account executive and head of national sales at WFFI Boston.

**Thomas Tart**, **Michael Prescott** and **Richard Zelig** appointed coordinator, production technical operations and estimating; business manager, scenic services; and business manager, engineering, facilities and radio services, respectively. NBC. Tart joined the network in 1928 as a page, and has since served in such

**PRO GRAMMING**  
The big pros in Madison radio are on WKOW/1070. Each exclusive personality is a leader in his field.



**ROG RUSSELL**

*"Wisconsin Road Show" Maestro*

Your radio message never got such mileage in traffic hours as when you put it on Rog Russell's "Wisconsin Road Show," 3:30 to 7 p.m. This radio "spectacular" commands a listening audience, both at home and on wheels, that sprawls out even beyond the immediate Madison market — to all of Southern Wisconsin. Rog's up-tempo music . . . his talent for talking with, not just to, his audience . . . and his program's "page one" style of reporting weather and road conditions set up an amazing audience-receptivity for your product message. It's the kind of WKOW PROgramming that gives you a real run for your money!

**WKOW 1070**  
MADISON, WISCONSIN  
CBS  
Ben Noel, Gen. Sales Mgr.  
Larry Denton, Pres.  
Ira Floyd, Vice-Pres.  
Tony Moe  
Vice-Pres. & Gen. Mgr.  
REPRESENTED NATIONALLY BY **H-R**  
A **MIDCO** STATION

capacities as supervisor of stage-hand scheduling, business manager of live operations, technical operations, tv network operations, and most recently as business manager, scenic services. Prescott, an NBC employee for ten years, joined the network as an accountant to become a financial analyst in NBC-TV business affairs in 1957 and most recently business manager of engineering facilities and radio services. Zelig joined the network in 1963 as coordinator, budgets, operations and engineering.

## RADIO MEDIA

**Jack L. Katz** named program director of KMA Radio Shenandoah, Iowa. He is the former owner of KQAL-FM Omaha and manager of KMEQ Omaha.

**Ed Silverman** promoted to assistant director of operations for ABC News. As a news correspondent he has covered for both radio and tv the Ruby Trial in Dallas, the New Hampshire Primary, the March on Washington, the Hazelton, Pa. mine rescue.



## YOU SHOULD HEAR

**R. E. Lee Glasgow, Vice President and General Manager of WACO, Waco, Texas, says:** ". . . invaluable in making sales, especially to Grand Name Accounts. It is one of the best services ever developed for the radio industry, at such a reasonable price."

Hear "MONEY MAKER"  
Call Dallas Collect 214 748-8004  
COMMERCIAL RECORDING CORP.

**George C. Stevens** appointed manager of Taft Broadcasting Co., New York. He had previously been vice president of Transcontinent Television Corp. for six years and prior to that had spent many years with the NBC in sales and administration.

**Eugene G. Clark, Jr.** named operations manager for KSTP Radio Minneapolis-St. Paul. He has served KSTP as a radio salesman and administrative assistant for the past eight years.

**Jack Coppersmith** joined the sales staff of Radio KMA Shenandoah, Iowa. He comes to KMA from Omaha where he served as manager of radio station KOCO. **Dean Naven** promoted to news and special projects director.

**Charles E. Gunn** resigned as general sales manager, CKLW AM-FM radio Detroit. This office will be directed on an interim basis by **E. C. Metcalfe**, director of sales/operations.

**David A. Pinnell** appointed joint managing director with **Edgar Blatt** of Davenport & Meyer (PTY) Ltd., Johannesburg, S. Africa.

**George Kercher** appointed to WEW Radio's sales staff, St. Louis, after his recent retirement, after 25 years as manager of the Edward Petry Co., St. Louis office.

**Jayne Swain** appointed vice president and general manager of KGB San Diego. She comes to KGB from KSTN Stockton, where she was general manager. She is a member of Radio Television Executives Society, and American Women in Radio and Television.

**Ed Byron** named executive producer in charge of ABC radio's upcoming drama series. He is the creator of *Mister District Attorney*. He comes to the ABC Radio Network from NBC-TV's special program sales department where he served as an account executive for five years.

**Dr. George Gerbner**, associate professor at the Institute of Communications Research, University of Illinois, named dean of The Annenberg School of Communications, University of Pennsylvania. He will complete this year his duties as project director of *Mass Communications and Popular Conceptions of*

*Education: A Cross-Cultural Study A Comparative Study of Films and the "Film Hero,"* which he is directing under a National Science Foundation grant, will be completed next year.

## SYNDICATION & SERVICES

**Frank Doak**, formerly general sales manager of Hardman Associates, Pittsburgh, named head of radio show syndication department in order to devote full time to the placement of three new shows, now ready for syndication.

**Oscar Katz** appointed executive vice president in charge of production for Desilu Productions. He resigned as CBS Television Network vice president, program administration, to accept the new position on the west coast.

**Malcolm Sherman** appointed assistant sales manager in the U.S. for Hollywood Television Service TV syndication wing of the Republic Corp. For the past three years he was west coast and southern district sales manager for HTS.



Sherman



Susman

**William Susman**, vice president of MPO Videotronics, Inc., elected to board of directors. He will continue to serve as an executive producer.

**Paul Rosen** joined Creative Management Associates, New York, as vice president and officer. Formerly, he was a partner in the management and production firm of NRB.

**Boyd Kelley**, broadcaster, joined the national media brokerage firm of Hamilton-Landis & Assoc., Dallas. He has been in radio since the 1930's, starting as announcer-salesman for KCRS Midland, Texas. Presently, he is owner of KDWT Stamford, Tex. He was a charter director of the Texas Association of Broadcasters, NAB director of District 13, and a member of the Mutual Broadcasting System Affiliates Advisory Committee.

*Television is the only  
efficient way to reach the  
49-county North Florida/  
South Georgia regional market,  
and WJXT, Jacksonville  
is the only television station  
to blanket the total area*





Courtesy of The Detroit Institute of Arts

**"SELF-PORTRAIT"  
by JAMES ABBOTT  
MCNEILL WHISTLER**

*This is regarded as the most important of Whistler's many self-portraits. The skill at portraiture of this one-time West Point cadet has been compared to that of Velasquez, Titian, and Rembrandt. More craftsman than innovator, Whistler was a decisive figure in the development of American art.*

*in a class by itself*

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

**WWJ and WWJ-TV**  
THE NEWS STATIONS