

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

MAY 18, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

The Complete Story Behind  
Westinghouse's \$6 Million Television Comeback  
Beginning on page 27

"For outstanding Radio Public Service  
during the year 1963"

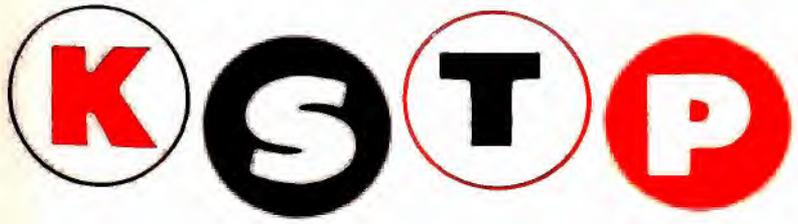


### GEORGE FOSTER PEABODY AWARD

"With its daily program, 'Open Line,' KSTP has promoted public discussion of important issues relating to the community. This station played a significant role in the 1963 statewide controversy involving the University of Minnesota and certain public groups which claimed that this institution was harbouring subversive agents and influences. Lee Vogel, the producer, by giving ample air time to numerous civic leaders, professors, and students succeeded in making known the true situation and reestablishing a sense of confidence and integrity."

**KSTP** is proud to accept this most distinguished of all **radio awards.**

"THE NEW POWERFUL 50,000 WATTS VOICE OF THE NORTHWEST"



**RADIO**  
15 on the dial  
MPLS.-ST. PAUL

# "Seasoned to Please!"



# WKRG-TV

Mobile-Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager



## FDA Hits Coty Wrinkle-Smoother; Ad Agencies Not Involved

Washington—FDA swooped down on third wrinkle-smoother product last week, this time Coty's Line Away. Two previous FDA seizures were made of shipments of Helene Curtis' Magic Secret, followed within 10 days by Hazel Bishop's Sudden Change. All the cosmetic products were charged as "new drugs," without proper FDA clearance, and marketed under allegedly false claims.

Big question on Madison Ave. is: Will advertising agencies be involved in the cases? Shudders still go down agency spines over the inclusion of Kastor-Hilton agency in the Justice Dept.'s criminal action brought against the makers of Regimen tablets, last January, for alleged conspiracy to defraud the public.

Neither Justice Dept. nor the Post Office appeared to be investigating the wrinkle-smoother claims, as far as SPONSOR's Washington reporter could learn last week. It seems to be the general consensus here that these cosmetic-drug cases are "strictly" FDA product seizure cases, with no criminal charge of mail fraud follow-up in the works at Justice Dept., for either manufacturers or advertising agencies. The Federal Trade Commission also seems to be leaving this one in FDA hands.

FDA is attacking the Magic Secret,

### Omit Political Blurbs From Codes, Says Bell

Lawrence, Kans.—Both radio and tv codes should be "amended or waived to exempt paid political announcements" during primaries and general elections, code director Howard Bell said in address here Friday. Bell noted that, under present standards (which consider paid political blurbs as regular commercials, therefore eligible for equal-time treatment of opposition) the broadcaster is put in ironic position of risking violation of code, which encourages high community service, at the very time he is performing community service. Legislators are reportedly in favor of move and FCC is likely to go along.

Sudden Change and Line Away lotions as "new drugs," because it says the products claim to affect physical structure. (See SPONSOR's Week in Washington, May 11.)

Government has hit the Helene Curtis and Coty products for claims implying some permanent benefit and the Hazel Bishop lotion for giving a face lift without surgery. FDA will have to prove its claims in court.

About advertising agency involvement—Justice staffers point out that in the Regimen case, the first to include the agency in the charges—the main charge was conspiracy to defraud, by use of the mails. FDA and postal investigations convinced Justice Dept. that the advertising agen-

cy was "intimately involved" in the alleged conspiracy. Staffers point out that the relationship had to be very close to snag the agency.

Justice staffers freely admit that proving responsibility of an advertising agency, for knowledge of fraud in manufacturer claims, is a tough one to pin down. The courts may not accept this angle of the Regimen case.

Also, wrinkle-smoother lotions are admittedly on a lesser scale as far as national consumption is concerned. Justice charged Regimen with fraud on the grand scale, with \$10 million in advertising and buys of \$16 million worth of tablets by the public, between 1956 and 1963.

However, there is no absolute guarantee of anything where government is concerned. If FDA makes its case good in court, there could be investigation for possible mail fraud, at the behest of Justice—but this seems unlikely at the moment.

## FCC: Pay Agency on Political Advertising

Washington—A station cannot refuse to pay an advertising agency charge for services in connection with paid political advertising, on the grounds that such payment "violates" the equal time law. Further, FCC said last week, such a policy spells "unequal treatment" as between political and commercial advertisers and breaks commission rules.

The FCC handed down this decision in a dispute between KNOE-TV Monroe, La., and Louisiana Affiliated Agencies, Inc. The agency placed advertising over the station on behalf of a gubernatorial candidate in recent campaign, but the station refused to pay the 15 percent when it was billed.

The station held that its policy was fair, because not all candidates can afford the services of an advertising agency, and Sec. 315 requires equality of opportunity. The station admits that when a commercial advertiser doesn't employ an advertising agency, the station performs the agency services — but KNOE does not do this for paid political advertising.

The advertising agency promptly reasoned that this was indirectly charging more for political broadcast time than for commercial time, because station conveys a "benefit" to the commercial advertiser, but not

to the political candidate. FCC pursues the logic to conclusion and finds that a commercial advertiser not using an agency would get station services denied to a political advertiser in the same situation. This unequal treatment violates the statute.

As for the equal time law, FCC says this is satisfied if the station provides equal time at the same rates to all comers. Use of an agency is entirely a matter of "free choice" by the political advertiser—so agency fee collection should come out of time charges as usual.

## Radio Survey Shows Listening Upswing

New York—Radio listening is up "across the board"—winter, summer, weekdays, weekends—says a just-released CBS Radio survey.

The survey, based on a special analysis of A. C. Nielsen Co. data and subject to qualifications which the network will supply on request, covers plug-in sets, automobile radios and battery portables.

Citing an almost uniform gain (with one exception, every hour from 7 a.m. to 8 p.m.) over last year, the survey indicated that average weekly hours of listening last winter were up 31.1 percent and summer listening was up 12.7 percent.

CONTINUED ON NEXT PAGE

## Eastern Airlines Account Flies to Y&R

New York—Young and Rubicam's acquisition of Eastern Airlines account (an estimated \$5 million in radio/tv alone) still doesn't make full amends to Y&R's defections during the past year or so.

Informal tally indicates that agency has lost these billings: Bufferin, about \$13 million; Beech-Nut and Life Savers, \$8 million; Singer sewing machines, \$7 million; Johnson & Johnson's Micrin, \$4 million; and American Bakeries, \$3.5 million. Total business lost: \$35.5 million.

Besides the \$10 million Eastern Airlines account, Y&R has also gained Breck's \$8 million billing. Total business acquired: \$18 million. Agency clearly must double such scoring to regain its former status.

Flight of Eastern from Benton & Bowles after only five months is likely a record of some sort. B&B president William R. Hesse reportedly

quipped, "In our experience, we have rarely seen such a situation" in candid memo addressed to agency staff. Benton & Bowles was named Eastern's agency only last December after careful, extended screening of eight candidate agencies. Unexpected as the cancelling was, it won't take effect for the usual 90 days.

The press attributed startling action ("helluway to run an airline," one agency man said) to dual factors:

(1) Recent revisions among Eastern's top echelon. Company's president Floyd D. Hall and marketing vice president George Gordon didn't assume current posts until the turn of the year. Vice president of advertising-sales promotion, Richard Lueking, joined Eastern just last month.

(2) General turmoil in airline business. National Airlines, for example, last December moved its \$3 million billing to Kenyon & Eckhardt after less than a year with Papert, Koenig, Lois.

At Benton & Bowles, Eastern's \$10 million ad total was divided with 50 percent in print, about 49 percent in tv and one percent in radio and outdoor combined.

Prior to signing with that agency, Eastern Airlines had been with the former Fletcher Richards, Calkins & Holden for 28 years.

## Code's Bell Opposes 3-Part Control Group

Lawrence, Kan. — "As media men, we must never surrender our right to establish our own ground rules," NAB Code Authority director Howard Bell told University of Kansas' annual Radio-Tv Banquet Friday. "All interested parties" should be afforded opportunity to express views, however.

It was Bell's answer to a recent but unidentified agency man's proposal that sponsors and agencies join broadcasters to form tri-partite, self-regulatory body to govern radio and tv.

(His reference generally is understood within the trade to be Leo Burnett's executive vice president Leonard S. Mathews' suggestion to American women in radio-tv in Tulsa, May 1, who said advertiser-agency-broadcaster regulation would be "for first time a democratic procedure" for surveying, examining and analyzing "broadcasting in its entirety.")

Noting that radio and tv have "inherent right to shoulder final responsibility for their material" plus legal responsibility, Bell emphasized, "I do not believe this responsibility can or should be surrendered or delegated to the advertiser, and I would be opposed to any such joint committee to decide broadcast standards and policies."

## ANA, AAAA, NAB Plan 3rd Closed Door Session

New York—A hard look at some of broadcast advertising's most perplexing and touchy issues will be the order of business as representatives of ANA, AAAA and NAB meet behind closed doors at New York's Sheraton East Hotel May 26.

This is the third in the series of conferences in pin-pointing such mutual problems as clutter and loudness in commercials.

One item likely to have a place on the agenda is code director Howard H. Bell's proposed scientific advisory committee to aid in NAB's commercial acceptance problems. The idea is to use specialists in various fields, such as doctors or dentists, to lend their knowledge to NAB in the evaluation of certain commercials.

SPONSOR has learned that the proposal, which originally received little attention, has become a matter of concern in some advertising circles.

## Spur to Hue Sponsors Seen in Set Price Cut

New York — RCA's surprise slashing of from \$50 to \$130 off prices for color receivers is expected to trigger similar action by other set manufacturers, giving sponsors added spur to colorcast commercials.

With more than two million sets now in consumer hands, current estimates had projected this total at 3.5 million by year-end. But price reductions may accelerate sales beyond this figure, causing rapid expansion in color programming that would add new dimensions to number of current shows available for hue advertisers' messages.

Announced cuts for RCA models (bringing firm's least expensive model to just below \$400) shocked some industry sources who had expected higher prices to be maintained for perhaps two more years.

## 'Clutter' up for Study At Code Board Meeting

Washington—Recommendations to reduce the appearance of so-called "clutter," current prime target of criticisms, will rate high on the agenda of the NAB's Television Code Review Board, meeting May 21-22.

The subject has been under intensive study by the NAB Code Authority, and its report to the board will include a recent survey of all tv code subscribers on their evaluation of "clutter," including viewer reaction.

## CBS Earnings Increase In First Quarter of 1964

New York — CBS earnings are up for the first quarter of 1964 to the tune of more than \$2 million in consolidated net income and more than \$16 million in net sales.

Net income for the first three months of the current year totaled \$12,487,191 as compared with \$10,175,001 in the initial quarter of 1963 according to an announcement made by William S. Paley, chairman, and Frank Stanton, president. Present earnings are equivalent to 65 cents a share, compared with 54 cents in '63.

Net sales for the first quarter reached \$154,542,786 as opposed to \$141,213,861 in 1963.



merican Broadcasting Company



## Why KABC-TV bought Volumes 7, 8, and 9 of Seven Arts' "Films of the 50's"

### Says Elton Rule:

ABC Vice President and General Manager of KABC TV, Los Angeles, California.

"Early in 1964, we were determined to build the largest weekend movie following in Los Angeles, no easy task against established opposition. We programmed 'The Saturday Night Movie,' 10:30 PM Saturday, and 'Theatre 7 Premiere,' Sunday at 10:00 PM, and went out

# TO ACQUIRE THE BEST FILM LIBRARY AVAILABLE IN THE COUNTRY!

Our only criteria: the features must be first run and first quality! The end result was our purchase of Seven Arts' Volumes 7 and 8 plus the newly released Volume 9 which includes in its four parts 215 Universal Post-'50 films... the largest and most important movie buy in the station's history

Sponsors immediately agreed with our choice, for such blue chip advertisers as Toni Clairol, P & G, Listerine, Gallo, L & M, Lever Bros, Anheuser Busch and Helene Curtis requested and bought spots in our new movie programming time.

We at KABC-TV are pleased with the acceptance of the Seven Arts' 'Films of the 50's' by both sponsors and public and we are well on our way to establishing a new pattern of weekend viewing in Los Angeles."



**SEVEN ARTS  
DISTRIBUTING  
CORP.**

CONTACT YOUR NEAREST SEVEN ARTS OFFICE FOR MARKET AVAILABILITY  
NEW YORK 300 Park Avenue, YU 6-1717  
CHICAGO 4630 E. 116th Street, OL 4-1100  
DALLAS 5641 Charlemagne Drive, AB 9-2800  
LOS ANGELES 3182 Royal Wood Drive, SO 4-8100  
TORONTO/ONTARIO 11 Adelaide St. West, EM 9-1100

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For list of TV stations programming Seven Arts' Films of the 50's contact Third Copy, ARDS, 1000 TV Radio Building, D-111

President and Publisher  
Norman R. Glenn  
Executive Vice President  
Bernard Platt

- 27 A \$6,000,000 television comeback**  
*Westinghouse, one of the nation's leading appliance manufacturers and a television pioneer, adopts savvy soap-giant techniques to move its high-ticket merchandise out of the show rooms*
- 34 McCann-Erickson's role: plan, create, sell**  
*Westinghouse's agency scheduled a flexible plan designed to reach the most prospects per dollar, then created the kind of commercials to "sell" them*

TV MEDIA

- 39 A star-maker now leans on the stars**  
*Westinghouse innovations in programing brought politics, football and classics to the tv screen; today it's news, comedy and drama*

RADIO MEDIA

- 42 Local know-how on local radio makes national profits**  
*Grass roots knowledge of the community, its public problems and needs, gives retailers believability and selling impact*

SYNDICATION & SERVICES

- 44 Capturing the "sell" on film**  
*Studios call McCann-Erickson-Westinghouse assignments "a feather in their caps," laud the creative latitude encouraged by client*

TIME/BUYING & SELLING

- 46 Creativity, caution, compromise**  
*McCann-Erickson vice president recalls planning, production of Westinghouse commercials — "some great, some good, some only fair"*

DEPARTMENTS

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## What makes a great salesman?

Spending \$24.00 out of his first day's sales of \$24.67 for the next day's advertising may not sound like good business practice, but it started a young merchant named John Wanamaker on the road to fortune. It also launched a department store known the world over. Wanamaker's phenomenal success was based on a constant flow of merchandising and advertising ideas. He was the first merchant to open a "composite" store containing thousands of unrelated items. The first to light a retail store

electrically. The first to inaugurate a one-price policy.

But Wanamaker's most-copied "first" was his daring money-back policy. To support it, and *insure* customer good will, he insisted his sales people tell patrons the exact quality of the goods they were purchasing. If he saw a customer go out of his store in a new Wanamaker suit that didn't fit properly, he led him back to the clerk that had waited on him and personally supervised a refitting.

Wanamaker built America's largest

retail clothing business and one of the world's department store giants. But his most precious legacy was his reputation. He believed the John Wanamaker *name* worth far more than buildings, equipment and stock. The Storer stations have a proud reputation, too: for responsible programming that matches community preferences — and turns more listeners and viewers into *buyers*. In Philadelphia, Storer's great salesman is WIBG, an important station in an important market.



LOS ANGELES KGRS	PHILADELPHIA WIRG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WRA
MIAMI WGRS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WGTI	TOLEDO WSPD-TV	DETROIT WJRA-TV



# Put your thumb on the whole Sioux Falls 98-county market

WITH JUST **1** TV FACILITY!

WITH **1** FILM OR SLIDE!

FROM **1** TV CAMERA!



KELO-LAND TV's three transmitters, operating as ONE station, give you complete, instant coverage of this whole major market! 284,000 tv homes. And more of them watching KELO-LAND TV than all other stations combined.

5 STATE TELEVISION

## KELO<sup>tv</sup>LAND

CBS • ABC

KELO-tv • KDLO-tv • KPLO-tv

(interconnected)

JOE FLOYD, President

Evans Nord, Executive Vice-Pres. & Gen. Mgr.

Larry Dentson, Vice-Pres.

Represented nationally by H-R

In Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.  
A MIDCO STATION

## Publisher's Report



### Ever eat a Nebo?

UNTIL LAST MONDAY, one week ago today, I never ate a Nebo.

Which only goes to prove how neglected my education has been.

But I was duly initiated by Mike Davis, originator of the Nebo, in person. At the same time I found myself talking to as fascinating an advertiser as I've been privileged to meet in quite some while.

To start at the beginning, I was sitting in the office of Perry Samuels, general manager of WPTR Radio in Albany. We were hotly debating the possibility of achieving a billion dollar radio advertising medium by 1967, with Samuels, of all people, taking the negative.

The crux of Samuels' argument seemed to be that radio was priced too low, and not enough national radio dollars were put into a market in relation to other media to give hope of reaching my goal.

Finally he said, "The trouble with national advertisers is they don't get close enough to the cash register. I'd like to show you the kind of advertiser who does."

"Like who?"

"Like Mike Davis. He makes Nebos for 69 cents and sells 'em like McDonald's 15-cent hamburgers."

On the way over he told me a bit about Davis. He had started in Albany in 1957 with \$180 and a deep down desire to be a smart businessman. Now he had 14 sandwich stores in Albany, Buffalo and Glens Falls and was doing over \$3,000,000 a year in sandwich dispensing. He used one advertising medium—radio.

I had trouble identifying Davis from his employees when we arrived. He was one of a crowd of fast-moving aproned figures inside a big glass drive-in window gaily festooned with streamers.

Samuels signalled to him and he darted outside, an intense slim young man. "This is opening day. Sorry to keep you waiting."

"I hear that this is your 14th," I said. "I guess you're used to opening days."

"Not like this one. This is my first drive-in. The others are sandwich shops. How about a Nebo?"

The Nebo, priced 69 cents and duly paid for, was an overstuffed helping of roast beef in a hamburger bun. The heaping of many wafer-thin slices had the effect of making the contents appear mountainous. I washed it down with root beer.

"Are all your sandwiches made in window view?" I asked.

"That's one of our marketing methods."

"How long have you used radio?"

"Ever since I started. My first year I did about \$10,000 in sales and spent \$5000 on radio. Now I'm spending around \$100,000."

"Why radio?"

"Two reasons. I wanted to catch people on the move and it was all I could afford. It worked so well that every time we opened a new location I splashed with radio and then continued. Next year we're expanding. We'll use it everywhere we go."

"I like your Nebo," I said. "Where did you get the name?"

"I dunno. I just made it up."

*Worm Glenn*

# WWDC <sup>radio</sup> salutes Washington's finest

In July of 1963, Dallas sent Washington, D.C. a banker of great distinction, L. A. Jennings, who, prior to his Dallas experience, had been First Deputy Comptroller of the Currency for many years. Elected Chairman of the Board and chief executive officer of Riggs National Bank, Mr. Jennings brings us a world-wide banking skill, alive with the kind of leadership which has been a part of Riggs Bank thinking since 1836. We are proud that this largest bank in Washington, Riggs, has chosen WWDC Radio as an important way in which to talk to the people of this community about full banking services. Our thanks to them, and their advertising agency, Kal, Ehrlich & Merrick, for the confidence they've shown in WWDC, "the station that keeps *people* in mind."



*Represented nationally by Blair Radio*

Photograph by Schonbrunn

WWDC RADIO WASHINGTON, D.C.





## CREATIVE CURRENT

The Association of National Advertisers' convention in New York last week dropped a bright dye into the stream of advertising. It's the same dye that was in large measure poured during the AAAA convention only weeks earlier. It has also been sprinkled into the same stream by many advertising leaders.

The result of it all is the marking of a strong and swift current. Color that current—*creatively*.

Top management is certainly still concerned with the deep, deep green sea of investment, but there is a growing interest with the creative current and its levels.

Perhaps because the blue chips are getting bluer, management is beginning to realize that the commercial not only sells, but its creative quality is an external reflection of the corporation.

That's the trend, and because of it broadcast advertising will get even better. The whole body of advertising will be healthier because of more vigor in its creative exercise than of control by legislative and regulative pills.

The Westinghouse dedication to creative quality and levels in its current campaign—which brings this appliance giant into the high-ticket item fight with \$6 million in tv—is its trump in the struggle for higher competitive ranking and profits in an industry buffeted and plagued by socio-economic tribulations for 25 years.

The high cost of hoisting its ranking and profits through the use of broadcast advertising is, of course, not a creative expense alone. That's why the SPONSOR special in this issue examines all of the Westinghouse story.

*Sam Elber*

## LETTERS

### Research Pays Off!

I am impressed with the painstaking attempts at in-depth reporting of major industry stories and developments. I have even found that your SPONSOR "Spotlight" section, on moves of various industry people, is much more up to date than it has ever been.

As a radio broadcaster, I am, of course, particularly interested in your coverage of this medium. I think your coverage of the various buying approaches is very helpful. Again, the detailed research on the story, (such as the one on "Yoo-Hoo," SPONSOR, May 4) is what makes it so valuable to the broadcaster.

The greatest service you have performed for the advertising agency, the advertiser, and, of course, for the radio broadcaster, lies in your inclusion of radio figures in your analyses of large-budget expenditures by various products. Last year, I was quite put out by a series of analyzing spending by major product groups, which only listed television. I am glad to see in your current "Tobacco" article, that radio has been fairly represented.

Keep up the good work.

MARK OLDS

*General Manager  
WINS Radio  
New York, N.Y.*

### Storz: Radio Leader

If possible, I would appreciate receiving five or six tearsheets of "SPONSOR's Report" relative to the death of Mr. Todd Storz, president, Storz Broadcasting Company, as the article appeared in the April 20 issue of SPONSOR.

The copies would be used for members of the family and we would prefer receiving the pages not folded.

ROBERT H. STORZ

*Chairman of Board  
Storz Broadcasting Co.  
Miami Beach, Fla.*

• On the sad occasion of Todd's funeral in Omaha, many people remarked about how appropriate it would be if someone were to express publicly the extent of Todd's

dramatic influence in the radio industry.

We should have known that SPONSOR would say it, and you did say it very well.

As a friend of Todd and an admirer of his ability and imagination, I wish to thank you personally for the fine editorial in the April 20th issue of SPONSOR.

ROBERT E. EASTMAN

*President  
Robert E. Eastman & Co.  
New York, N.Y.*

ED NOTE: To all those who have written to us following our tribute to Todd Storz, we want to express our thanks.

### Thanks from Bud

A little late, but nevertheless sincere thanks for a great job of reporting.

I can't ever recall so much favorable reaction to an article in a trade publication. We are hearing from people all over the country, and each has something nice to say about the SPONSOR story on "Anheuser-Busch."

You are to be congratulated for handling a difficult job in a fine and professional manner.

We, at D'Arcy, are most appreciative of your thoughtful consideration and cooperation.

HARRY K. RENFRO

*Vice President  
D'Arcy Advertising Co.  
St. Louis, Mo.*

### Radio on the Move

Just a brief note to let you know how much I enjoyed your Publisher's Report in the May 4 issue entitled "Radio on the Move." We are making a point of drawing this to the attention of our agency and client friends here.

While I'm on the subject, I might add that your article on page 18 entitled "Admen Eye Detroit Radio Rating Entry" was quite factual, but I would like to point out that the call letters of our station in Windsor, Ontario, are CKLW and not CKIW.

KEN A. BAKER

*Vice President, Radio  
All Canada Radio and Television  
Toronto, Ont., Canada*



Courtesy of The Detroit Institute of Arts

**"THE VILLAGE  
PIPER"**

(detail)

by JEAN-FRANÇOIS DE TROY

Painted in 1641 when most French art reflected classic themes and the aristocracy, "The Village Piper" gives us a rare look at the humbler subjects of Louis XIV. De Troy painted this masterpiece on copper using rich enamel-like colors which even today are beautifully preserved.

*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

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Publishers, G. B. N. Woodward, Inc.



People talk to people about all kinds of things. All the time. Everywhere. And we plan to make the most of it.

During April, ACS volunteers all over America will talk to their neighbors about cancer. In our vast "Tell Your Neighbor" program, people will learn from people the answers to questions about cancer, which could help save lives.

We're looking to television and radio to back up this big nation-wide undertaking which has two aims: to help save lives and to help raise funds. Thanks to you, our messages

have been airborne to millions of neighbors year after year. New first-rate materials are available. For TV: 1 minute, 20-second, 10-second film spots in color and in black and white; telops; slides; feature-length films. For radio: musical programs; celebrity spots; discussion programs featuring well-known medical authorities.

Will you talk up for us again this year? Please ask your local ACS Unit for the materials you want or write to:

**AMERICAN CANCER SOCIETY**  
219 East 42nd Street, New York, N. Y. 10017

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 15, 1964

The suspense is over. FCC Commissioner Frederick Ford, Republican, one-time chairman of the commission, has been nominated by President Johnson to serve another seven years on the FCC when his present term expires June 30.

Commissioner Ford has been a very quiet man in recent months. The voice of Henry and Loevinger have been heard loudest in the land, but the reappointment of Ford has strong meaning for broadcasters and advertisers.

Commissioner Ford was one of the most outspoken opposers of the FCC's proposed rule making to limit commercials. He particularly balked at any idea of adopting the NAB code limits, during the oral hearings held here last December.

Again and again, Ford took up for broadcaster's rights to schedule their own advertising time. He demanded more evidence of the alleged widespread discontent of the American public with its commercial broadcasting system.

Ford pointed out that, statistically, there was an average of only one complaint at the FCC for every two stations on the air in fiscal 1963. He questioned the severity of discontent that would lead to sales of 24 million radio sets, and tv viewing saturation of over 90 percent of the population.

He was just as strongly opposed to a suggestion that the FCC forgo the rule making and simply "ask" broadcasters at renewal time if they adhered to NAB code limits. Ford (and Commissioner Rosel Hyde) pounced on this, warned the querying broadcaster: "Don't you know that one of the commission's most powerful weapons is the question at renewal time?"

It is Ford who has most consistently soothed broadcast tears about new and curdling possibilities of fairness doctrine application. At the recent NAB convention, this was, in fact, almost his only comment while serving on the panel: that an explanatory primer would soon come out to guide the broadcaster.

Ford said there will be little change in the rules. He had previously pointed out that the broadcaster who has to live with the time bomb of controversy in editorials and commentaries, and even in dramatic programming never need fear penalty under the fairness doctrine.

The FCC has (and will continue to) handed out only reminders and advisory comment when a broadcaster's handling of the complicated fairness doctrine goes awry, was Ford's reassurance.

Like most veterans of Justice Department service, Ford would like to see the competitive picture brighten in broadcasting. But while Commissioner Loevinger, former antitrust chief, has megaphoned the need for more diverse ownership and competition nets, stations and programmers--Ford said little.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Ford simply dissented from the FCC's decision to kill the third VHF outlet in seven of the leading two-VHF station markets. He did not follow the Commissioner Cox example of a scorching enlargement on his views. Nor did he follow the Loevinger tactic of "reluctantly" going along with the majority decision, while agreeing that ABC network had suffered a severe competitive setback in the interest of a sometime UHF success.

If, under Sen. Pastore's prodding, the FCC again takes a look at the Cox idea of dual interim (VHF-UHF) operations in the seven markets for a seven-year period--Ford's vote would seem a sure thing.

Commissioner Ford has had more than the usual reasons to say little and think much over the past two years. He has occupied a somewhat gray area as a commissioner appointed under a Republican administration who had to step down to membership level when the chair went to new frontiersman Newton Minow, and then to E. William Henry. Ford has not seen eye to eye with either chairman.

All of the questions and speculation about his rumored departure and/or reappointment could not break Ford's silence. When it comes to decisions and happenings that are of private concern, he maintains a strict reticence.

Now, a Democratic president, himself heavily involved in broadcasting for a number of years (although nominally leaving it to Ladybird and the subsequent trusteeship), has renewed Ford's tenure at the FCC. President Johnson must have approved of the Ford record.

So, Ford may cease to be quite so quiet a man. He may be heard from quite a bit. He will undoubtedly prove something of a brake on remaining elements of new frontiersmanship on the commission.

Speaking of politics--cost of the technical roadblocks are now out of the path of equal time exemptions for tv debate by presidential and vice presidential candidates. Democratic House and Senate hold outs on commerce committees finally agreed on a 60-day moratorium on the equal time requirements, freeing broadcasters from the demands of lesser rights.

President Johnson seems to be in fine broadcast fettle these days, but whether he'd want to give a GOP rival the opportunity to spar with him on a no-holds-barred basis, on tv, is something else again. Republicans feel they'll gain either way: by the showcasting, if Johnson does debate, and by Democratic loss of face, if he refuses.

Broadcasters were acutely unhappy with early conference indications that there might have to be an accounting for all variations on rate charges during the crucial 60 days of political heave-ho. Conferee-FCC reports adjusted this to call only for regular schedule. The meaning is still clear: there will be a checkup on any differential in charges for political time as against comparable use.

CBS' poll says the viewers would be happy--71 percent of them at least. Presumably, the other 30 percent will roll the dials trying to come up with a better show.

## Peterson, Eldridge Cry 'Clutter' at ANA Meeting

Former Campbell Soup v.p. says multiple products in programs weaken penetration and impact; President's special consumer affairs assistant sounds like FCC

Television advertising took a pair of broadsides—during the two-day annual spring meeting of the Assn. of National Advertisers in New York — from Mrs. Esther Peterson, special assistant to President Johnson, and marketing consultant Clarence E. Eldridge, former executive vice president of Campbell Soups, two of more than a dozen speakers.

Both had their supporters among the more than 500 advertisers and agency people at the meeting, but the majority of those queried by SPONSOR took exception to the remarks by the pair of dissidents.

Mrs. Peterson based her attack on an AAAA survey that found national advertising "annoying or offensive to about 29 percent of the public. "I think the average television viewer is both offended and annoyed by the barrage of commercials hurled at him during station breaks," she declared. "I myself have counted as many as 10, ranging all the way from deodorant announcements to public service announcements. This 'clutter'—here is no other word for it—destroys the continuity of the program as well as whatever effectiveness the commercials might otherwise have."

On the bright side, Mrs. Peterson raised the nation's advertisers' or the "high degree of self-regulation" they have imposed on themselves, citing the Cigaret Advertising Code as an example.

Reaction to her remarks ranged from a cry of "socialism" to outright support of her theories. "Mrs. Peterson gave a socialist speech," said one agency executive. It's another good example of government meddling in the free enterprise system."

A more typical reaction came from an advertiser who said, "Does everybody have to think he's a rep-

resentative of the FCC? Maybe some of us should write or speak to her and give her the other side of the picture."

One agency agreed with Mrs. Peterson's condemnation of "clutter." He called for the reduction of commercials to avoid "viewer annoyance," no matter what the economic consequences.

Marketing consultant Eldridge



C. E. Eldridge . . . have tv ads lost pull?

ber of commercials might wreck the financial structure of tv. Mr. Eldridge replied, "I don't know the economics of broadcast advertising or what the stations and networks need in the way of revenue. My concern and knowledge is based on the consumer standpoint. Perhaps, with fewer commercials on the air, advertisers would be willing to pay more for them to get increased viewer receptivity to their messages."

Mr. Eldridge also declared that "tv is by no means the universal



Mrs. Peterson . . . presidential "meddler?"

also attacked what he called the "sheer volume" of video advertising, labeling it a factor in the medium's "decline."

"When six different products are advertised on a single program," asserted Eldridge, ". . . no single message for any single product can be expected to have much penetration power, or to make much lasting impact."

The result, he argued, is a point of diminishing returns "when more and more messages, more and more dollars of advertising, are required to generate a given weight of persuasion."

Eldridge also suggested that "perhaps the economics of broadcasting require that the airwaves be saturated with an over-supply of commercials."

When SPONSOR asked whether he felt a reduction in the number of participants in a show or the num-

medium which some agencies and advertisers think it is. Too many people attempt to use it . . . when it is not at all suited to their product."

Again, a number of advertisers took exception. Typical was the response of a major food advertiser on the subject of 'clutter.' He said there simply was no proof that commercials have lost their effectiveness. Reduce the number, and "the price per commercial goes up, and this is not desirable."

Among the speakers whose remarks pleased the ANA audience was William W. Prince, chairman of Armour, who decried the increasing regulations of such government agencies as the FTC. He called for the creation of a "Council for Marketing Freedom" to "educate" the public and combat the restrictive encroachments by the FTC and other agencies.

## Goldberg Leaves NAB for Blair & Co.

Research vice president resigns in friendly parting to take comparable post with national radio-tv rep firm

NAB's vice president-director of research, Mel Goldberg, (who helped set up the Broadcast Rating Council, helped write the Minimum Standards for Broadcast Rating Research and who established the over-all NAB research program) has accepted a new post — vice president of planning and research in the New York office of John Blair & Co., national radio-tv representatives.

One of the projects that Goldberg leaves behind him is a joint NAB-RAB radio methodology study that has just moved into the field. It's a recall study on radio listening to determine whether or not audiences can accurately identify the station they've been listening to, whether by call letters, frequency or program personality. Told that that was "really reverting to the start," Goldberg replied, "In research, you really have to start from the beginning." This and comparable NAB projects are expected to continue after Goldberg's departure.

He's expected to begin his new work as soon as NAB has found a replacement, with the "no-later-than" date given as August 1 in public statements. (Behind-scenes sources expect a June 15 departure, however.) As part of his continuing NAB duties until then, Goldberg is interviewing and conferring "with several candidates" for the vice presidency he will vacate. Such action will only result in recommendations, however; final selection will be made by the NAB president and board.

As another facet of seeing through his NAB duties, Goldberg speaks this week before the AMA in Boston as well as before a Tv Code session in Washington.

"Leaving the NAB was a very difficult decision," he says of his friendly parting from employers of the past two years. He emphasizes that, as an insider, he's always had



NAB's Goldberg . . . "difficult decision"

"enormous respect" for the NAB and the "difficult job" they have to do, plus "fondness and admiration" for Gov. LeRoy Collins, NAB president.

For its part, NAB accepts his resignation with regret. Collins issued a statement declaring that the departing vice president "has done a most significant job for us, and his work has been exemplary and highly professional. We shall miss him, but it's good to have the sound foundations that he has helped so importantly to establish for our new research programs."

Goldberg's forthcoming association with the Blair Co., announced by board chairman John Blair, is heralded as a boon to their research program.

"There are a lot of unanswered questions in both radio and tv," says Blair president Arthur McCoy, "and we're going to be finding some of the answers on our own. We've picked a top man for a top job."

Goldberg's research specialization, which came about after his M.A. from Columbia in 1945, will initially be applied to the long-established Blair research department, later to specific (and possibly external) projects that, McCoy says,

"can only be done by some one who knows how to blueprint and execute projects in depth."

Before joining NAB, Goldberg was research director for Group W (then the Westinghouse Broadcasting Co.) for six and a half years. Earlier, he'd operated his own research company, was deputy director of the evaluation staff of the U.S. Information Agency, was director of research for the Du Mont Television Network and had served as news editor and research director of a television business magazine.

He's an active member of the American Association for Public Opinion Research, the American Marketing Assn., American Statistical Assn., American Sociological Assn. and International Radio and Tv Society.

## Humble Launches Product With Broadcast Schedule

Humble Oil & Refining Co. will take to the air May 22 via hundreds of radio stations from coast-to-coast. Object: introduction of a new premium gasoline, Paradyne 44.

Following on the heels of the radio spot kickoff will be local television advertising slated to begin about May 25. The new product will also be showcased on Humble's series of 13 spring and summer documentaries on NBC beginning May 24.

The over-all advertising campaign, involving all media, is the largest the company has ever undertaken on a single subject, according to the firm.

The new gasoline will be promoted in 45 states, Humble announced.

## Chicago Ad Club Names Harper Man of Year

Paul C. Harper, Jr., president of Needham, Louis & Brorby, has been named "Advertising Man of the Year" by the Chicago Federated Advertising Club at its annual Hermes Award Dinner.

A total of 40 gold Hermes trophies and 109 merit awards, chosen from over 1200 entries, were presented at the dinner.

# Attacks Advertising's Appeasement, Self-Policing

Chicago industrialist urges advertisers to get off defensive, scores hypocrisy of bowing to pressure

Scoring the "do-gooders" and "sanctimonious boy scouts" who vocalize about cleaning up the industry, Chicago industrialist Arnold H. Maremont urged the Broadcast Advertising Club of Chicago to "quit talking about self-policing your business and stop being so defensive."

If regulation is necessary, Mr.

Maremont said, it's the function of the FCC, the FDA and other agencies — not the broadcaster or broadcast advertiser.

Broadcasting is a business, Mr. Maremont contended. "There is only one criticism that makes sense. Are the advertisers getting the results from the dollars they spend on radio and television to justify

the cost. If they can't justify the cost, somebody had better come up with a new formula."

"For the past three years," he continued, "it has become fashionable among do-gooders to lambast television advertising and programing. Too much blood and thunder. Too much violence. Too many commercials, and, ironically, instead of standing up to these latter day saviours your industry has scurried to cover and offered sacrifices and appeasement. Why?"

"Let's face it. The radio and television station owners and the networks have never pretended they were educational, not-for-profit institutions. Broadcasting is a business. Imagine someone arguing that Congress should do something about regulating the amount of space newspapers should devote to advertising."

Shifting to government regulation, Mr. Maremont said he was in favor of it. "In a system as integrated as ours, if we didn't have government regulation both fiscally and economically, we'd beat each other to death. Let's not try to avoid government regulation with self regulation when that isn't one of the game's rules."

A case in point: "If the Food & Drug Administration is prepared to say cigaret smoking is dangerous, then let them say it and take steps to halt or regulate the sale of cigarets. Why should the industry enter into some voluntary agreement to limit cigaret advertising, while at the same time it is selling detergents that pollute our streams."

Shifting to programing, Mr. Maremont said he had been asked whether he would buy a blood and thunder television show to sell cereal even if he knew it might have an unhealthy effect on children. His answer was, "Of course I would if I could sell more of the product at a profit. As a citizen and father, if I feel *that* incensed at this kind of programing I would maybe organize the Society of Stop Shootem-ups, but as president of the Maremont Corp., I'd surely buy the show . . . or tell my stockholders why not."

## SARNOFF ON 25TH ANNIVERSARY:

### Tv's Golden Age "Wasn't" — It Is Now

Despite today's "crunching three network competition," the mushrooming complexity of all areas of television and spiraling costs to both broadcaster and advertiser, NBC Board Chairman Robert W. Sarnoff labels himself "a partisan of the present and future rather than a mourner for the imagined glories of a period in television's past that for some has been burnished by time into a Golden Age."

Writing for NATAS on his 25th anniversary in communications, Mr. Sarnoff said:

"Realistically, regardless of the yardstick you use, there is no similarity between television today and the television of 15, or even five, years ago . . . The medium's physical dimensions alone suggest it provides a service that the public needs and embraces. Some 650 commercial and non-commercial stations broadcast to more than 60 million sets each day. Advertisers invest about \$2 billion in the medium annually."

Citing this growth, as an indication of television's emergence as a new social and economic force, he said, ". . . frankly I have little patience with the Cassandra's who have repeatedly, though misguidedly, seen the submergence of public values in television's necessary preoccupation with commercial stability."

The problems today are many, Mr. Sarnoff pointed out: ". . . each season's schedule demands the risk of hundreds of millions of dollars and a host of contractual arrangements so intricate that sometimes the people who draw them up are surprised by what they contain. Where once network competition was largely a matter of bidding for popular talent and entertainment properties, it has burgeoned into a struggle, growing constantly more intense, for audience, station clearance and advertiser support, with the stakes vastly increased and a comparably higher premium on competitive success."

Underscoring budgets as an example of television's growing complexity, Mr. Sarnoff said that in the past, "a sixth grader could have comprehended them. Now we need computers."

Touching on what he called an accustomed "peppering fire of criticism," he dismissed much of it (at the same time, admitting the medium had not yet attained perfection) as ". . . based on subjective judgment and personal preference, and consequently its most vexing effect is that its preoccupation with details tends to obscure a broad understanding of television's total nature and function."



**No Competition**



\*30-market Nielsen—26 weeks (Sept. 16, 1963—March 23, 1964)

**"Breaking Point"** is taking on all comers in local markets. It was no contest on network. After 26 weeks:

Breaking Point, \*32.2% share (still climbing); East Side, West Side, 28.9%; Sing Along With Mitch, 28.1%.

Just why this hour show dominated its time slot should be obvious after a single screening. This is not just another head-shrinker show. "Breaking Point" breaks the rules.

Its success is based on a simple premise: it is possi-

ble to combine potent drama with an understandable insight into the nature of mental illness.

Paul Richards performs as Dr. "Mac" Thompson with undeniable authority. Eduard Franz co-stars. Guests like Robert Ryan, Susan Strasberg, Cliff Robertson, Shelly Berman and Burgess Meredith lend further distinction to the cast. 30 hour shows are available for fall start.

If you've got a problem spot somewhere, give us a call. We'll send you a few programs. But hurry. Your competition has problems, too. **ABC Films, Inc.**

1501 Broadway, N. Y. 10036 - LA 4-5050



BETTY CROCKER RICE series: winner of six awards.

AT TV COMMERCIALS FESTIVAL

## Doyle Dane Bernbach Wins for Ten Accounts

Agency cops 18 awards for Betty Crocker, other commercials; General Foods given special citation

Doyle Dane Bernbach was the runaway-winner at last week's Fifth Annual American Tv Commercials Festival award luncheon. Commercials for ten DDB clients captured 18 awards and special citations.

The event was attended by over 1100 advertising and production executives in the broadcast advertising field. Over 37 awards were given out.

The Betty Crocker Rice commercials won the most awards—six. Clios, the Oscars of the tv commercials world, were given the rice commercials for best over-all series, best in packaged foods, tie for copywriting, best off-camera spokesman (Barbara Baxley) and citations for color cinematography and direction.

The Betty Crocker Rice series was produced by Telestudios through Doyle Dane Bernbach. Other DDB winners: Cracker Jacks, Lay's Potato Chips, Levy's Rye Bread, Volkswagen, Laura Scudder's Potato Chips, Great Western Savings, Eversweet Orange Juice, National Library Week and the Jamaica Tourist Board.

A special citation for distinguished service to television advertising was given to Edwin W. Ebel, vice president advertising services, General Foods. Ebel was chosen as recipient by the 25 members of the Festival's Advisory Board.

The citation read: "In presenting a wide variety of warm and enjoyable family television entertain-

ment, General Foods has rendered a distinctive service to the public and to the advertising profession. Commercial messages for the broad spectrum of its products have been informative, tasteful, and entertaining . . . frequently employing program stars in an engaging way, often displaying an unusually graphic visual technique to enhance the sales message."

A Clio statuette, bearing the above inscription, was awarded by Walter Weir of West, Weir, & Bar-

tel, new chairman of the Festival Board.

The 1964 awards presentation capped two days of screenings, exhibits, workshops, also at the Waldorf-Astoria. Award winners were shown in the ballroom, as well as an original film review of trends in commercials called "Hootenanny, Commercial Style" or "That Was the Weck That Was."

Winners in the product categories and the seven special citations—IDs, 20s premium offers, locally-produced, children's market, budget, and program openings—were decided by 165 advertising executives on six regional councils.

### BEST IN CATEGORY

#### Over-all Series and Special Citation

and Tie For Best Copy—Betty Crocker Rice "European Dishes," General Mills Gourmet Foods; Doyle Dane Bernbach; Televideo Productions.

#### Apparel

Van Heusen Shirts "Car Wash," Phillips Van Heusen; Grey; Rose-Magwood Productions.

#### Office Appliance

Xerox Copier "Ordinary Paper," Xerox; Papert, Koenig, Lois; Farkas Films.

#### Home Appliance

G. E. Automatic Toothbrush "Cowboy," General Electric; Maxon; Video Crafts.

#### Automobiles

Volkswagen Sedan "Snowplow," Volkswagen of America; Doyle Dane Bernbach; Film Contracts, London.

#### Beers & Wines

Country Club Malt Liquor "Crushed Can," Pearl Brewing; John W. Shaw Advtg. Chicago; MGM Telestudios.

#### Special Citation Trucks

Ford Pickup "Airdrop," Ford Motor; J. Walter Thompson; Wylde Films.

#### Baker Goods & Confections and Special Citation

Tie For Best Copy—Laura Scudder's Potato Chips "Pledge," Doyle Dane Bernbach; Wylde Films.

#### Baking Mixes

Aunt Jemina Pancakes "Yellowbird," Quaker Oats; J. Walter Thompson, Chicago; Elliot, Unger & Elliot Screen Gems.

#### Banks & Financial and West Coast Market

Great Western Savings "Armored Car," Doyle Dane Bernbach; Gerald Schnitzer Productions.

#### Bath Soap & Deodorants

Princess Dial "Beach," Armour Grocery Products; Foote, Cone & Belding; FilmFair.

#### Auto Accessories

Double Eagle Tires "Landmine," Goodyear Tires & Rubber; Young & Rubicam; VPI of Calif.



**LAURA SCUDDER'S POTATO CHIPS.** baked goods and confections; tie for best copy



**GREAT WESTERN SAVINGS.** banks and financial; West Coast market

### Building Products & Home Maintenance

Kaiser Screening "Screen Door;" Young & Rubicam, San Francisco, Don Fedderson Productions.

### Breakfast Cereals (tie)

Cheerios "Headache," General Mills; Dancer-Fitzgerald-Sample; Freberg, Ltd; and Kellogg's Frosted Flakes "Proper Grip;" Kellogg; Leo Burnett, Gerald Schnitzer Productions.

### Cigars & Cigaretts

White Owl Cigars "Sidewalk Cafe;" General Cigar, Young & Rubicam, MPO Videotronics.

### Cleansers, Waxes, Polishes

Twinkle Copper Cleaner "Penny;" The Drac-kett Company, Canada, Young & Rubicam; Rabko Productions, Toronto.

### Coffee & Tea

Instant Maxwell House "Edward G. Robinson;" General Foods, Benton & Bowles; MPO Videotronics.

### Cosmetics & Toiletries

and Tie For Best B&W Cinematography—Cashmere Bouquet Talc "Body Sings;" D'Arcy Elliot, Unger & Elliot Screen Gems

### Men's Toiletries

High Sierra "Slap;" Mennen, Grey; Televideo Productions.

### Dentrifices

Poli-Grip "Apple;" Block Drug Grey, Grey O'Reilly

### Dairy Products & Fruit Drinks

Eversweet Orange Juice "Table Top;" Eversweet Foods, Doyle Dane Bernbach; VPI Productions

### Gasolines & Lubricants

Clark Gasoline "Snow Scene;" Clark Oil & Refining Papert, Koenig, Lois; Audio Productions.

### Gift & Recreation Items

Kodak Movie Cameras "Mine Once More;" Eastman Kodak; J. Walter Thompson; Sutherland Associates.

### Hair Preparations

and Tie For Best B&W Cinematography—Breck Shampoo "Night Ride;" John H. Beck, Young & Rubicam; Ansel-Shaw (A. S. I.).

### Home Furnishings

Centura Tableware "Bull In China Shop;" Corning Glass Works; N. W. Ayer; Rose-Magwood Productions.

### Corporate & Institutional

Chrysler "Simca;" Chrysler; Young & Rubicam; Filmex

### Insurance

Traveler's "Burning House;" Traveler's Insurance; Young & Rubicam, Audio Productions.

### Laundry Soaps & Detergents

Downy "Lullaby;" Grey, Robert H. Klaeger Associates.

### Media & Entertainment

Readers' Digest Magazine "Tense Generation;" J. Walter Thompson, MPO Videotronics

### Pet Foods and Best-Animation

Design  
Milk Bone Flavor Snacks "Self Trainer;" National Biscuit Company; Kenyon & Eckhardt Storyboard.

### Packaged Food

Betty Crocker Rice "Valenciana;" General Mills  
Gourmet Foods Doyle Dane Bernbach Televideo Productions

### Oils & Dressings

Hunt's Tomato Catsup "Shower;" Hunt Foods  
Young & Rubicam Los Angeles Signet Productions Hollywood

### Papers, Foils & Containers

and Tie For Best Demonstration—Kaiser Foil  
"Two Sponges;" Young & Rubicam San Francisco, Signet Productions, Hollywood

### Pharmaceuticals

Allerest "Animals;" Pharmarft Laboratories  
Papert Koenig, Lois Elliot, Unger & Elliot

### Public Service

National Library Week "Read;" American  
Library Association Doyle Dane Bernbach  
Wylde Films

### Retail Outlets

Ford Cars "Ford Has Changed;" Ford Dealers  
of Southern Calif., J. Walter Thompson A  
S I Productions

### Soft Drinks

Coca-Cola "Beach;" McCann-Erickson Wylde  
Films.

### Toys

Mattel "Western Guns;" Mattel Toys Carson/  
Roberts, Lou Lily Productions.

### Travel & Transportation

and Tie For Best B&W Cinematography—Ja-  
maica Tourist BD "Waterfall;" Doyle Dane  
Bernbach, Rose-Magwood Productions

### 8-10 Second Ids

Dodge "Little Old Lady;" Dodge Dealers of  
Los Angeles, Cole Fischer Rogow Sandler  
Films.

### 20 Second Length

Levy's Rye Bread "Delicatessen;" Henry S  
Levy & Son Doyle Dane Bernbach, Elliot  
Unger & Elliot

### Premium Offer

Ivory Flakes "Baby Parade;" Procter & Gam-  
ble, Grey Advertising Pelican Productions.

### Children's Market

Cracker Jacks "Boardwalk;" Cracker Jack  
Company Doyle Dane Bernbach Rose-Mag-  
wood Productions.



**COCA-COLA.** soft drinks.



**DOWNY.** laundry soaps and detergents.



**VOLKSWAGEN.** automobiles

## SPONSOR WEEK

### Program Openings

ABC-TV "Winter Olympics;" Kim & Gifford Productions.

### Media & Entertainment

"Mad Mad Mad Mad World;" United Artists; Freberg Ltd.

### Budget Under \$2000

1963 Appeal "Blind" . . . "Old Age;" Greater Boston United Fund; B B D O, Boston; Magna Films, Boston.

### Midwest Market

American Family Detergent "Chicago;" Procter & Gamble; Tatham-Laird, Chicago; Morton Goldsholl Design Associates.

### Southeast Market

7-Eleven "Convenience-Service;" 7-Eleven Dairy Stores, Florida; S. R. A., Miami; Coronado Studios, Miami.

### Southwest Market

Colonial Hamburger Buns "Park;" Campbell-Taggart Bakeries; Bel-Art, Dallas; Jamieson Films, Dallas.

### Canadian Market

Nestle's Quick "Quick Cuts;" Nestle (Canada); Ronalds-Reynolds; T. D. F. Productions.

### Canadian-French Language

Westinghouse "Fry Pan;" Westinghouse of Canada; Goodis, Goldberg, Soren; Advertel Productions.

### Special Effects

Alcoa Closures "Sounds;" Ketchum, MacLeod & Grove; The Europeans; and Chevrolet Corvair "Strobe;" Campbell-Ewald; Group Productions.



WHITE OWL CIGARS: cigars and cigarets.



JAMAICA TOURIST BOARD: travel and transportation.

### Film Editing

B. O. A. C. "London;" Pritchard, Wood Advertising; Wylde Films. Award sponsored by Movielab.

### Color Cinematography

Unicap Vitamins "Apples . . . Bottles," . . . McCann-Marschalk "Balloons;" VPI Productions; Award Sponsored by RCA.

### Video Tape Production

Marathon Gasoline "Right Now;" Graphics, Campbell-Ewald Company; Avertel Productions Ltd. Award sponsored by Minnesota Mining & Mfg.

### Spokesman on Camera

Jack Gilford, Cracker Jacks.

### Spokesman off Camera

Barbara Baxley, Betty Crocker Rice Dishes.

### Use of Graphics

Comet Callente "Something Hot;" Lincoln-Mercury Division of Ford; Kenyon & Eckhardt; MPO Videotronics; and Ford Introductory "Parade;" Ford Division, Ford Motor; J. Walter Thompson, Mogubgub Ltd.

### Musical Scoring

Johnson & Johnson Band Aid "Field;" Young & Rubicam; Sid Ramin, composer & Director.

### Music with Lyrics

"Things Go Better With Coca-Cola;" McCann-Erickson; William Backer, composer & music director.

### Direction

Cracker Jacks "Jack Gifford Series;" Doyle Dane Bernbach; Howard Magwood, Rose Magwood Productions.

### Demonstration

Kodak Instamatic Cameras "Sky Divers;" Eastman Kodak; J. Walter Thompson; Cascade Pictures & Paraventures.

### Use of Humor

Cracker Jacks "Card Game;" Doyle Dane Bernbach; Rose-Magwood Productions, Jack Gifford, David Burns, John Carradine, Danny Dayton.

### Production Values

Chevrolet "The Pinnacle;" Campbell-Ewald Alexander Film, Marc Brown Associates.

## Los Angeles Women Back Pay Tv

The pay tv controversy continues in California with a pat on the back for over-the-air pay tv by the women's division of the Los Angeles Chamber of Commerce and an attack on theatre pay tv by the Fair Trial for Tv Council.

Rapping the "methods used and the huge sums expended by Theatre pay tv promoters," Ralph Bellamy, acting president of the council, predicted a resounding "no" when the anti-pay television initiative meas-

ure comes up on the ballot in November.

Speaking for the council, which claims it represents more than 200 thousand persons, Bellamy dubbed the measure as one "that seeks to prohibit the public from freedom of choice in entertainment and would create a pay tv monopoly for the theatre chain operators."

On the other side of the coin, the women's division of the L.A. Chamber of Commerce reported 79 percent vote in favor of over-the-air pay tv as a result of a membership questionnaire.

## Metromedia Revenues To Hit \$90 Million

Net earnings for Metromedia, Inc., will increase 10 to 13 percent this year, with gross revenues hitting the \$90 million mark, John W. Kluge, chairman and president of the diversified coast-to-coast communications company told his annual meeting.

Mr. Kluge also noted that development of newly-acquired properties was proceeding according to schedule. He said such properties generally require about 18 months before they contribute substantially to earnings.

Surveying the past five years, Mr. Kluge pointed out that Metromedia had a 400 percent increase in gross revenues and a 250 percent increase in net income.

## Chris-Craft Buys Third VHF Outlet at \$4 Million

Stressing the company's belief in the future of independent television as a profitable business venture, Chris-Craft Industries, Inc., has purchased WTCN-TV Minneapolis-St. Paul from Time-Life Broadcasting, Inc. WTCN Radio is not included in the estimated \$4 million deal which is subject to FCC approval.

John G. Bannister, president of Chris-Craft, added that the company plans even further expansion of its television operations in the future. The other two Chris-Craft stations are KCOP-TV Los Angeles and KPTV Portland, Ore.

## General Mills expending record \$12 million budget for youngsters

General Mills' tv empire catering to the moppet set for the 1964-65 season will set a record in the cold cereal field in terms of dollars spent and commercial impressions. Commitments: (a) four network Saturday a.m. cartoon series, three new, with billings around \$5.5 million; (b) partial sponsorship in spot of two repeat cartoon strips, using about 100 stations on one and 60 stations on the other at cost \$6 to \$7 million. General Foods will try to duplicate the General Mills pattern for the Post Division, if it can find the right cartoon originals for weekend placement. Note: reason why ABC-TV expanded its kid program to Sunday a.m. was to meet demand from toy manufacturers. NBC-TV considered similar move, but backed away. Not worth the cost of a season's programming just for the pre-Christmas requirements of the toy field.

## General Motors favors radio by closing corporate discount umbrella

Good news for spot radio. General Motors has discontinued policy of bringing all radio expenditures by various divisions under single discount umbrella. Each division now separate entity in treatment of year-end discount, if any. Anticipation: divisions will spend off own credits. Will mean 10 to 20 percent for radio's pockets. Radio business barometer: spring accounts coming in slower than year ago. May making up appreciably for April slack. Sales in action: (1) Chrysler Air Temp quite liberal with budget, (2) American Express, after notable success in medium, expanding list, (3) PanAm also expanding.

## Tv station group spending \$50,000 for personal grassroots contact

Look for a station group to appoint a special emissary for Midwest advertisers. Move based on concept advertisers in the region prefer direct pipeline to spokesmen for station, or stations, who can fill them in on community aspect, personality of station. Suggest approaches to marketing problems. Investment in traveling emissary about \$50,000 a year. Group discovered, whereas Eastern advertisers are more or less computer-CPM-oriented, Midwest advertising still talks, thinks, in grassroots terms.

## Supporting them on Cloud 33 pays off big for Interpublic

Interpublic's capture of \$12-million Alka-Seltzer account is tribute to Marion Harper's imagination. Setting up Jack Finker & Associates was long-range gamble. Cost \$400,000 to \$500,000 a year. Gave him group, removed from every-day pressure, crises, who could leisurely tinker with concepts. Twice came up with creative themes that saved \$28 million Coca Cola account (\$19 million tv). Demonstrates once again in business of advertising the basic ingredient to success is the creative process. Even if it exists on Cloud 33.

## Battle in the making among analgesics as result of breakthrough

Big drug breakthrough in the offing, which will mean additional millions in air media advertising: a delayed action aspirin. Bound to rock the analgesic market, as did the delayed action cold remedies. One firm has succeeded in turning out a million capsule run. Waiting Food & Drug Administration action. Hard core of

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

analgesic users 20 percent of population. About 80 percent use straight aspirin. Another marketing unsettle: GE's proposed entry into the household (non-electric) cookingwear field.

## Daytime network tv-news pressing game shows in popularity level

Rising phenomenon in daytime network tv is the news strip. Not long ago just an also-ran, the news quickie now threatens to catch up with the quiz-audience participation in average ratings and average audience per minute. Racks up as a solid franchise for a multi-product advertiser. For an insight to the status of the news package, here's a comparison of performance by type, based on the second April Nielsen:

Program Type	Number of Strips	Average %	Average Audience
Soap Operas	8	10.5	5,390,000
Situation comedies	6	7.7	3,950,000
Quiz-Audience-Participation	20	6.9	3,540,000
News	9	6.7	3,440,000

## NBC's birds-eye view of how agencies feel about it and competition

NBC-TV Sales' rating of major tv agencies in their predilections toward dealing with individual networks. Favor NBC-TV: McCann-Erickson, Y&R, J. Walter Thompson (which has RCA institutional). Tough on NBC-TV and partial to CBS-TV: Benton & Bowles, Leo Burnett, Compton. Lean markedly to ABC-TV: Ted Bates, Grey. Play the field impartially: Esty, D-F-S, FC&B, Lennen & Newell, Ogilvy, Benson & Mathers, SSC&B.

## Singers of the World's Fair blues overlook advertising history

Don't let the tealeaf readers scare you into expecting media to take the rap over the next two years for the huge expenditures some big name manufacturers have made at the New York World's Fair. A similar bugaboo was raised at the opening of the 1939 New York World's Fair. But the cutbacks, at least as far as network radio was concerned, didn't take place. That medium's revenue kept going up, at even a healthier pace. Following are the network billings as reported by the FCC over those four years; 1938, \$56,612,925; 1939, \$62,621,689; 1940, \$71,919,429; 1941, \$79,621,534.

## Score clips off 4% of hair dressing market with dispatch

Put down Bristol-Meyers' Score as a shaker-upper of the men's hair dressing field, which now runs around \$100 million. Within a relatively short period of national distribution—eight months—newcomer Score has captured 4 percent of the market. Competitors estimate that \$2 million was spent on sampling, which in itself puts B-M in the same league with the soap giants. B-M's distribution complex, by the way, is next to Colgate as far as toiletries are concerned. How they stand in terms of share in the hair dressing sweepstakes: No. 1, Vitalis (also B-M); No. 2, Brylcream (Beecham); No. 3, Vaseline Hair Tonic (Chesebrough-Pond's); No. 4, Wildroot (Colgate); No. 5, Top Brass (Revlon). Score's introductory score has meant a loss for all the leaders.

# Sign up **NOW** for...



# THE LIEUTENANT

Full details  
from any  
MGM-TV salesman



New York • Chicago • Culver City • Charlotte • Toronto

Your station will recruit big audiences and happy advertisers with this one.

Excitingly different hour-long drama series starring Gary Lockwood and Robert Vaughn with a great roster of guest stars. Available for Fall start.



## how do you fit a hippo into a hat box?

You can! . . . if you take just his foot. It's like ranking TV markets. You can take a small portion of the market by using the metro approach . . . but if you want the whole hippo, you've got to rank the total market! **Ponder.** More than **80%** of the Charlotte WBTV Market is located outside the metro area, and the **Charlotte TV Market contains 550,000 TV homes . . . ranking 22nd in the nation . . . 1st in the Southeast!\*** Toss your hat into our coverage ring . . . **it's a whopper!**

\* 1964 Sales Management Survey of Television Markets

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationwide by Television Advertising  Representatives, Inc.



**Westinghouse**

## **A \$6,000,000 television comeback**

One of the nation's leading appliance manufacturers and a television pioneer adopts savvy soap-giant techniques to move its high-ticket merchandise out of show rooms

■ WHEN INCREASING the share of the market means that one manufacturer must take it out of the business hide of another, broadcast advertising is likely to be the instrument that will accomplish it most efficiently and with dispatch.

There's some hide-stripping to be expected in the big-ticket end of the appliance industry.

While every one of the majors

in the appliance field no doubt has a story to tell on the advertising shape of things to come, SPONSOR here takes a general look at the dynamic changes for the appliance business as a whole which have drastically altered this field's attitudes on research and development, marketing, advertising, consumer buying habits, retailing and brand loyalty by outlets, as well



## Westinghouse

as the changing techniques—business and creative—in which the agency for the appliance manufacturer is playing a major role.

We will also attempt to go into greater detail on this industry's story from the perspective of a single manufacturing company which was for long years in the *avant garde* of television advertising and, after some years of minimal exploitation due to the changing nature of the market, is returning with a massive effort in tv in order to reestablish itself as a top image leader in the field. That company is Westinghouse.

For 25 years an economic tug-of-war has beset the appliance industry. Marketing and manufacturing changes occurred with a rapidity that stymied economic entrenchment. Wars, a burgeoning economy, and the affluence of a sophisticating society forced change.

Factors on the quarter century of change in one of the most volatile American businesses were, essentially:

- few major appliances before World War II
- war curtailment of all new appliances
- small dealerships could not meet the pent-up demand of consumers released after the war
- dealer loyalty to franchise ended
- manufacturer dependence on franchised dealer ended
- new boom when Korean war started
- supply outgrew demand
- growth of the mass "discount" marketer

As one of the appliance industry leaders, Westinghouse is a company which has made innovation a constant way of life. It has now scored an impressive first in consumer durable products by applying the sophisticated mass marketing techniques of the packaged goods companies.

Ever since George Westinghouse built the first transformer in 1887 and helped bring about the electrical age, the company he founded has chalked up many breakthroughs in science and engineering.

That same venturesome, aggressive spirit is now pervading the Westinghouse marketing activities. This company is utilizing the television medium with the savvy and thoroughness of a detergent advertiser.

Explaining that Westinghouse's reason for returning to intensive tv campaigning is primarily to advertise consumer products, Donald G. Burnham, the dynamic new president, said, "We think this will be

## A quarter-century of appliance

■ THE PHENOMENAL CHANGES that have taken place in the appliance business in less than a quarter century during which the hard goods field came to be categorized as the "appliance and television business," have also affected a multitude of other American economic lifelines. The transportation business, for example, is one which was boosted when the gadgets that make a house a home flourished. Remember when one couldn't go more than a few hours from home because the pan under the ice-box would overflow?

The changes were wrought by a plethora of new items that just didn't exist prior to World War II. There were, then, no dryers, few freezers and very few automatic washers. The retailer made his living on refrigerators, ranges, radios and wringer-washers.

The war effort had curtailed much, and the pent-up demand burst upon the appliance dealers immediately after the war. There was a rush to the department stores, utility companies and the small in-

dividually-owned appliance dealerships. These were doing the bulk of the business. Each carried a small number of lines of products and generally had a close association with just one major appliance manufacturer. The bulk of the business was being done by General Electric, Frigidaire, Westinghouse, Hotpoint and Sears.

The veritable flood of consumers pouring through the dealer's doors following the war drove the retailer into trying to get products from *any* source possible in order to meet the demand. This, of course, led to the steady increase in the number of brands that could be found in any store. The retail pattern had begun its big change. This was the time of the initial dealer breakaway from "loyalty to the manufacturer." Retreating from his position as an important retailer for an individual appliance company, the dealer began buying from a variety of sources. But this was a two-way street. At the same time, the manufacturer — aware of this new great demand—began in-

creasing production facilities in order to meet it.

About the time that the pent-up World War II demand began to slack off, the appliance business got a new, perhaps artificial stimulus. The Korean War caused the market to boom again because people thought that they might be into the same sort of dry spell they remembered from World War I.

And then the Korean War ended. The demand for appliances began to diminish until it was smaller than the supply.

Since so many dealers had spread their buying out among a whole group of manufacturers, they had become less important to any one company. In addition, each company had to find more outlets in the same trading area of the dealer just to keep the same volume.

With dealers carrying many lines of products from many manufacturers who, in turn, had an ever-increasing number of dealers in a market in which the demand is still smaller than the supply, the manufacturer, to increase his share

## Westinghouse's Night and Day Selling Plan

SUN	MON	TUES	WED	THUR	FRI	SAT
			C <sup>1</sup> P	C <sup>2</sup> L	W <sup>3</sup> R	T <sup>4</sup>
	W <sup>5</sup> E	M <sup>6</sup>	C <sup>7</sup> W CC	C <sup>8</sup> P	W <sup>9</sup> 10	T <sup>11</sup>
	R <sup>12</sup> W	L <sup>13</sup>	C <sup>14</sup> M	C <sup>15</sup> W PM	W <sup>16</sup> 17	T <sup>18</sup>
	W <sup>19</sup>	P <sup>20</sup>	C <sup>21</sup> L	C <sup>22</sup> M	W <sup>23</sup> A	T <sup>24</sup>
	W <sup>25</sup>	R <sup>26</sup> W	C <sup>27</sup> P	C <sup>28</sup> L PM		

Basic idea of monthly plan which is flexible and alters to meet seasonal needs

C—Walter Cronkite	CC—Chronicle	W—Mike Wallace News
E—East Side/West Side	R—Harry Reasoner	L—I Love Lucy
PM—Perry Mason	and News	M—The Real McCoys
A—Alfred Hitchcock	T—Robert Trout News	P—Pete & Gladys

strengthen our position in consumer products, at the same time contribute to the rising reputation of Westinghouse generally."

Briefly, here is the Westinghouse strategy for talking directly to 86 percent of the housewives in the United States never less

than once a week. To reach this objective, Westinghouse will use 522 commercials a year, or an average of 43 a month.

This advertiser is using a six-million dollar "Night and Day Selling Plan" with a mix of CBS network programs, selected to appeal to every type of customer. This package includes news, daytime and nighttime entertainment and public affairs programs. The 522 commercial minutes will be on 17 programs on a 52 week schedule.

"The plan gives us great flexibility," says J. Emmet Judge, vice president of marketing services. "We have more commercials than we ever had before and we can fit them better to the specific seasonable marketing programs. We are giving considerable attention to presenting commercials which not only capture the interest of the tv viewer but perform effectively as sales communications."

Westinghouse's emphasis in tv advertising reflects the new man-

## marketing—in brief

of the market, had to cut successfully into the volume of another manufacturer—who, in turn, had a plant that wasn't running full time.

As an example, it's reliably reported that the Westinghouse refrigerator facility in Columbus, Ohio, and the Frigidaire facility in Dayton, Ohio, have the capability of turning out—economically—all the refrigerators sold in the United States in a year.

It was at this point that price became the tool used by many companies to get their products sold to the dealer. The profit margin began to shrink at a disturbing rate. As a matter of fact, it is interesting to see this graphically on the charts of the Bureau of Labor Statistics which allow one to compare appliances with other major metal-using businesses. The automobile industry's realized dollars

have been going steadily up since 1947, while refrigerators — as one example— fall off the bottom of the chart. During the last decade, the realized price for cars has risen about 30 percent, while refrigerators have dropped 30 percent.

The new phenomenon, in recent years, of the mass merchant discount dealer, with huge outlets for which they can buy in large quantities, has also meant that they expect—and get—a price to match. Further, since their activities generally spread throughout the country, their selling prices pretty well determine selling prices in markets where they are located. This, too, has increased the price pressure.

As a result of all of the activity in this field since the war, several manufacturers — Coolerator, Crossley, Bendix, Thor and others — have gone out of business, while companies like Maytag, Tappan, Fedders and Sunbeam have grown.

With the exception that RCA Whirlpool has joined the list, big companies have, however, remained the same. ■

### How Appliances Sold in U.S. During 1963

(Retail Sales)

Electric Dryers	\$190,401,480
Dishwashers	\$211,600,500
Freezers	\$277,827,100
Electric Ranges	\$479,896,500
Electric Refrigerators	\$1,147,575,000
Room Air Conditioners	\$491,657,100
Phonographs	\$796,912,500
Radios	\$281,424,700
Television (B&W)	\$1,244,883,050
Large Incandescent Bulbs	\$525,000,000

Estimated by EM WEEK from various trade sources



Westinghouse

agement's commitment to growth and expansion in the field of consumer products.

To make this marketing commitment clear to the stockholders of the corporation, Burnham showed several typical commercials at their annual meeting in Pittsburgh on April 1.

They liked what they saw.

Burnham, who became president and chief executive officer in July last year, has set up a new management team. "The first task I undertook upon becoming president was to restructure the management organization at the top, and in depth," he told the stockholders,

"assigning men of experience and proven ability to the positions upon which we depend for profitable results." (See box on page 33.)

Simultaneous with the reduction in overhead costs, the new management is increasing its investment in capital expenditure and advertising because it believes both are important to a profitable future.

Burnham carefully spelled out the new management's outlook and the new emphasis on marketing when he appeared at special field sales management meetings recently throughout the country. The morale and enthusiasm of the Westinghouse sales organization were, no doubt, in Burnham's mind when he told the stockholders that the sales and profits for 1964 will be ahead of last year.

Here is what Burnham meant when he discussed the increase in advertising investment.

The ad budget for the corporation as a whole has risen markedly, and the national ad budget for consumer products in 1964 is two and one-half times what it was in 1963. Industry sources estimate

that Westinghouse's total 1964 advertising and promotion budget for all divisions is close to \$34,000,000.

Frankly describing the impact of the increased advertising budgets for 1964, R. N. Campbell, executive vice president, told a group of security analysts:

"Over the past few years, national advertising of our consumer products has been drastically reduced. This problem contributed heavily to the small increase in volume of appliance sales. It actually cost Westinghouse a share of this market—a market which enjoyed a substantial increase overall in 1963."

Westinghouse was not alone in having problems during the last few years. While unit sales for the industry have generally kept pace with the population growth during the last five years, prices have been on a downward trend.

According to published figures in the electrical industry trade press, unit sales went from 92,695,000 in 1959 to 125,795,800 in 1963. What happened to prices in

Westinghouse tv is carefully researched. Here, plans are formed for new project by (l to r) E. W. Seay, manager for general advertising; D. L. McDonald, advertising-promotion manager for consumer products; J. E. Hartman, manager, media and advertising research; advertising director R. H. Bolin.





Donald C. Burnham, president of Westinghouse, stressed marketing and use of tv at recent stockholders meeting

that same period is shown by the much smaller increase in the dollar figures for retail sales. In 1949 it was \$8,329,785,900 and \$8,629,930,540 in 1963. The wholesale price index for major appliances and tv sets in that period were one of the few indices to go down.

All this has had a strong impact on profits. "Manufacturers have been able to reduce costs per unit, thanks in part to automation," one observer said, "but these cuts have not been able to match the decline in prices."

An unusual distribution set-up has brought about this price problem. The growth of discount stores and the increased activity of the mass merchandiser brought about intense price competition. In order to stay in business, both the manufacturer and the retailer have had to cut prices *and* profits.

The squeeze on profits caused reduction in national advertising which in turn hampered the manufacturer's ability to realize sales at a good profit level.

Increasing distribution efficiency is one answer, veteran observers point out. Several large companies, including Westinghouse, have already undertaken bold reorganization in this critical area.

Product innovation is another road to better profits. "Manufacturers are able to get a better price for products that give the consumer new features which will benefit her," this industry expert said.

Appliance manufacturers have two big reasons for optimism in 1964. First, of course, is the long-awaited booming sixties which have become a reality for many Americans. Secondly, appliances bought immediately after the war, during the explosive home building period, are becoming obsolete.

The appliance manufacturers believe that there is a rich potential market here if they can persuade the housewife who has a 1947 refrigerator, for example, that the time has come for her to buy a new model with many added features that will make her work easier.

Attacking the problem of increasing market share, Westinghouse is moving on a number of fronts. The company is now completing a major consumer products distribution reorganization. It is also stressing improved design and intensifying its promotion.

The total appliance market, which increased to a record of \$9 billion in 1963, is expected to reach \$10 billion in 1964, and Westinghouse is now in a strong position to increase its share of this expanding market.

Roger Bolin, Westinghouse's director of advertising, explained his company's choice of tv as a key medium for increasing its share of the market. Bolin, one of the country's advertising leaders, received the ANA Paul B. West Award last year for his pioneer work in advertising evaluation.

"Television," Bolin said, "is capable of reaching virtually all prospective customers for Westinghouse products, particularly young adult viewers who are prime pros-



Westinghouse

pects for consumer products. Product demonstration on television approximates the personal selling of a good retail salesman. Some of our greatest advertising successes have been in television, *Studio One* for example."

Judge indicated that this advertiser gave serious study to the problem of rising media costs. "For example," he said, "The cost of doing *Studio One* in 1950 was \$1,150,000. In 1964 it would cost \$10,305,000 for time and program. And this does not include the cost of commercial and promotion. This has led us away from sponsorship of a single show," Judge pointed out, "but we feel that tv is still a highly efficient medium for selling products. By using commercials on a number of different but carefully selected shows, it is possible to reach all types of prospects at quite a low cost."

Discussing the marketing approach of the tv commercials, Bolin added, "We are stressing the unique features of Westinghouse products. We are not pushing promotional offers or traffic-building devices. We are depending on other media for that job. We believe that if we can show the consumers how the product will benefit them, we will create consumer preference that will lead to higher sales over a longer period."

What is Westinghouse getting for what it is spending?

While no one at Westinghouse is pretending that the company has all the answers, they are using a number of practical research techniques which help them to make intelligent decisions about advertising before committing large sums of money.

John E. Hartman, Westinghouse's earnest young manager of media and advertising research, de-

scribed a series of integrated projects which answer specific informational needs.

1. *National consumer studies.* Westinghouse conducts detailed interviews throughout the country once a year with large numbers of consumers, including the purchasers of major appliances. Research, handled by Audits & Surveys, provides information on Westinghouse and its chief competitors. The studies cover brand awareness and brand preference as well as manufacturers' product reputations. At the same time interviewers learn more about the ways in which consumers make buying decisions.

"Information like this aids creating tv commercials and planning programing strategy so that we can increase the yield on our advertising investment in the year ahead," Hartman said.

2. *Survey of dealer attitudes.* Because the attitudes of dealers is a key factor in marketing, Westinghouse is using a special study to complement the results from the national consumer survey.

3. *Pre-testing of tv commercials.* Schwerin Research will be testing over 50 commercials from Westinghouse during the year. These tests indicate the increased desire for a particular brand of product after viewers are exposed to a commercial set in normal program content.

Westinghouse commercials are tested against competitors' messages. The commercials which do not get superior scores are revised or replaced, before the air date, with more effective versions.

"This kind of pre-testing gives a good assurance that only above-average commercials will go on the air," Hartman said. Other pre-testing techniques are utilized as required.

4. *Advertising effectiveness.* To determine how well the advertising is achieving the objectives, Westinghouse uses Audits & Surveys for another kind of research. This study, as distinct from the national



Marketing plans for consumer products are discussed by two top Westinghouse executives: D. D. Danforth, group vice president, Consumer Products (I) and Harry M. Kane, vice president and general manager, Westinghouse Appliance Sales & Service Co.



Ronald N. Campbell, executive vice president

consumer study, aims to isolate the effects of advertising for both print and tv. These surveys are, therefore, done more frequently—every four months.

Westinghouse also uses some of the standard research devices. Neilsen rating data is carefully analyzed to determine reach, frequency and cost-per-thousand of the various elements in the tv plan. Gallop-Robinson tests individual





Emmet Judge, v.p. of market services



Roger Bolin, director of advertising



G. L. Wilcox, executive vice president

commercials after they are put on the air to find out how well viewers recall the commercials and the key sales points.

Sales results are broken down on a county-by-county basis to see if correlations develop between sales and advertising patterns.

Westinghouse gathers competitive advertising expenditures by product and by media. This information enables the company to ap-

praise its dollar investment in the competitive arena.

E. W. Seay, manager, general advertising, summarized the company's stance on advertising this way:

"(1) A healthy respect for the complexity of advertising research is important; there is some danger from the cult of over-simplification.

"(2) Research is a continuing process which yields more accurate

information when viewed over a period of time.

"(3) Where and how research findings will be used is always a major consideration before the investment is made.

"Westinghouse is constantly seeking improved advertising research techniques as the surest way of extracting the most value from the advertising investment." Seay concluded. ■



## Key men in new Westinghouse marketing plan

R. N. Campbell, executive vice president, was formerly group vice president for air conditioning division and president of C. A. Olsen Co., a subsidiary. He now heads the Industrial, Consumer and Construction Groups.

Douglas D. Danforth, the group vice president for consumer products, grew up in the appliance business. His father was an independent appliance distributor in Syracuse. Mr. Danforth was previously group vice president for industrial products.

Harry M. Kane, who recently joined the company, is vice president and general manager, Westinghouse Appliance Sales and Service Company. He directs the marketing for Danforth's consumer group.

G. L. Wilcox, executive vice president, formerly president of Canadian Westinghouse, is responsible for other groups—Electric Utility, Atomic, Defense & Space, Electronic Components & Specialty Products and the Westinghouse Electric International Company.



Westinghouse A \$6,000,000 TELEVISION COMEBACK

**McCann-Erickson's role:**

## **PLAN, CREATE**

Westinghouse's agency scheduled a flexible plan designed to reach the most prospects per dollar, then created the kind of commercials to "sell" them

■ THE EFFICIENT PURCHASE in today's climate of mounting costs is a basic fact of life for successful management. This applies to buying steel. It should—and can—apply to buying television advertising," says William W. Mulvey,



Westinghouse Micarta commercial with girl dancing on table shows material's durability.

senior vice president, McCann-Erickson, and the management supervisor on the Westinghouse account.

Stressing the agency's role, he adds: "Efficiency is the key word. Our main objective must be to reach the most prospects per dollar with effective selling messages."

McCann-Erickson has handled the Westinghouse corporate television account since 1944. Additionally, McCann is the agency for the company's major appliances, air conditioning, lamp and tv-radio divisions. A McCann-Erickson division, ITSM, also handles the electronic components and specialty products group and industrial lamp department. (Grey Advertising has a portable appliance division. Ketchum, MacLeod & Grove is responsible for the corporate print program as well as other industrial divisions.)

Working closely with Westinghouse, McCann-Erickson developed the "Night and Day Selling Plan," as it is called. It negotiated the pur-

chase price and, finally, created highly imaginative commercials for the company.

"In the process of determining the most advantageous course for Westinghouse to follow in network television in 1964, and beyond, the agency considered every possible approach," Edward A. Grey, senior vice president for media and programs told SPONSOR. Specifically, the agency and Westinghouse looked into:

1. Specials on all three networks
2. A series of science shows
3. A number of half-hour film programs
4. A plan to televise full length Hollywood films
5. Sponsoring various news programs
6. Placing a Westinghouse owned program in a limited number of markets.

They also worked with each of the three networks in developing packages made of various types of programs.



William Mulvey, McCann-Erickson, senior vice president

After many months of such analysis they arrived at a decision: "We chose the 'Night and Day Selling Plan,'" Grey said, "to obtain efficiency, selectivity, flexibility and a mass audience. With his plan of participating minutes

we eliminate the cost and risk of sponsoring a program."

Working closely with Grey were H. Bart McHugh, Jr., vice president and manager, radio and tv; Robert Schwing, account director and vice president, and James P.

Gillis, the account executive on Westinghouse.

"Westinghouse chose popular night and daytime programs which have large and loyal audiences," said Schwing. "Taking all of the programs together, they reach each individual county<sup>1</sup> size and population area about evenly. We are reaching viewers of each level of income and educational background with strong emphasis on the younger families and potential new homemakers in the daytime minutes," he said.

Gillis reported that some of the minute commercials are not definitely scheduled. "They can be placed in prime night hours at various times of the year at Westinghouse's selection to coincide with peak selling seasons for consumer products, such as the pre-Christmas or the fall introduction of the 1964 major appliance line," he said.

<sup>1</sup> McCann has a rating for all U.S. counties giving station "A" in viewing



I. Di Giovanni, CBS account executive, and Ed Grey, senior v.p., tv and media, McCann-Erickson, discuss network programs chosen for Westinghouse "Night and Day Selling Plan."



Westinghouse



McCann-Erickson regional account executives service Westinghouse in the field. Seated (l-r): Joseph O'Connor, Robert Brookman and Hugh Engelman. Standing (l-r): Ron Blaquiére, John Hilz, Ben Blausen and Dick Hewitt.

## ... plan, create, sell

Westinghouse carefully analyzed data on the total audience for each program as well as a breakdown of the potential audiences in terms of county size, geographical distribution, education of the head of

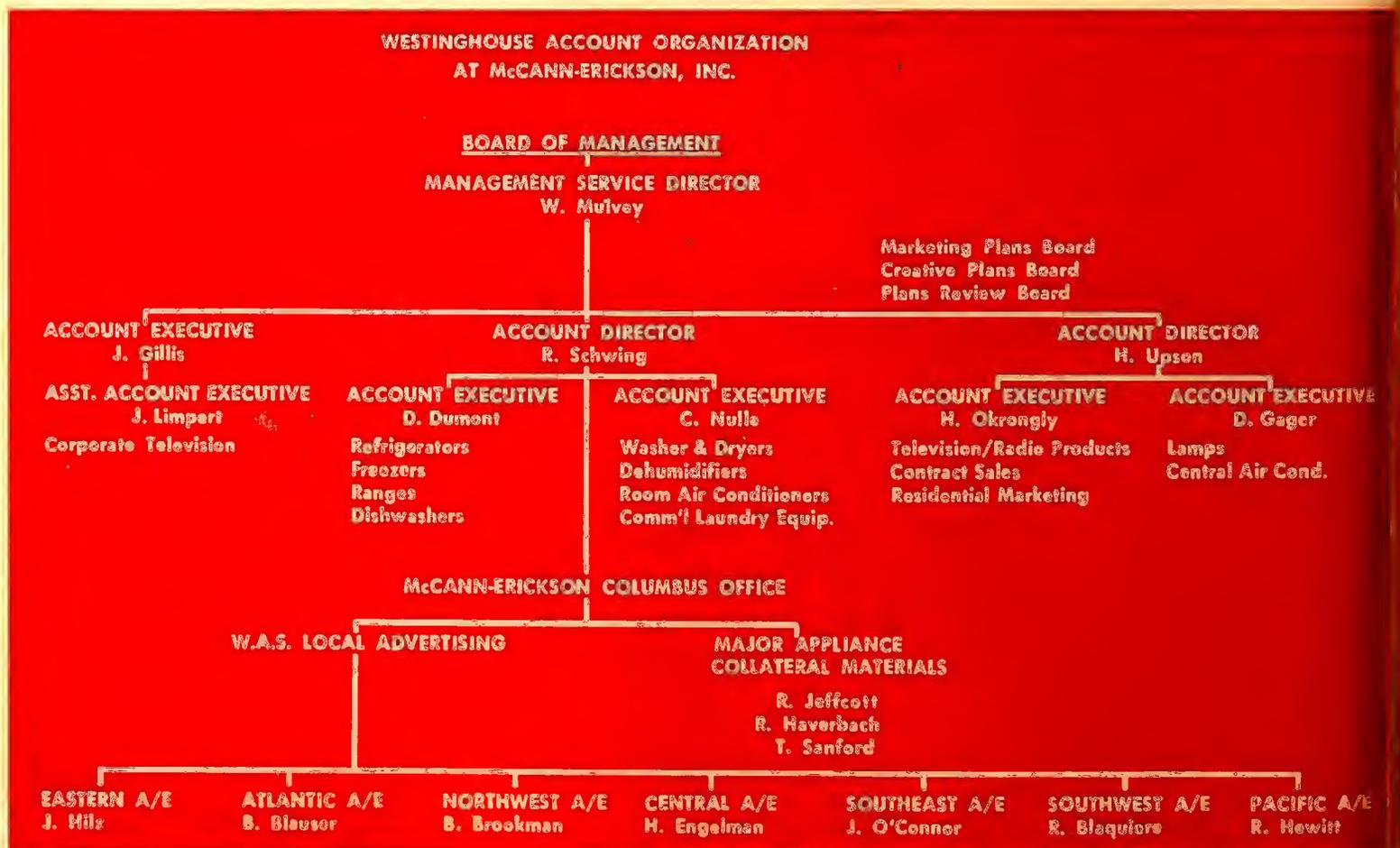
the house, income brackets, household size and the age of the head of the home.

In preparing the plan, Westinghouse wanted to show regional managers and local distributors that

this national effort would provide effective promotion support in the localities.

They were able to come up with convincing answers, thanks to computers and media research.

Using electronic data processing equipment, the agency did a tabulation which gave Westinghouse



Westinghouse account organization at McCann-Erickson, Inc.



Benefits of total comfort system are conveyed in this scene where a freezing husband comes home to a living room filled with palm trees.

Sebastian Cabot's obvious love of victuals makes refrigerator commercial believable.

precise record of advertising impressions per 100 households in each distribution area. The analysis went further and described the impressions delivered by each major component of the total media plan, encompassing both print and television.

From these results, the media planners were able to accurately adjust variations in pressure, taking into account both advertising and marketing objectives.

What about creativity? Westinghouse knows how to nurture it.

That's why an enthusiastic McCann creative group is eager to try new ideas and techniques for commercials. These artists, writers and producers know that they will have a warm, receptive audience in Pittsburgh.

"Westinghouse is a client with a creative imagination and the courage to put money behind it," says Chester L. Posey, senior vice president and creative director, McCann-Erickson, Inc.

This creativity is essential when Westinghouse is not sponsoring any single program.

"One of the principal creative jobs we have with Westinghouse is to make each commercial stand out from whatever surroundings it may have," says Posey. "because we are buying participations and spots, rather than an entire program, and must view the commercial itself as a 60-second

## INTERPUBLIC AGENCIES' 1963 BILLINGS

McCann-Erickson is one of nine advertising agencies which are part of "the world's largest marketing communications enterprise." Its Madison Avenue nickname is "Interpublic"—short for The Interpublic Group of Companies, Inc. Along with McCann-Erickson, the eight other agencies in this multi-faceted corporation—with worldwide holdings—are: two public relations companies and two units in the market research field, a sales promotion group which also places some advertising and a service organization which pairs the findings of new products for Interpublic's clients with helping inventors market their brain children. There is some talk that by year's end there will also be a marketing newsletter which will manage to get to your desk at an annual subscription rate of \$1000.

Interpublic's total billings for 1963 are reported close to \$530 million. The following chart, in round figures, gives agencies' billings.

### Billings of nine wholly owned Interpublic Agencies in 1963

McCann-Erickson, Inc.	\$242,000,000
McCann-Erickson International S.A.	133,000,000
Erwin Wasey, Ruthrauff & Ryan, Inc.	78,000,000
McCann-Marschalk, Inc.	40,000,000
Pritchard, Wood & Partners, Ltd.	14,200,000
Pritchard Wood International Ltd.	11,800,000
Fletcher Richards Co.	8,000,000
Afamal Ltd.	8,000,000
Johnstone, Inc.	2,250,000

(Total employees working for all of the Interpublic complex—7188)

program for Westinghouse. As such, it should of course be informative and persuasive, but we also think it should be rewarding to the viewer; it should sort of pay him

back for his time and his attention."

The corporate image value of this creativity is stressed by William Mulvey, senior vice president,



**Westinghouse**

who says: "Our commercials sell Westinghouse products by emphasizing their unique features — and we try for this in a way that will make the viewer think of Westinghouse as a modern company on the move. The result should be that the viewer will want the product and respect and like the company."

The man who is directly responsible for supervising the creative product for Westinghouse is John Blumenthal, vice president and associate creative director.

"We have attempted," he says, "to resist the obvious and dig deep for imaginative ways to portray the product."

"For example, in a commercial on Westinghouse's total weather comfort system, we wanted to show how this product will keep a home warm no matter how cold and

miserable it is outside. Our solution was to open the commercial with a shot of a man approaching his doorstep in the evening. He cringes because of the cold and the snow. Then he opens his door. Instead of the expected living room scene, we see tropical palm trees as his pretty wife greets him in a light summer dress. Then we show him dining with his family in an atmosphere that suggests the Hawaiian Islands. The situation is entertaining enough to absorb the viewer; at the same time our sales message is persuasive, according to research studies.

"We try for simple ideographs, visual dramatizations of the key benefits of the product," says Posey, summing up the creative approach.

Another commercial shows how Westinghouse's Micarta is attractive, durable and suitable for many purposes. This was accomplished by featuring a young girl, about 10, who tap danced on coffee tables, desk tops and other furniture all covered by Micarta.

"In planning our refrigerator commercial we attempted to do something quite different in presentations for this product," Blumenthal says. "To emphasize how our refrigerator keeps food fresh and appetizing, we chose a personality

who conveys quickly a zest for good food. He is a tv star, with the plush round figure of an obvious gourmet," Sebastian Cabot. His beard and authoritative British accent give him the impressive air of an expert. When he talks about the benefits of the refrigerator he is both interesting and convincing.

"Using Cabot also helps us to achieve continuity for the series of commercials we are doing on this product," he adds.

Many different approaches are being used for the 60 commercials. This includes humorous dramatic situations, animation, serious product demonstrations and modern "squeeze" techniques.

While every commercial is quite different, they all have the same effective eight-second ending. A graphic technique is employed stressing the company's logo and the slogan "You can be sure if it's Westinghouse." A series of pleasant, punctuating musical sounds is heard in the background.

The men under Blumenthal who are creating these commercials include: William Scudder and Rupert Johnson, group heads; Harry Samalot, Robert Forgiione and Dominic Rosetti, art directors; Howard Phillips, copy; and Harold Matthews and Kenneth Marthey, film producers.

## Night and Day Selling Plan Monthly Cumulative Audiences

1964 (Estimated)

	Unduplicated Rating	Unduplicated Homes	Commercials Viewed per Home	Total Home Impressions
January	87	44,544,000	4.4	193,792,000
February	87	44,544,000	4.4	193,792,000
March	87	43,520,000	4.3	188,774,400
April	85	43,520,000	4.3	188,774,400
May	84	43,008,000	4.4	188,774,400
June	77	39,424,000	4.2	164,454,400
July	78	39,936,000	4.3	171,980,800
August	78	39,936,000	4.3	171,980,800
September	80	40,960,000	4.1	168,908,800
October	88	45,056,000	4.7	213,606,400
November	88	45,056,000	4.7	213,606,400
December	85	45,056,000	4.2	188,774,400
Average Month	85	43,520,000	4.3	187,289,600



Westinghouse

\$6,000,000  
TELEVISION  
COMEBACK

## A star-maker

## now leans on the stars

Westinghouse innovations  
in programming brought  
politics, football and  
classics to the tv screen;  
today it's  
news, comedy and drama



Betty Furness' selling for Westinghouse made her one of the most publicized on tv

■ THE CURRENT ACTIVITY in television for Westinghouse shows a sharp contrast with the programming of its earlier days.

Beginning with the great *Studio One* program in 1949, Westinghouse had a starring role in the development of the tv medium.

*Studio One* was not only a launching pad for merchandise but was also the vehicle for projecting some of the great names in writing, directing, producing and acting into the video firmament. The outstanding dramas that viewers saw included such titles as "Of Human Bondage," "Henry IV," "The Scarlet Letter," "Jane Eyre," "Taming of the Shrew," "Wuthering Heights" and "Macbeth."

But Westinghouse also pioneered in a totally different area of broadcasting, too. It was the first company to sponsor a national schedule of football games. In 1951, Westinghouse bankrolled the televising of 20 NCAA games. Two years later this company became the first advertiser to present pro football games coast to coast.

However, it was in 1952 that Westinghouse made its greatest tv impact on the country when it

joined with CBS in presenting the first conventions and election results to a national audience. And Betty Furness, Westinghouse's personality, drew almost as much newspaper attention as any single politico at the conventions.

The coverage of the conventions and election returns was repeated in 1956 and again in 1960. But most viewers will likely also remember other highlights of Westinghouse tv activity, apart from a series of outstanding specials, in such titles as *Desilu Playhouse*, the *Nanette Fabray Show* and *Westinghouse Preview Theatre*.

For its 1964-65 campaign, Westinghouse has commercials in eleven programs almost equally divided between news and entertainment (see chart and photographs). The weight of the campaign is distributed according to seasonal needs in the chosen programs. Obvious from the photographs of the current selection of entertainment programs is the fact that Westinghouse and McCann expect to attract daytime viewers with comedy repeats. The line up of news and information personalities are, of course, well established ■



Westinghouse

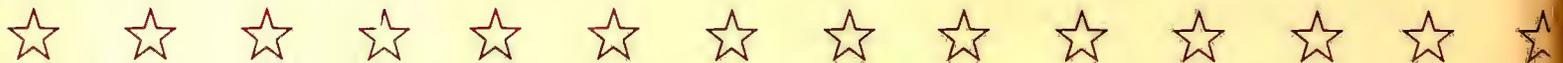
... the stars



Ethel Merman and Art Carney (left) star in "Panama Hattie." Pioneering in football telecasts (below), Westinghouse sponsors coverage of Army vs Syracuse game in 195



Programming in



... and tv vehicles for

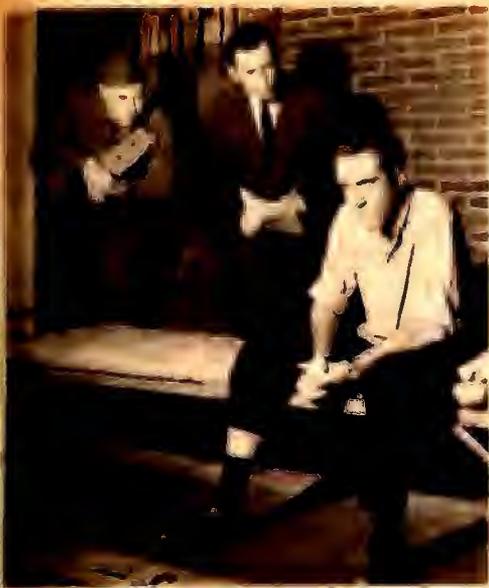


I Love Lucy (repeat—for daytime audience)

Chronicle with Charles Colingwood, CBS



Alfred Hitchcock and friend



Studio One (left) presented such stars as Jason Robards, Jr. The company switched to drama with Desilu Playhouse (below) and situation comedy with Nanette Fabray (right).



## Westinghouse's pioneering past. . .



## Westinghouse today



East Side/West Side—social problems



Great Adventure, with well-known stars



Pete and Gladys (repeat for daytime)



The Real McCoys (repeat—for daytime audience)



CBS Evening News with Walter Cronkite

## Local know-how on local

■ NO PERIOD in the history of marketing appliances has been quite as competitive as the current one. The advertiser's problems in the industry's stormy past quarter-century have been a series of buffetings by socio-economic situations which have equalled the worst to beset almost any other industry.

In this acutely competitive period, says Edward A. Grey, senior vice president for tv programing and media at McCann-Erickson, it is imperative to avoid the pitfalls of diluting the Westinghouse budget too thinly over too many types of media. Hence, it was recommended most strongly that, for 1964, Westinghouse utilize in a

of the most effective media tools available."

Thus the 1964 Westinghouse media philosophy was based on the essentiality of concentrating the appropriation in primary media and avoiding those marginal or fringe buys which contribute in only a minor way to the over-all objectives.

Naturally, an advertiser of Westinghouse's stature is in a position to capitalize on the selling and coverage values offered by several types of primary media — thereby offsetting the weakness of one with the strengths of another. However, each must be carefully studied in its relation to the over-

dealers are now using radio as a key element of their cooperative advertising efforts.

J. Gilbert Baird, sales promotion manager for consumer products, told SPONSOR that, "In the years since television began to take more and more of our budgets we have maintained a strong program aimed at dealer and distributor use of local spot radio. We produce transcriptions covering the full line of major appliances and selected portable appliances, television and radios. We supplement them with seasonal copy. Currently, we are making available to dealers a set of tapes by Sebastian Cabot on various models of refrigerators."

The "local" in local radio means the best use of the keen knowledge of, and business rapport developed with, the more than a thousand communities where Westinghouse appliance dealers are influencing the consumer in need of the replacement of a household appliance or the initial purchase of one.

Two dealers in two widely separated markets may serve to illustrate the uniqueness of selling character each contributes to the whole pattern of moving Westinghouse high-ticket white goods and television. They indicate why the co-dollars can be vitally important in the promotion strategy of using local radio.

For more than a dozen years staff announcer at station KBUI in Athens, Texas, has thrown switch and intoned, "It's twelve fifteen and time for the Jap Lucas program." With that, the local Westinghouse appliance dealer is on the air. Direct from his sales floor, via remote control, Jap Lucas takes to the air and for the next ten minutes gives forth with a variety of comment that may include criticism, praise, or a discussion

Jap Lucas, colorful Texas dealer, uses Horatio Alger background which includes 10 years in Texas State Legislature to make the sale of Westinghouse appliances part of his community services.



major way only those media which could contribute most to the strongest presentation of the major selling theme.

Of course, it is one of the primary functions of the McCann-Erickson media division, as Ed Grey points out, to construct a strategy blueprint for any client, in this case Westinghouse, that embraces the most productive and efficient combination of media patterns obtainable for the successful acceleration of client sales.

"We must be certain," says Grey, "to develop the sharpest use

all problems and objectives in order to secure an integrated program delivering the most logical balance of "reach," "frequency" and "impact."

Each of the above three elements have long been attributes of radio. To "concentrate appropriations" in tv and still get the benefits of radio's reach, frequency and impact, Westinghouse places a great deal of emphasis with its retailers on the use of local radio as part of its cooperative advertising programs.

More than 1000 Westinghouse

Grass roots knowledge of the community, its public problems and needs, gives retailers believability and selling impact



## radio makes national profits

Westinghouse

of politics plus, of course, a steady stream of advertising for his Westinghouse appliances.

"Jap"—it's his given name and not an abbreviation of a nickname—is 53 years old and a local Horatio Alger type who served five terms (ten years) in the Texas State legislature. After a couple of years of using periodic announcements on KBU D—which went on the air in 1948—Lucas asked the station to let him do a live remote direct from his sales floor. Owner J. B. McNutt, realizing that Jap Lucas was a colorful figure, an experienced public speaker with a long career in politics, took a chance and the program became an instant hit. In the intervening years the Jap Lucas program has become a habit with a sizable portion of the area audience. They follow the dealer's stand on local affairs, his support of local drives and such efforts as his fund to rebuild a home destroyed by fire.

Much of his program material comes under the heading of "editorial opinion," and Lucas is usually in the thick of every controversy. He's won on most of the issues. He's lost some. He has a standing offer for opponents in local issues to appear on his program and a few have taken advantage of the offer.

Lucas was quick to realize the "reach" of radio advertising. He says about 90 percent of his volume comes from the rural areas — "forks of the creek" as he terms it. He's sold merchandise to listeners up to 50 miles from Athens, far beyond the normal service area of the station. Lucas' program on KBU D constitutes almost 100 percent of his advertising effort.

For Westinghouse, the movement of appliances into the market must prove that a radio program can be controversial, a real

public service, and still be commercial.

The steady growth of Wright's Westinghouse Stores in Shreveport, Louisiana, is another kind of proof that local radio works. This dealer, who uses heavy saturation spot campaigns, started with one outlet in 1934. With the celebration of its 30th anniversary last month, Wright's now has five highly successful outlets in Shreveport and Bossier City, Louisiana.

Harold Wright, a member of the Westinghouse Dealer Council and on the board of directors of the National Appliance and Radio Dealers' Association, is the sole owner of three of the stores and

far the larger share of his radio budget is placed on KIEFL, the area's popular 50,000 watt "top 40" station, although he occasionally adds schedules on one or two other local stations to reach specific types of audiences.

One minute announcements are always used and they are filled with solid sell of the product itself.

On the average, each promotional campaign lasts about ten days. Unless it involves the annual anniversary sale, the pre-Christmas promotion, or a special seasonal sale, each campaign is built around a single appliance, such as the Westinghouse Laundromat. Specifics are planned to fit spe-



Harold Wright, Shreveport, La., dealer, who grows and grows with radio

a majority stockholder in Whatley's Westinghouse and Will's Westinghouse.

Wright started using radio in a rather limited way 17 years ago, when most retailers in Shreveport still remained tied to newspapers as their sole means of advertising. During the ensuing years he has become a constantly heavier user of radio, until it is now the major part of his advertising budget.

Wright's advertising schedule on radio utilizes 10 to 20 announcements daily on a single radio station during a campaign, and by

specific times of year, such as the dryer campaign during the traditionally rainy months, air conditioning and refrigeration during the spring and summer and stereo and television in the fall and preceding Christmas.

That radio at the local Wright's level works for the movement of product is at least partly evidenced in the fact that Wright Stores received the distinction of having the highest sales saturation percentage-wise to the population in laundry equipment of any dealer in the United States. ■



Marv Rothenberg, MPO director (right) coaches Sebastian Cabot on Westinghouse refrigerator commercials. At left is Bill Scudder, McCann-Erickson's creative group head.

## Westinghouse A \$6,000,000 TELEVISION COMEBACK

# Capturing the 'sell'

■ ALL CLIENTS AND AGENCIES arriving at the last step in preparing a campaign, tread a narrow walkway between success and failure. The outright discovery that it is one or the other is preferable to the too-late discovery that they've produced a mediocrity. That can be even more costly. But the hope is for great translations of the ideas to film or tape, and a commercial gem that is memorable, believed and accepted and which also moves the consumer to buying action.

All of the knowledge of the consumer's habits, all of the marketing know-how, all of the paper fruits of creative genius may bring the client and the agency to a point of being convinced beyond a shadow of a doubt that this is *the* campaign.

But—

Finally, someone has to record the selling message.

The third key element in the Westinghouse campaign was the film production houses.

According to Robert Dall'Acqua, vice president and executive producer at McCann-Erickson, the agency regards the film studio as

far more than a technical operation.

"We seek out the creative fonts beyond our agency to supplement our own creative effort. We encourage the most qualified studio professionals to contribute to the end product with minimum restrictions from agency oriented personnel," he says.

Dall'Acqua and his associates described how they go about filming some 60 "highly imaginative and persuasive commercials" for Westinghouse.

On the selection of the studio, they said: "Primarily we look for particular directors, cameramen, scenic artists and studio facilities based on our knowledge of the previous work they have done for McCann-Erickson clients or other advertisers."

Bill Scudder, creative group head pointed out that for a light dramatic skit in the commercial, choosing the right director would be the most important consideration.

The cameraman, on the other hand, would be the chief concern for a straight product demonstration

Another key factor in the agency's consideration is the studio's record of delivery.

General feeling among the producers who have worked on the Westinghouse account and for McCann is that the assignment is a choice one to get. Westinghouse (all those who were willing to discuss the subject agreed) allow producers an unusual amount of creative expression in commercial. But all agreed that the agency by no means abdicates its creative function.

Among the specifics reported MPO feels that Westinghouse works on a deluxe scale, like to employ top MPO directors — Marvin Rothenberg and Joe Cohen — in commercial assignment. Westinghouse and the agency take a lot of trouble to explain the objectives of the commercials, and so gain by permitting the producer who enjoys working with this client and agency (since he rarely has problems) to contribute to the overall concept.

Julia Whalen, production manager of Kim & Gifford, who did the institutional closing on the Westinghouse commercials — the



McCann Erickson encourages studio professionals to contribute to the creativity of the end product, as in this Micarta commercial.



Burglar in trouble—the bulb won't go out. Commercial produced by Elliot, Unger & Elliot-Screen Gems, for Westinghouse light bulbs.

## on film

Studios call McCann-Erickson-Westinghouse assignments "a feather in their caps," laud the creative latitude encouraged by client

a short, seven-second, visualization to go with the line "You can be sure if it's Westinghouse"—says that K & M's Paul Kim developed the basic idea himself and shot it after it was okayed by Westinghouse and the agency.

Around Elliot, Unger & Elliot-Screen Gems, Al Mendelsohn is in charge of all sales of EUE commercials to agencies and has considerable experience in this field. Says Mendelsohn: "Westinghouse commercials are unique in that they literally require a great deal of creative assistance from the producer, and Westinghouse does not hesitate, as some clients might, to seek such assistance. We've done 2 to 15 Westinghouse commercials in the past three months, primarily humorous ones, on Westinghouse light bulbs. Our production staff had a ball with them, and enjoyed working out reactions from people who found they could not turn off a Westinghouse light bulb, even though they pulled out the light cord and unscrewed the bulb.

"Westinghouse definitely welcomes ideas. This is generally known in the field, and it's some-

thing of a feather in a production house's cap to be awarded a commercial series from them."

How do you show an actor with a glowing light bulb in his hand and nothing else?

This is one of the technical problems that the studio helped to solve, and the result is an unusual series of commercials which should certainly contend for a number of awards.

The copy platform or purchase proposition, as it is known at McCann, was built around the extra life of the Westinghouse bulb. To dramatize this in an entertaining, persuasive way, the creative people conceived a number of situations where someone would be eager to put out a light but couldn't.

In one commercial, a romantic young man is sitting alongside an attractive girl before a fireplace. At what he thinks is the strategic moment, the hero goes to turn off the lamp nearby. The lamp won't go off. Even when he unscrews the bulb and holds it in his hand, he is unsuccessful.

In another commercial, two bungling burglars run into difficulties because they can't find any

method to turn off one of the Westinghouse bulbs.

The technical problem of keeping a bulb lit was solved by an EUE production man and an expert from Westinghouse. They worked out a way to insert a small bulb inside the regular sized bulb. They attached an insulated wire that is hidden in the actor's sleeve. The wire is flesh colored so that the tv viewer cannot detect it in the actor's hand.

At first mention the storyboard idea for another commercial appears unusually simple to execute. The camera was to come in for a close-up of the Westinghouse electric frying pan. The shot had to be straight down.

It was far from easy to execute because the bright finish of the frying pan reflected in the camera. The reflection could not be reduced.

They tried poking the lens of the camera through a tentlike covering; that was unsuccessful. Finally, they set up a mirror above the frying pan and photographed the reflection in the mirror. The camera was at a slight angle so that it was not reflected in the mirror. ■

by John Blumenthal  
vice president and  
associate creative director,  
McCann-Erickson



Westinghouse

## Creativity



John Blumenthal came to McCann-Erickson in 1962 after spending 10 years at Young & Rubicam. His last position at Y&R was associate copy director. An associate creative director at McCann, he is a graduate of Colgate University, where he majored in English.

■ IT'S NOT VERY OFTEN you are given the opportunity to be author and critic, but we were asked to do a critique on the first batch of Westinghouse commercials that went on the air this February.

As authors, at this juncture, we are a little sick of looking at our own words and pictures. As critics, we are perhaps a little harsh in our evaluation of the commercials because they are our own, and we always feel they could be a little better. I guess it is this feeling that makes you go on to the next job with hope.

As authors, we got together last October — writers, art directors, producers, all of us. We set forth an objective for each commercial and went about creating.

We might, now as critics looking back, have been happier if those commercials had been produced exactly as they appeared back then,

when they were simple and spontaneous. But, as anyone in the business knows, that is not how the game is played. There come the inevitable rounds of supervision, change, caution and compromise.

Here, a bow to our client, Westinghouse. In the beginning they charged us with creating exciting, unusual commercials. In the case of Westinghouse, where each product has a fund of information to be transmitted, the creative latitude is lessened. But to the great credit of our clients, they were willing to resist adding points and they were willing to try something new, not for the sake of difference but for the sake of memorable selling commercials.

When you create and produce commercials in batches as we had to do in order to get Westinghouse on the air with their ample media schedule, a pattern usually develops. Some are great, some good, some fair, and every once in awhile a clinker sneaks in. The spots you had great hope for may not realize their potential. It works the other way, too. A commercial that may have seemed fairly ordinary in script stage can come alive in production.

One that looked good all the way was the commercial for Westinghouse light bulbs entitled "Harry." The objective was to portray the fact that Westinghouse light bulbs last longer than other bulbs, which they do. Our solution was a light bulb which would never go out no matter how hard our hero, Harry, tried to extinguish it or how many times Harry's wife, visible only in the background, nagged him, "Harry, turn off the light." The total effect was everything we knew it would be. A memorable, persua-

sive commercial for an ordinary low-interest product. And it scored as one of the best that Schwerin ever tested. (This week we list Schwerin.)

As critics, our commercial for Westinghouse Micarta did not live up to the lofty niche we had accorded it in the commercial hall of fame. Micarta is an extremely durable surface best known for use as kitchen countertops but recently expanded into many other areas of usage. Our objective was to link the name Micarta with Westinghouse and show how durable a beautiful it is and the many uses it has. Our creative solution was musical treatment in which a young lass danced adroitly from kitchen countertop to desk to work surface to table, tapping all the way. A good demonstration of variety, durability and beauty, though when we cut into closer shots of the Micarta itself. Then where did it fail? It's rather hard to pinpoint. Casting was excellent, production slick, sets attractive. But put all together, the commercial did not have that certain something that takes it out of the "good" category into the great.

Admittedly, it is hard for you the reader to fully appreciate the commentary if you have not seen the commercials in question. However, one more commercial from our first batch deserves mention. For the Westinghouse Instant-television set, our objective was to show that with other tv sets you must wait 25 seconds to get picture and sound while the Westinghouse set comes on immediately. Our first thought was to use a quick cut technique to show how much fun and excitement you might get in 25 seconds. But, 25 seconds

McCann-Erickson vice president recalls planning, production of Westinghouse commercials —  
"some great, some good, some only fair"

## caution, compromise

Excitement goes by very quickly and 25 seconds of nothing seems three times as long. So our solution was to have our presenter turn on "bad" set, and set up the problem by saying, "the average tv set in use today takes 25 seconds to warm up." And then he just stood here waiting for the picture and sound to come on. For a full 25 seconds. It took a lot of guts for client to approve such a radical use of precious commercial time. But how could you more effectively set up the problem?

Our man then moved to a line-up of Westinghouse sets and turned them on in lightning sequence, fulfilling the solution to the problem so dramatically established in the beginning.

As you might have guessed, we liked this one, and perhaps the greatest gratification was that store traffic picked up considerably as a result of the commercial.

There is a joy in this business of creating a good idea and seeing it live throughout all the necessary stages of supervision and approval.

Of seeing it blossom as it goes along, of seeing it produced with skill and talent. Of seeing the final commercial and saying to yourself or to the guy sitting next to you in the screening room, "It's no work of art, but it is a pretty exciting commercial."

Because anyone who works in this business knows that it is no art form but an art in itself. An exasperating, frustrating one, at times, one that can be tremendously satisfying. And this is how it has been on Westinghouse. ■

### DON KELLY: "Bigger picture, better job"



■ DON KELLY, a slender, energetic timebuyer for Westinghouse lamps at McCann-Erickson, doesn't have to worry about dieting to keep his weight down. In addition to all the routine functions of the timebuyer, he tries to seek out data on the client's product distribution, the merchandising of the broadcast advertising, competition in the market and the copy themes.

"Some buyers never see or hear the commercial they spend most of their waking hours placing. To know the copy theme of radio commercials is particularly helpful in determining the target audience to select in radio. The more the buyer knows about the "big picture" the better job he should do," Kelly says.

In addition to Westinghouse lamps, Kelly works on Trans-Canada Airlines, Simmons Hide-A-Bed and *Look* magazine. He was

trained in media at Ted Bates after graduating from Boston College. He is a native of New Rochelle, N. Y., and now lives close by in Bronxville.

"When I request avails, I believe in giving the rep as much information as possible. The more the rep knows, the more tailor-made the availabilities will be (or should be). For example, giving the budget will eliminate availabilities with an optimistic 10 or 15 plan when the budget is really too slim to afford big plans," he says.

Describing another policy, he says: "If time permits, I will request certain groups of markets, usually the larger markets or the difficult ones, to buy first to be due on a certain date, with the remaining markets due at a later date. By staggering the markets this way, the availabilities do not become stale." ■

PREDICTION FOR 1964:

**This will be the local TV station's  
most popular program!**



# 3M announces the first comprehensive program to help TV stations, advertisers, agencies create new profits with video tape!

Now, for the first time, local tv stations, tape producers, advertisers and agencies can receive real assistance in creating and producing better-selling commercials on video tape.

Here is a complete program that includes both professional demonstration and reference materials from 3M, maker of SCOTCH BRAND Video Tape. Local tv stations and tape producers will be able to offer expanded production counsel and services. They can provide practical materials to help advertisers take full advantage of video tape's production convenience and versatility, "live" picture quality, and the speed, certainty, flexibility that only tape can provide.

A few of the new materials: A 25-minute demonstration tape shows production techniques, actual commercials, explains tape's

benefits. The "Comparator," a pocket-size quick reference guide to the relative advantages of tape, live and film production for tv commercials. "The Television Producer," a deluxe 50-page encyclopedic workbook of how-to tape production information. The program includes industry achievement recognition, many additional pieces of helpful literature.

Ready to let this program help you? Call your local tv station or tape producer. They have already received full presentations of this program, have many of the new 3M materials in their hands.

.....  
Magnetic Products Division 

# THE CHANGING SCENE

## February Tv Billing Shows 11 Percent Upswing

Network television net time and program billings for February, 1964, show an upswing to the tune of 11.0 percent over the previous February—with Saturday and Sunday daytime scoring the biggest dollar volume percentage gain (35.6 percent) and nighttime television the biggest dollar volume.

According to the Television Bureau of Advertising, total network television billings (net time and program) in February, 1964, hit the \$98,582,300 mark — almost \$10 million above the 1963 figure of \$88,785,500.

The Saturday-Sunday gain of 35.6 percent (based on \$7,751,700 in estimated billings) contrasts with the Monday-Friday low percentage of 1.9 (based on billings of \$17,684,500.) Nighttime television continues to be the leader in dollar volume with billings of \$73,146,100. And the nighttime percentage

of 11.3 almost equals the over-all average of 11.0.

The combined January-February figures show a 9.3 percent jump over 1963—with this year's total net time and program billings reaching \$17,247,000. Again, Saturday-Sunday was tops in percentage of gain (26.4) and Monday through Friday low (2.2.) Also, nighttime continued as the heaviest dollar producer, with \$147,976,900, or 9.9 percent over February, 1963.

The Television Bureau of Advertising reports gross time billings of \$71,888,700 for the networks in February, 1964—a drop from the January figure of \$74,474,800. CBS recorded \$29,117,700 in billings for January as opposed to \$27,716,200 in February. For NBC, it was \$26,801,000 in January and \$25,822,400 in February. And for ABC, \$18,556,100 and \$18,350,100.

### LOS ANGELES BY HELICOPTER



Martin S. Fliesler (r), vice president and general manager of HKJ Radio Los Angeles, and George R. Jeneson, Midwest vice president, RKO Broadcasting National Sales, prepare to take off for view of the L.A. market. Flights are part of new informational program conducted by the station to acquaint their sales representatives with the area.

## Corporate Identity Here for Toy Spots

Toy advertisers will spend more in advertising in 1964 and give more emphasis to corporate identity, marketing and industrial design consultant predicts.

Traditionally large spenders in television, toy advertisers could very well be planning the extra money for tv. Mattel, the industry's largest advertiser, and admitted successful with the help of tv, will be spending 25 percent more in advertising this year or "substantially over \$9 million."

Others predicting increases of 10 percent or more in ad budgets were Remco, Kenner, Tonka and Gurd.

Television leads other factors in determining what toys children want, according to buyers at the recent American Toy Fair. Fairly important, buyers said, are seller interests, movies, family interests and children's magazines.

The increase in ad spending predicted naturally parallels a healthy production scene. Sales at manufacturer level last year logged in at \$1.4 billion, with a 5 percent increase projected for this year.

New emphasis on individual company identity is part of the overall shake-out and consolidation taking place in the toy industry, says Alan Berni, president of Alan Berni Assoc., consulting firm.

"Say a company has five products," Berni points out. "It will now start using each product's production as a vehicle for establishing corporate identity. When a single product comes along it gets a valuable built-in association with the corporate umbrella. Corporate identity could be important in the revolution now underway," Berni reports. Noting that about 100 firms displayed at the annual industry fair, Berni predicts this number will be halved in a few years.

But despite the fact that the number of companies may decrease, according to the consultant, the *American Investor* estimates the toy industry will spend \$250 million on expansion and modernization in 1964. Basic reasons for optimism among toy firms, the publication said: more toy-age children (61.6 million under 14), more spending money available due to the tax cut.

## NEW TWIST IN PRODUCT INTRODUCTION



Something somewhat off-beat in this day of sophisticated marketing maneuvers is the on-air launch for Grape-Crush in the Minneapolis-St. Paul area. Gwen Harvey (l) of WCCO-TV interviewed (l-r) Crush International's assistant sales manager Charles Cook, Minneapolis Bottling Co. supervisor Vern Lowe and Crush district manager W. R. Olson. An extensive radio and tv schedule accomplished 90 percent distribution in the market within the first two weeks.

### Broadcast Promotion for Newest GF Coffee

General Foods' Maxwell House Division is planning to pour millions of dollars into radio and tv for the introduction of Maxim Concentrated Instant Coffee.

The new soluble coffee will be first marketed via radio, tv and newspapers in Albany starting May 1, supplemented by house-to-house and mail sampling. If consumer acceptance is good, distribution should be expanded rapidly.

A significant breakthrough in food processing, Maxim is the result of many years of research and development in freeze-drying. This method has been employed with limited success by several food companies in the processing of some vegetables and fruits, fish and meats—but Maxim is the first commercial freeze-dried coffee.

Prices are expected to be slightly higher than for comparable sizes of popular brands of established instant coffees and on the same level as ground coffee.

### FM Penetration Nears 90% in Los Angeles Area

The fifth in a continuing series of research reports is out from KCBH Los Angeles, and while it offers no startling information, this and the other reports provide up-to-the-minute glance at fluctuations in an important FM market.

There are now 1,082,004 FM homes in Los Angeles and Orange Counties, or 46.2% penetration of the projected 2,342,000 total homes in the area. Where more dramatic growth can be observed is in the ownership of FM-equipped automobiles, which now stands at 135,836 families. And 21.3% of FM home-owners definitely plan to include FM in their next auto, while only 9.8% of non-FM home owners have such intentions. Other highlights:

Of FM families, 78.6% now own their homes, and 21.4% rent their homes, while only 58.7% of non-FM families are home-owners and 41.3% are tenants.

FM reaches the predominant share of the older, decision-making heads of household: 56.2% of those between 45-49; 50% of those between 50-54; and 58.4% between 55-64.

A total of 68.5% of owners, managers or professionals own FM sets, as do 48.3% of clerical and/or sales workers.

Only 22.1% of those families with incomes under \$5,000 own FM sets, while 77% of those with incomes between \$10-15,000, 76% of those with incomes between \$15-20,000, and 80.3% of those with incomes over \$20,000 are FM set-owners.

As in the other KCBH reports, findings are the result of a public opinion survey conducted in the

Los Angeles marketing area (Los Angeles and Orange Counties) by the Los Angeles Poll, a subsidiary of the John B. Knight Co. A total of 405 in-home interviews were completed in 50 random selected census tracts during November 1963.

### Salada Moves to Carl Ally; Radio Still to Dominate

Salada Foods, of Woburn, Mass., currently devoting 90 percent of its advertising budget to radio and television, has named Carl Ally, Inc., New York, as agency for its entire line of products. The new billing, totaling between \$2½ and 3 million, puts Ally over the \$5 million mark 22 months after opening its doors.

Bulk of Salada's budget is earmarked for radio, but two nationwide television buys are planned this summer for Salada Ice Tea: six prime time minutes on each of three networks, plus heavy local spot television across the country.

The appointment covers the following products: Salada Tea and Tea Bags, Instant Salada Tea, the new Salada Instant Iced Tea Mix introduced nationally last year, Salada True Fruit Drinks, being introduced nationally this year, and all of the Junket brands, including Junket Rennet Custard, Junket Rennet Tablets, Junket Danish Dessert, Junket Quick Fudge Mix, Junket Freezing Mix and Sherbet Mix.

Last November, Junket Rennet Custard was assigned to the Ally agency, followed a little later by the Iced Tea Mix product, and the latest appointment moves the rest of the Salada products under one roof. Previous agency was Hoag & Provandie, of Boston.

### EUE Honored at Film Festival in Brussels

The only American producer honored at the recent Brussels Film Festival was Screen Gems-owned Elliot, Unger & Elliot Commercial and Industrial Film Division. A trio of EUE commercials were cited in the festival's tv film category: a pair of minute spots for Johnson & Johnson (Y&R) and Campbell Soup (BBDO), and a two-minute Kodak commercial in color (JWT).

### 11 Buy Time Around N.Y. Mets Games

WHN, flagship station for the New York Mets baseball games for the first year, has hung an SRO around the entire 162-game regular season. The actual games are sponsored by Rheingold Extra Dry and Brown & Williamson. The 11 advertisers buying surrounding positions are: Alemite CD-2 Div. of Stewart Warner, King Korn Trading Stamps, Interwoven Socks Div. of Kayser Roth, Midas Muffler Shops, Mighty Atlas Brakes, Lanvin Perfumes, Herman's Sporting Stores, New York Journal American, DuPont, General Tire and Guardian Maintenance Div. of General Motors.

### Network Billings Up 8 Percent for January

Continuing a steady rise, network tv net time and program billings hit \$103,379,200 this January, up 7.8 percent over the

\$95,929,000 for January 1963, according to TvB.

The breakdown is ABC-TV, \$18,556,100; CBS-TV, \$29,117,100; and NBC-TV, \$26,801,000.

All day parts showed gains. Saturday-Sunday daytime had the highest percentage gain—up 17.5 percent from the same month last year, while nighttime had the largest dollar increase — \$74,830,800 over \$68,955,600 in January 1963.

### Triangle's 3-Way Split

Triangle Programs is in the unusual position of having the same syndicated package on three tv channels in the same market at the same time.

The show is entitled *Operation Alphabet* and is designed as a 30-minute series aimed at teaching illiterates to read and write. In New York City, a large segment of whose population cannot read and write English, the series is currently being screened on WPIX, plus ETV and UHF channels 13 and 31. It's also syndicated on a non-profit basis to 50 other markets.

### Pro Sports, Inc. Formed Representing Athletes

Agencies seem quite enthusiastic about the newest comer to the commercials talent scene—Pro Sport Inc.

The brainchild of two young New York attorneys, Martin Blackman and R. Steven Arnold, Pro Sports is a brand new New York based representation business for professional athletes in commercials and radio and tv programs. It's kicking off with 15 athletes under exclusive contract, including Sam Huff and Sonny Jurgense and working agreements with many others. Ogilvy Benson & Mathe is the first agency to contract with Pro Sports for talent, just wrapped up production on a 60-second taped spot (for an undisclosed product) using four of the Minnesota Twins. And negotiations have been concluded with several other agencies, including BBDO, Kenyon & Eckhardt, Ted Bates, Benton Bowles, and MacManus, John Adams. One of the rubber company giants, about to spring a new sneaker shoe, is discussing talent terms for a regional tv campaign.

On the media side, Blackman says several Washington, D.C., stations are interested in Huff and Jurgensen, both recently traded the Redskins, for radio and sports shows.

Pro Sports sees itself as particularly serviceable in the procurement of out-of-town athletes for agencies although it also represents some New York stars. A creative department is maintained to work with agencies and advertisers on promotion campaigns, packaging a premium merchandising.

### SPONSOR HONORED AT JUBILEE FETE



John E. Cain Co., whose mayonnaise, pickle and potato chip products have long been a familiar sight to New England shoppers, is readying an extensive radio-tv campaign as part of the firm's 50th anniversary celebration. Company president Robert H. Cain (r) was honored at a Golden Jubilee fete in Boston, where Malcolm McCabe (l), secretary of the Massachusetts Retail Grocers Assn., presented Cain with a scroll citing outstanding contributions to the grocery industry. More than 1500 spots on nine tv stations are set, as well as commercials on all 32 Yankee network radio outlets, plus WTIC Hartford and WICC Bridgeport. Agency is Charles F. Hutchinson.

### Money Talks in TV Ad For Banking Foundation

Homage to local television is being paid by the Foundation of Commercial Banks. It is urging bankers to join forces for cooperative advertising campaigns using the medium to promote the "service" benefits of commercial banking.

As a prodder, the foundation prepared a 15-minute film titled *The Atlanta Story*, which tells of the five leading banks in that city which contributed \$200,000 to a job.

campaign to educate the public on advantages commercial banks can offer. On-screen comments by five bank executives express the enthusiasm of the banks which contributed the cash for the television campaign.

Spot tv commercials were prepared for the Atlanta banks by Guild, Bascom & Bonfigli, the foundation's advertising agency, which worked with John M. Prince Audio-Visual Presentations, of Philadelphia, in preparing the film effort.

Highlighted in the spots are "talking coins" — animated features of Lincoln, Washington and Franklin discussing the benefits of "full service" banking from their designs on pennies, quarters and half-dollars.

### Insurance Firm Buys Southern FM Station

Fidelity Bankers Life Insurance Co., Richmond, Va., has acquired WFMV, Richmond's only FM stereo station.

Studios have been moved to the new owner's Fidelity Building at 5001 West Broad St. Transmitting with 73 kw, WFMV carries news and classical, light classical and jazz music from 6 a.m.-1 a.m.

### Schwabacher Buys KCBS Election Package

Schwabacher & Co., San Francisco investment brokers, has purchased full radio coverage of California's June 2 primary election returns on KCBS Radio San Francisco.

The buy consists of at least seven five-minute broadcasts beginning at 3:25 p.m. and continuing every half hour until the complete returns are in.

Schwabacher has long been associated with news coverage on KCBS, having previously sponsored ten newscasts a week. In addition to the election returns package, Schwabacher has purchased a one-minute announcement schedule for 12 weeks. The schedule of humorous commercials represents an innovation in investment advertising and has been favorably received by the public since its inception, April 1, the company said.



### TIGHT DEADLINE

KCBS Radio News Director Don Mozley brings 20 years' worth of cool judgment, calm nerves to his task of distilling the day's news for San Francisco listeners. From bomb tests at Bikini to Chessman in San Quentin, Mozley's list of exclusives would fill a fat yellow roll of wire-copy paper. Seven major awards last year testified to the excellence of his toughminded team of top newsmen. KCBS is the brand-name news in San Francisco. People are sold on it. So are savings banks, clothing stores, motor oils, autos and airlines.

### LIVE NIGHTLINE

For an opinionated hour each weeknight, the KCBS nightline becomes San Francisco's hot line. *Viewpoint* listeners grind axes on such free-wheeling topics as "What's Happening to Morality?" Whether they'd rather ban the bomb or bomb the banners, *Viewpoint* moderator Al Douglas gives each caller three minutes to tell San Francisco why. This high-impact programming is two-way radio. It involves listeners, creates dynamic interaction—and delivers quality response to advertisers.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales

## McC-E Big Buyer at NBC

McCann-Erickson is in the sales spotlight at NBC-TV. The agency bought into seven of next season's shows on behalf of client Hoffman-La Roche and, via its Houston branch, contracted for Humble Oil sponsorship of a June 9 special.

On the roster for Hoffman-La Roche: *Alfred Hitchcock*, *Daniel Boone*, *The Virginian*, *Wednesday Night at the Movies*, *That Was the Week that Was*, *International Showtime* and *The Jack Paar Program*.

*The French Army*, scheduled from 10-11 p.m. on June 9, will trace events, beginning with World War I, that have reduced L'Armee Francaise from a political power on a world scale to a force of questionable influence even in its own country.

## Hints Shift in Storer Executive Hierarchy

Kenneth L. Bagwell, vice president and general manager for WAGA-TV Atlanta will move to Cleveland around June 1 as vice-president in charge of WJW-TV. Robert S. Buchanan remains as manager of Storer's Cleveland outlet, reporting to Mr. Bagwell.

There were indications that Storer plans two-man executive teams at all its stations, which could result in a great deal of top echelon shuffling. The hope, according to tv division vice-president Bill Michaels, is to relieve "the tremendous workload placed on station managers, leaving more time for productive organization and administration."

Associated with Storer as general manager of WAGA-TV Atlanta since February 1961, Mr. Bagwell was elected a vice president this January. Before joining Storer, he was national sales manager of WTVJ Miami. His broadcast career began at KOY Phoenix. In 1947 he joined the announcing staff of KXYZ Houston, and later became program manager for that city's first tv station, now KPRC-TV. Mr. Bagwell returned to radio as program manager of KXYZ. Four years later he returned to tv at WTVJ.



Charles C. Barry



W. J. Colihan, Jr.

## Y&R Promotes Three

Charles C. Barry, William J. Colihan, Jr., and James P. Wilkerson have been named executive vice presidents at Young & Rubicam.



James Wilkerson

Barry joined the agency in 1959 in charge of program and talent in the tv-radio department, was named director of the department in 1961 and senior vice president the same year. Prior to that he held executive positions in radio and tv with NBC, ABC, MGM and William Morris.

With Y&R since 1936, Colihan has held key positions in several creative areas in the agency, including radio and television. He became a vice president in 1957 and chairman of the Plans Board two years later.

Wilkerson came to the agency in 1940 in the media department and transferred to the traffic department in 1946. He joined the contact department a year later and in 1953 was named account supervisor and vice president. He was appointed a senior vice president and director of the International Div. in 1959 and the following year was transferred overseas as director of the agency's London office. He returned to this country in 1963 in charge of client services.

## Expect Coke to Hypo Broadcast for New Arm

It's likely that the just-approved Coea-Cola merger of Duncan Foods will generate some more business for spot tv and/or radio.

Marketer of Butter-Nut, Fleetwood, Maryland Club, Admiration and Huggins coffees, Duncan has

been spending under \$1 million in spot tv. As an autonomous division of Coea-Cola, Duncan's broadcast budget will probably be increased.

The acquisition was described by Coea-Cola president J. Paul Austin as a logical step in the product diversification program begun in 1960 when Minute Maid was acquired.

Austin also outlined for a recent board of directors meeting first quarter profit increase of 2 percent. Net profit was \$11,967,702, compared to \$9,838,094 for the first quarter of 1963. First quarter earnings were 86 cents vs 71 cents per share last year.

## H-R Warns Stations: 'Go Color' or Lose Out

Nighttime black and white programs, transmitted on a station which telecasts color, do 44 percent better in high-income color homes than in black and white homes. With color set penetration expected to approach 5 percent nationally by the end of this year, this and other influences of color on tv viewing become even more important than before.

According to H-R, which is urging all its stations to go to color, the advantage of a color program is likely to be in excess of a full rating point. Coupled with the increase in viewers per set in color homes, the effect of color will soon be evident in ratings reports, according to the representative firm.

Avery Gibson, vice president of H-R Facts Div., reports in the H-R May newsletter on a special task force study of ARB diaries. Highlights, in addition to the above:

Nighttime color programs get a 82 percent higher rating in color homes than in b&w homes.

Nighttime b&w programs, transmitted by a station which telecasts only in b&w, get 24 percent less audience in color homes than b&w homes.

Daytime color programs get 56 percent higher rating in color homes than in b&w homes.

Daytime b&w programs, transmitted by a station which telecasts only in b&w, get 17 percent less audience in color homes than b&w homes.

B&W programs, transmitted on a station which telecasts color, do 50 percent better in color homes.

There is no difference in the rating advantage of types of color programs; all types of color programs seem to attract the same "plus" in color homes; color alone appears to attract the color audience, H-R concluded.

### Yoder New Media Man On Ralston Purina Account



Diane Robinson



David J. Yoder

A shuffle in media supervisory assignments at Guild, Baseom & Bonfigli, San Francisco, puts the big broadcast spending Ralston Purina account under the aegis of David J. Yoder.

A newcomer to GB&B, Yoder was most recently with Kudner and previously, BBDO New York. He takes over media responsibility on Thex Cereals, Ry-Krisp and Hot Ralston from Diane Robinson, who's served the account for the past year. She's been with GB&B for six years, will take over Foremost Dairies.

### Simpson and Jacobson Station Reps Merge

Station representative firms William L. Simpson & Associates of Seattle and Portland's H.S. Jacobson & Associates have merged.

The new company states it will provide services previously available only from major national rep firms. These services are: centralized billings; a research department and a sales development department.

Both Jacobson and Simpson have extensive broadcast backgrounds. Prior to establishing his rep firm in 1956, Jacobson had been manager of KXL Portland for a number of years. Simpson most recently was owner of KOL Seattle before forming his company early last year.

### Agency Billings Boom in East, Midwest

Tobacco and liquor business helped to more than double billings in the New York office of Gardner Advertising in the past year, while perhaps youthful enthusiasm more than anything else should be credited with a 40 percent increase for the MacManus, John & Adams Chicago operation established last May.

Gardner's track record over the past 12 months includes the acquisition of American Tobacco's cigar business and Carlton cigarettes, and four products of the Brown-Forman line. Concurrently, the number of employees in New York has grown from 90 in mid-1963 to approximately 150. Both upbeat developments have necessitated a move to new quarters at 90 Park Ave., where Gardner will occupy four floors of a new 50-story building. The agency predicts a total agency 25 percent billing increase in 1964 from 1963's domestic billings of \$50,792,000.

Total billings of Chicago area clients have grown from \$6 to \$10

million, and the MacManus, John & Adams staff has increased from 52 to 75 in its short lifetime. The office was set up following the acquisition of the George H. Hartman agency.

MJ&A projects 1964 billings of \$65,000,000.

Chirurg & Cairns, which billed \$12.5 million last year, registered a 24 percent billings increase for the first quarter of 1964 over the like period of 1963, an all-time high quarter for the agency.

### ABC Worldvision Expands, Will Sell Haiti Station

Haiti has become the 22nd nation in the ABC Worldvision Network.

ABC International will serve as program purchasing agent and world-wide sales representative for Tele Haiti, S.A., channel 5, Port au Prince, the only tv service in the 4,000-set nation.

Since there is a great deal of group viewing, it is estimated that there are 10 viewers per set. Station's broadcasting day runs from noon to 10 p.m.



## HAVE SOMETHING FOR SALE?

Metropolitan Toledo, 41st in U.S. consumer spendable income,\* is waiting to be sold WSPD-Radio wins you the ears of Toledo's spending families. Get the dollar and cents facts on WSPD-Radio's salesmanship from your Katz man.

Whatever you have for sale, you can't afford to ignore Toledo or WSPD, the No. 1 Radio Station in the Nation's 44th Metropolitan Market

**WSPD**  
RADIO  
TOLEDO

A STATIONER'S SERVICE

\*SRDS

WS 2

### Schick Campaign Set

Broadcast will get a big slice of the "multi-million dollar ad budget" allocated by Schick Safety Razor to introduce its new Dial Injector Razor.

The new feature is a dial with consecutive settings 1 through 8 which enables the shaver one-handedly to find the right blade exposure for any area of skin and beard. Wholesalers are getting shipments now and advertising breaks June 22.

### General Foods Promotes Three Key Executives

E. Burke Giblin, vice president and general manager of the Jell-O division of General Foods, has been promoted to fill the newly-created position of vice president-operations group executive for this major broadcast advertising giant. Under Arthur E. Larkin, Jr., executive vice president-operations, he will share the responsibility for General Foods' domestic operating divisions, its Canadian subsidiary, and certain staff functions that work closely with these operations. The Jell-O, Post, Kool-Aid, Institutional Foods Service and Distribution-Sales Services Divisions, and General Foods, Ltd. will report through Giblin.

Martin L. Gregory, vice president and general manager of the Post Division, will succeed Giblin as head of the Jell-O Division, with M. C. Baker, assistant general manager of the Post Division, succeeding Gregory.

Giblin joined General Foods in 1946 at its Atlantic Gelatin plant. He was named general manager of the Jell-O Division in 1959, and elected a vice president of the corporation in 1960.

Gregory started with the company in 1939 at its Post Cereals plant in Battle Creek. He became general manager of that division in 1962. Later he was elected a General Foods vice president.

Baker was associated with the company's Maxwell House Division from 1954 until 1961, when he became marketing manager of the Post Division.

### Schachte Moves Up at J. Walter Thompson

In his new post as executive vice president in charge of the New York office of J. Walter Thompson, advertising veteran Harry Schachte will play a more important part in the administration of the agency's \$300 million - plus billings.



Harry Schachte

Well-steeped in broadcasting matters, Schachte rose in the heavily tv-oriented Lever Bros. organization from advertising vice president to executive vice president, director, and member of the executive committee. Thompson, which places over 50 percent of its total billings in radio and tv, is the number two agency among broadcast spenders.

Schachte joined Thompson in September 1963 as executive chairman of review boards, reporting to Dan Seymour, chairman of the executive committee.

### New Hayes Theme for Tv

The musical background for NBC's new animated "eagle" logo, which will be used on the network's 1964 political convention and election coverage this year, has been packaged, on assignment, by Sonny Hayes Productions. The theme is stirring and martial—even though

it only lasts for six seconds. The extensive number of tv plays due to be given the NBC spot, however, is expected to make it the most-repeated theme on tv this year, according to a Hayes spokesman.

### Rep Appointments

The switch of KIMN Denver from Blair Radio to Metro Radio Sales brings the latter's total list to eight. The Denver station, owned by KIMN Broadcasting, John C. Hunter, president, is only the second non-Metropolitan Broadcasting property to be repped by the firm. The other is WDRC Hartford owned by Buckley-Jaeger Broadcasting. Selection of Metro Radio Sales followed screening of at least "a score of major national reps." . . . George P. Hollingbery will take over representation of KGEF San Diego . . . Roger Coleman Inc. will sell for WPEN (FM) Philadelphia, both singly and as a link in a 30-station fine music network it handles . . . Venard, Torbet & McConnell has been appointed by WTOD Toledo . . . Vic Piano Associates is the new national representative for WRLP Brattleboro Vt., - Greenfield, Mass., - Keene N.H. Kettel-Carter continues to handle New England sales . . . Midwest Time Sales added two stations for regional sales, KXLR Little Rock and KFDI Wichita . . . Boma Lowrance & Assoc. is the new southeastern representative for WSUN radio and tv in St. Petersburg

### THE WORLD'S FAIR NOTWITHSTANDING



This historic group is discussing an exhibition in Dearborn, Mich., which ranks with the best at Flushing Meadow, at least from a nostalgic point of view. Greenfield Village and the Henry Ford Museum opened a special exhibit honoring National Radio Month called "Talking Box to Telstar." At the opening (l-r): Charles Snell, v.p., Detroit Bank & Trust Co., whose bank sponsored the first commercial program on WWJ in 1922; Donald Shelley, exec. dir. of the Museum at Village, Brace Beemer, radio's Lone Ranger; Al Hodge, The Green Hornet; and William B. Quarton, WMT-TV Cedar Rapids, chairman of the tv board of the NAB.

## Agency Shifts

**Campbell-Ewald's** New York division acquired the Corral Woodiskay Co. account, maker of Bering Cigars. . . . **Doyle Dane Bernbach** picked up the Isodettes Div. of International Latex effective June 1. . . . **Handman & Sklar's** big new account is National Restaurant Corp., part of Riese Enterprises which owns Calico Kitchens, Childs, Cobbs, Richards, Amy Joy, Peter Pan and other restaurant chains throughout the country.

**Dancer-Fitzgerald-Sample** got the nod from Minute Maid Div. of Coca Cola for its newly acquired Real Gold Co., maker of fruit drink concentrates. . . . **Zakin Co.** appointed to handle Broadcast Music Inc. (BMI), music licensing organization.

**Fuller & Smith & Ross** has been appointed to handle the Helene Curtis new consumer product, Quick-Care hair conditioner; will also be assigned other Curtis products, now under development. . . . **Don Kemper Co.**, New York, to handle air conditioning division of American-Standard. . . . **Mogul Williams & Saylor** appointed by Econo-Car International.

**McCann-Erickson** takes over advertising account of Continental Airlines. JWT has handled the account for the last seven years. . . . **Franznick-Meden** has been named the advertising agency for Consolidated Mutual Insurance Co. Billings to total \$150,000 this year.

**Compton** to handle advertising for Victor Fischel & Co., national distributors of Carstairs Whiskey and Wolfeschmidt Genuine Vodka, effective July 1, when company leaves PK&L. Combined billings for the two brands reportedly in excess of \$2 million. . . . **Rumrill Co.** to handle advertising and marketing for Casual Sportswear Co., New York, manufacturers of men's and boy's slacks.

**Kenyon & Eckhardt** has been appointed the ad agency for Prince Macaroni Manufacturing Co., Lowell, Mass., an American producer of Italian foods. Growth in distribution and in product line de-

manded the resources of a national advertising agency, company president said.

**Klan-Van Pietersom-Dunlap**, the new agency for A. O. Smith Consumer Products Group, effective June 15. Grant Advertising has handled the account since 1960, will continue to handle the company's Harvestore Products. . . . **Shaller-Rubin Co.** now agency for Jack Poust & Co. and Distillers Stock, U. S. A. Ltd. Agency will handle nationally distributed Stock brands of vermouths, liqueurs and brandies.

**Reich, McClinton & Co.**, Chicago, to handle Vandercok & Sons, a manufacturer of reproduction test presses and allied proofing equipment. . . . **Rutledge Advertising Co.** to be Hofman House national agency. Client manufactures steaks, tamales and other products now in the development stages.

**Johnstone, Inc.**, has been chosen to handle all corporate advertising for The House of Cassini, a newly formed corporation consisting of licensees who will market their products nationally (some internationally) under the House of Cassini.

**Ted Gotthelf Associates** was assigned by Whitehall Laboratories Div. of American Home Products to handle a new proprietary drug product. . . . **Wilson, Haight & Welch**, Hartford, has been appointed by Petroleum Heat and Power Co., Stamford, Conn., a user of radio. . . . **Klan-Van Pietersom-Dunlap**, Milwaukee, will handle the newly formed Ionia (Mich.) Div. of DowSmith, a corporation jointly owned by Dow Chemical Co. and A. O. Smith Corp. Ionia, manufacturer of glass-fiber-reinforced plastics, recently received a contract for the assembly of the Corvette automobile plastic bodies.

**Stern, Walter & Simmons**, Chicago, is taking over the Orchard Hill Farms Candy Co. account, previously handled by Herbert Baker Advertising. . . . **J. M. Mathes** named by Lamm Brothers, Baltimore, manufacturers of Glen-eagles raincoats.

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# Are you our man in the SOUTH?

Ours is a prestige firm selling to tv and radio stations —especially managers.

We need a man who can talk broadcasting and knows the south. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

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**Box 201, SPONSOR,  
555 Fifth Avenue,  
New York 17**

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# SPONSOR SPOTLIGHT

## ADVERTISERS

**Michael K. Carney** named advertising manager, Special Products Div. Nabisco National Biscuit Co. Prior to joining the company in 1963 he was with Curtis Publishing Co.

**Norman Ness** elected executive vice president of International Milling Co., Minneapolis. For the past 10 years he was vice president in charge of grain operations and most recently in charge of research and finance.

**Gene F. Pizzato** named Gift Stars division sales manager for Arizona, New Mexico and West Texas. Formerly he was export division sales supervisor for Pillsbury Co., Minneapolis.

**Morris Weinstein** named New York branch manager for United Artists. Previously he was branch manager for the Detroit office.

**Donald Burr** joined Yardley of London as vice president-marketing. Formerly he was vice president of Rayette, Inc.

**Jac Thall** appointed manager of Columbia Pictures. He was formerly copy chief and creative director for the entertainment division of West, Weir & Bartel.

**Wah Chin** elected president of Dulany Industries. He headed the investing group which formed Dulany Industries in 1961, by combining Atlantic Tuna Co. and Dulany Foods.

**Joseph Noonan** joined Falstaff Brewing Corp. as merchandising manager. Prior to joining Falstaff he was a partner with a St. Louis food brokerage company.

**Arnold D. Lovett** and **Bernard J. Hanly** appointed directors of national sales and sales manager, respectively, for King Korn Stamp

Co. Lovett was formerly sales manager for southern division and Hanly for the northern.

**Allen MacKenzie** named director of advertising and public relations for United States Plywood Corp. For the past two years he was director of public relations.

**Roland J. Kalb** appointed group vice president to head electronic home entertainment and special products division of Jerrold Corp., Philadelphia, which acquired Pilot Radio Corp., Harman-Kardon, Inc. in 1962 and 1961 respectively. Prior to joining Pilot he was group vice president for Fairbanks, Morse & Co.

## AGENCIES

**Richard Bittner** joined Street & Finney's account group to handle Colgate brands. He was formerly with Bristol-Myers.

**Robert M. Oksner** joined C. J. LaRoche as vice president and associate copy chief. Previously he was vice president and copy group supervisor at Doherty, Clifford, Steers & Shenfield.

**Gilbert Zakow** appointed account executive in the Pharmaceutical Div. of Shaller-Rubin Co. Previously he was with Sudler & Hennessey, Erwin Wasey, Ruthrauff & Ryan.

**Jonis Gold**, vice president-associate creative director of J. M. Mathes, Inc., appointed creative head for the agency. **Gabriel Mas-simi** appointed vice president-copy reporting.

**Edward F. Flynn**, vice president-director of music services, named senior vice president of Lennon & Newell. He joined the agency in 1952 as radio-tv director.

**Albert Henry Falk, Jr.** named senior vice president of Compton



Albert Falk, Jr.



Arthur Sawyer

Advertising. Since joining the agency in 1957 as a marketing executive, he served as manager, vice president and as director of the Market Development Dept.

**Arthur W. Sawyer** joined Frederick E. Baker, Advertising, Seattle, as marketing and media director. Previously he served at Johnson & Lewis Advertising; Garfield, Hoffman & Conner, Young & Rubicam, San Francisco; Media-Data Center, Los Angeles and New York.

**Henry Seiden** appointed vice president-creative director of McCann-Marschalk, New York.

**Arthur L. Iger** appointed account executive of Cunningham & Walsh, New York. Formerly he was marketing consultant to the grocery products industry and director of marketing for the American Kitchen Products Co.

**Alvin N. Sarasohn** appointed associate director of creative services Kenyon & Eckhardt, New York. Since joining the agency he served as copy supervisor, creative director of K&E, Los Angeles, and most recently as creative group head, New York.

**Charles Fryer**, **James K. Makri-anes** and **Robert H. Walsh** named vice presidents at Young & Rubi-



Edward Flynn



A. N. Sarasohn



Charles Fryer



James Makrianos



Robert Walsh



J. K. McCauley



Ed Hunt



Robert Schuessler

cam. Since joining the agency in 1953, Fryer served as an account executive and merchandising man. Makrianos joined Y&R in 1959 and most recently served as an account executive. Walsh served most recently in the Contact Dept. since joining the agency in 1952.

**Melville A. Conner, R. Glenn Wilmoth and Mrs. Babette Jackson Sommer** appointed vice presidents of Dancer-Fitzgerald-Sample, Inc. Conner was associate director of Radio-Tv, Wilmoth has been associate media director and Mrs. Sommer served as associate research director.

**Richard A. Boege** joined Cole & Weber as director of media and market research, headquartering in Portland. Formerly he was media director and account executive for McCann-Erickson, Portland.

**John F. Maher** named account executive at West, Weir & Bartel, New York. For the past three years he served as national news editor of "Billboard," music trade publication, and as supervisor of all album and record reviews.

**Susan Kjellberg** joined Kenyon & Eckhardt, New York, as a copywriter. She was formerly with Ross Roy, Inc., Detroit.

**James D. Stoner and Dean Kutchera** joined Robert Otto-Intam, New York, as account executives. Stoner comes to the agency from J. Walter Thompson, where he served as an account executive. Kutchera was with Young & Rubicam for the past four years as an account executive.

**Jones Hawley** named vice president and account supervisor at

Fisaman, Johns & Laws, Los Angeles. Prior to joining the agency in 1961 as an account executive, he served as an assistant account executive at BBDO and as an account executive at Hal Stebbins.

**Sherwin Wasserman**, associate director of research at Ogilvy, Benson & Mather, elected vice president. He joined the agency in 1963.

**Gene H. Samuelsen** joined Clinton H. Frank, Inc., as account supervisor. Previously he was with the Sunbeam Corp., where he handled marketing and sales promotion for the appliance and garden tools division.

**Walter King** appointed account manager of Edward H. Weiss & Co., Los Angeles. He was formerly with Street & Finney and William Esty Co.

**Bernard L. Baymiller** appointed art director and production manager of Marlowe W. Hartung Advertising, Lancaster, Pa. Previously he was art director and production manager for William B. Kamp Agency, Lancaster.

## TIME / Buying and Selling

**Jerome K. McCauley** named director of spot radio sales development at the Katz Agency. He has been with CBS Radio and WCBS New York, Spot Sales at ABC and an account executive at H-R Representatives.

**Judy Anderson**, key timebuyer for McCann-Erickson, named "Advertising Woman of the Year" by Women's Advertising Club of Detroit at a recognition luncheon at WXYZ Radio Detroit.

**James L. Perabe and Donald A. Stork** named media supervisor and media buyer, respectively, at Gardner Advertising, St. Louis. Perabe joined the agency in 1959 as media assistant. Stork was formerly with Lynch Advertising Co., St. Louis.

**Ed Hunt** formerly of CFCF-TV-FM Montreal, joined the television sales staff of Venard, Torbet & McConnell, New York. Prior to his sojourn in Canada he spent a number of years with Storz stations in the U.S.

**William T. Carney** joined the New York television sales staff of the Katz Agency. He comes to the rep house from George P. Hollingbery Co.

**Robert L. Schuessler** promoted to office manager of Edward Petry & Co., St. Louis. He joined the company in 1960 as a tv salesman.

**A. Grady Berry** joined the sales staff of George P. Hollingbery Co., Atlanta. He comes to Hollingbery from Clarke Brown Representatives, Atlanta, where he served as vice president and general manager.

**Peter R. Scott** appointed associate broadcast media director of Chirurg & Cairns, New York. During the past three years he was associated with Roger O'Connor, Inc., Bolling Co. and Katz Agency. Prior to that he was a timebuyer with Foote, Cone & Belding, and an assistant timebuyer with Ted Bates and Doherty, Clifford, Steers & Shenfield.

**Don Staley** retired from the tv sales staff of Katz Agency, New York. After a three-month vacation, he will become assistant na

tional director of Recording for the Blind, a non-profit organization that furnishes free recordings of text books to blind students. He joined Katz in 1947 as manager of the San Francisco office, and ten years later moved to the New York office where he handled accounts for the Ted Bates agency.

**Marty Brown** transferred from Adam Young's New York television sales staff to Young's Chicago office. Prior to joining the company in 1963 he sold tv time with Roger O'Connor, New York.

**Aubrey Holman** and **Richard J. Waller** joined the sales staff of Television Advertising Representatives, New York. For the past three years Holman was assistant sales manager for KYW-TV Cleveland. Waller comes to TvAR after two years as an account executive with Metro Television Sales and Times Mirror Broadcasting.

**Gerald J. McGavick, Jr.**, appointed sales account executive for Metro Tv Sales, New York. For the past three years he served as tv account executive for Venard, Torbet & McConnell.

## TV MEDIA

**Jack Robertson** appointed director of photography, news and special projects at WLWT Cincinnati. Prior to joining WLWT's documentary department in 1963, he was president of the Cincinnati Film Lab.

**Ed Sierer**, Pacific Northwest outdoor sportsman, named outdoor editor for both KING Radio/TV, Seattle. He comes to KING from KOMO-TV, where he served as news cameraman and chief photographer for "Expedition Northwest."

**Bob McGonagle**, WHN New York, elected assistant secretary of Radio Newsreel Television Working Press Assn., New York.

**Jim Gash**, 1st vice president, WNEW New York, and McGonagle are the only two independent station newsmen elected officers. Other officers are: **Ed Silverman**, ABC News, president; **Bill Beutel**, ABC News, secretary; **Irving Heitner**, ABC News, assistant secretary; and **Richard Milbauer**, Newsfilm, treasurer.

**Al Proyer** appointed western sales manager for Spanish International Network, Hollywood. He was formerly account executive with KTTV Los Angeles, and most recently served as director of merchandising and promotion for KMEX-TV Los Angeles.

**Martin Kessler** appointed editor of "Stand By" and director of public relations for the American Federation of Tv and Radio Artists.

**John S. Hayes**, chairman of the executive committee of The Washington Post Co. and president, Post-Newsweek Stations, elected to the board of trustees of National Urban League. He is licensee of WTOP-TV/R Washington and WJXT-TV Jacksonville.

**Kenneth R. Croes**, named station manager of KERO-TV Bakersfield. Since joining KERO-TV in 1946 he worked in various programming and sales capacities.

**Mark Forrester** named general manager of WHCT Hartford, Conn. He has been in charge of research for the RKO General subscription tv test since 1962.

**Stanley J. Cole** named business manager and assistant to the station manager at KRON-TV San Francisco. He comes from WBAL-TV Baltimore, where he was operations manager.

**William Froug** appointed executive producer of dramatic programs, CBS-TV, Hollywood. He was vice president in charge of programming for CBS Radio, Hollywood, in 1956, and moved into tv in 1957.

**Charles R. Sanford** named WGAN-TV Portland news chief;



Charles Sanford



Henry Gale

**Henry A. Gale** appointed assistant director. Prior to joining WGAN as an announcer in 1952, Sanford was a staff announcer with WGUY Bangor. Most recently he was program director for the station. Gale joined the staff in 1961.

**George Stern** retired as vice president of Revue Productions. He is one of its three founders, with Karl Kramer and Dick Irving. After joining MCA in 1946 as an agent, he moved into radio production and later produced the pilot of Revue's first series, *Stars Over Hollywood*. After producing several other series, including *Kluge Carson*, *Chevron Theatre* and *Well Fargo* in color, he moved into executive vice president duties within the organization.

**Malcolm D. Potter** joined the promotion department of WPRO TV Providence. He came to the station after completing six months active duty training under the United States Coast Guard Reserve Program. Previously he spent 18 months with McCann-Erickson. He replaces **Ben Petersen**.

**James W. Hardiman** appointed CBS-TV director of press information, Hollywood. Most recently he was director of radio/tv promotion for the Walt Disney organization.

**Anthony C. Battaglia, Jr.**, appointed sales representative for WGR-TV Buffalo. Formerly he was on the sales staff of WNY Syracuse, N.Y.

**Philip Mergener** appointed general sales manager for WEEK-TV and WEEQ-TV Peoria and L. Salle, Ill. Mergener was former sales manager for UA-TV, Chicago.



E. Blaney Harris

Jim Davis



Robert Cooper



T. C. Donhauser



James Graven



Henry Wilson

## RADIO MEDIA

**E. Blaney Harris** appointed general sales manager of WPIX New York. Since joining the station in 1952 as an account executive he has served as program sales manager for the last four years.

**Jim Davis** promoted to program chief of WBT Charlotte. Formerly he was assistant program manager of the station. He is replacing Wade St. Clair who resigned to take a post with the National Aeronautics and Space Administration.

**Dr. Frank Stanton** named recipient of the Architectural League of New York's Michael Friedsam Medal. He is president of CBS.

**Mrs. Arayne Bermont** named promotion manager for WMAL Radio Washington. Since moving to Washington in 1957 she served as a free lance publicist with fashion, industrial and publishing accounts. Previously she was associated with Macy's, Krieg Associates, as an account executive.

**Paul J. Cassidy** promoted to assistant sales manager at KDKA Pittsburgh. Formerly he was assistant sales manager of the Pittsburgh Hilton Hotel.

**Robert H. Biernacki** appointed general sales manager for KEX Portland, Ore. For the past three years he served as account executive for AM Radio Sales, New York.

**Alex Daybreak** appointed director of special events and executive producer of New York World's Fair programs for WEND-AM-FM New York. He will produce live radio programs from the Fair.

**Robert Evans Cooper**, general manager of WSM Nashville, elected to the board of directors of WSM. He joined the station in 1957 as sales manager.

**John G. Stilli** appointed to the Joint State Government Commission Task Force on Penal Institutions. He is manager of WFBG-AM-TV Altoona-Johnstown.

**Dick Turner** appointed sales manager of KOOL Phoenix. For the past five years he was a radio and television sales executive in Phoenix.

## SYNDICATION & SERVICES

**Ivan Genit** appointed manager of Latin American sales for Twentieth Century-Fox TV. Formerly he was southwestern sales manager for Desilu Sales, and prior to that was with Magnum Television, S.A., in Latin America.

**Theodore C. Donhauser**, **James J. Graven** and **Henry H. Wilson** appointed Midwest regional manager of audio-visual (AV) sales, manager of AV industrial sales, and audio-visual sales engineer, respectively, of Bell & Howell, Chicago. Prior to joining Bell & Howell in 1960 Donhauser was district manager for B&H consumer products in Salt Lake City. Prior to 1956 Graven was director of audio-visual sales for Ampro Corp. and purchasing agent for Motion Picture Engineering Co. Wilson came to B&H in 1957 from Ampro Corp. where he served as national service director.

**Harry Heller**, **Melvin Prince** named study directors and **Earl Carroll**, **Warren Smith** and **Steven**

**Leibowitz** appointed assistant study directors of Market-Facts, New York. Previously Heller was project director for special studies at Ted Bates. Prince came to the firm from Brandeis University where he was faculty associate in research. Prior to that he was a member of the operations research staff at M & M Candies and research scientist with Public Service Research.

**Larry Spangler** appointed account executive for Independent Television Corp. He was formerly general manager for Ed Allen Enterprises.

**WTRF-TV STORY BOARD**

7  
 Rep Petry

**SHEARING SQUAD!** Where do sheep go to get their hair cuts? The Bah Bah shop!  
*wtrf-tv Wheeling*

**AROUND THE HOUSE** Every woman needs the protection of a strong man. Who else can steady a step-ladder while she paints ceilings?  
*Wheeling wtrf-tv*

**EDUCATIONALS!** Teacher: "Before we begin this final exam, are there any questions?" Student: "Yes, what's the name of this course?"  
*wtrf-tv Wheeling*

**MEASURABLES!** Women come in four sizes: thin, medium, plump, and get a load of her!  
*Wheeling wtrf-tv*

**SEVEN DAY SINNER** Lady parishoner to minister, "Reverend, isn't it sinful the way my husband plays golf every Sunday morning?" The good minister replied: "The kind of golf your husband plays is sinful on any day."  
*wtrf-tv Wheeling*

**OVER GOLFED?** Taxes are just like golf: you drive your heart out for the green, and then end up in the hole.  
*Wheeling wtrf-tv*

**KOOK OUTING!** The backyard chef was operating a manual rotisserie turning the crank round and round, barbecuing a chicken. A drunk watching from the sidewalk finally said, "I don't want to bug ya dad... if your music's stopped and your motleys on fire."  
*wtrf-tv Wheeling*

**WORTH MORTONS!** To improve the flavor of salt, sprinkle on a watermelon.  
*Wheeling wtrf-tv*

**DOING WHAT COMES NATIONALLY** is a privilege. WTRF-TV enjoys transmitting your spot campaigns to the 529,300 TV homes in the Wheeling Steubenville market area. Your Petry man will gladly activate Wheeling's audience to do your bidding.

CHANNEL SEVEN
NB
WHEELING, WEST VIRGINIA

# CALENDAR

## MAY

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

Washington Advertising Club, Radio Day, RAB's Edmund Bunker main luncheon speaker, Presidential Arms (19).

Los Angeles Advertising Women, 18th annual presentation dinner for "Lulu" trophies to western advertising and publicity women, Hollywood Palladium (21).

Washington State Assn. of Broadcasters, convention, Hilton Inn, Seattle (21-22).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

North American Broadcasters Idea Bank, third annual convention, Holiday Inn, Evansville, Ind. (21-23).

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

South Dakota Broadcasters Assn., convention, The Plains, Huron (21-23).

Association of Broadcasting Execu-

tives of Texas, annual awards banquet, Dallas (22).

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

Southern California Broadcasters Assn., annual outing, Lakeside Country Club, Toluca Lake (25).

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 Hotel, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel, New York (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

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City, New York (4-7).

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

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

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).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker (13-18).

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

International Advertising Film Festival, Venice, Italy (15-20).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

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

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

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

International Design Conference, Aspen, Colo. (21-27).

Radio-Television News Directors Association, national spring meeting, Cherry Hill Inn, N. J. (22-26).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Natl. Assn. of Television & Radio Film Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, N. J. (22-26).

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

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

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

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

Advertising Federation of America, sixth annual seminar in marketing management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

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

## JULY

Advertising Assn. of the West, convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., nine year management conference, Seattle (12-15).

National Institute for Audio Visual Selling, annual convention, Indiana U., Bloomington (12-16).

National Housewares Mfrs. Assn. exhibit, Merchandise Mart, Chicago (13-17).

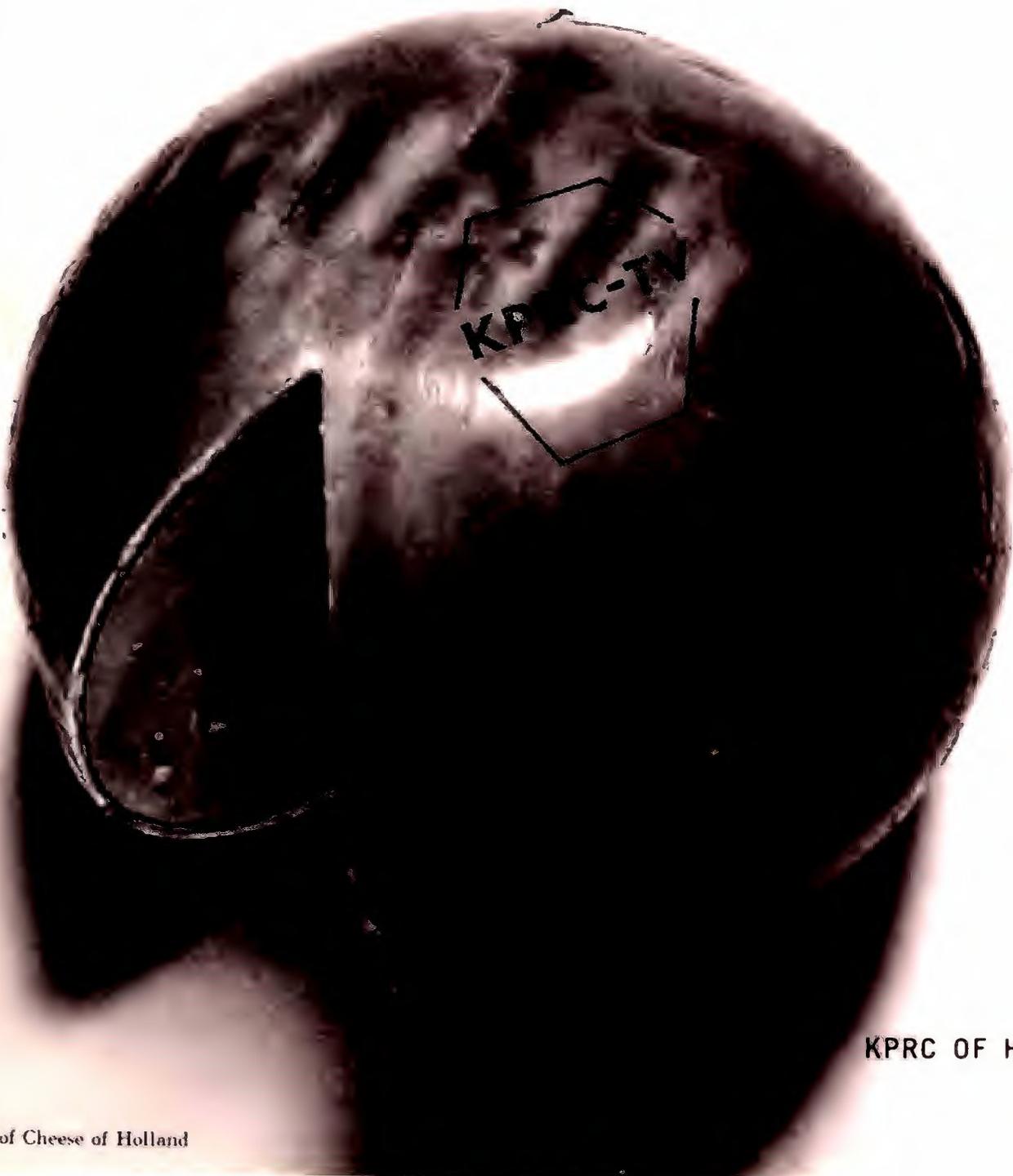
Western Packaging Exposition, Pacific Auditorium, Los Angeles (21-23).

**Q:** What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

**A: SPONSOR!**

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Write SPONSOR,  
555 Fifth Avenue  
New York 10017

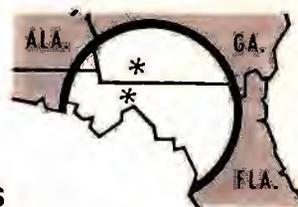
**Pâté costs more than liverwurst.  
Bisque costs more than soup.  
Stroganoff costs more than stew.  
KPRC costs more than other Houston TV.  
Life is short.**



**KPRC OF HOUSTON**

# 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

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A Division of John Blair & Company