

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

MAY 25 1964 PRICE 40c

Vertical text on the right edge of the page, possibly a library or collection stamp.

Radio rebounds with vigor from tv heyday 25

Little vs. can battle rages on beer front 30

Movie major rides comeback trail to tv 43



**Why *K III* bought
Volumes 1, 2, 3, 4, 5 and 7 of Seven Arts'
"Films of the 50's"**

Clint McKinnon
General Manager, K III
Corpus Christi, Texas



Says Clint McKinnon:

"Because we like time buyers. We respect account executives and we love our viewers.

We felt that way when we bought Seven Arts' Films of the 50's for KOAT in Albuquerque. We gave our viewers the best programming that was humanly possible and our viewers responded with the highest ratings.

With a brand new station in Corpus Christi, Texas (K III Channel 3) we're following the same successful formula and accordingly acquired the best feature film library available - Seven Arts' Volumes 1, 2, 3, 4, 5 and 7.

Seven Arts

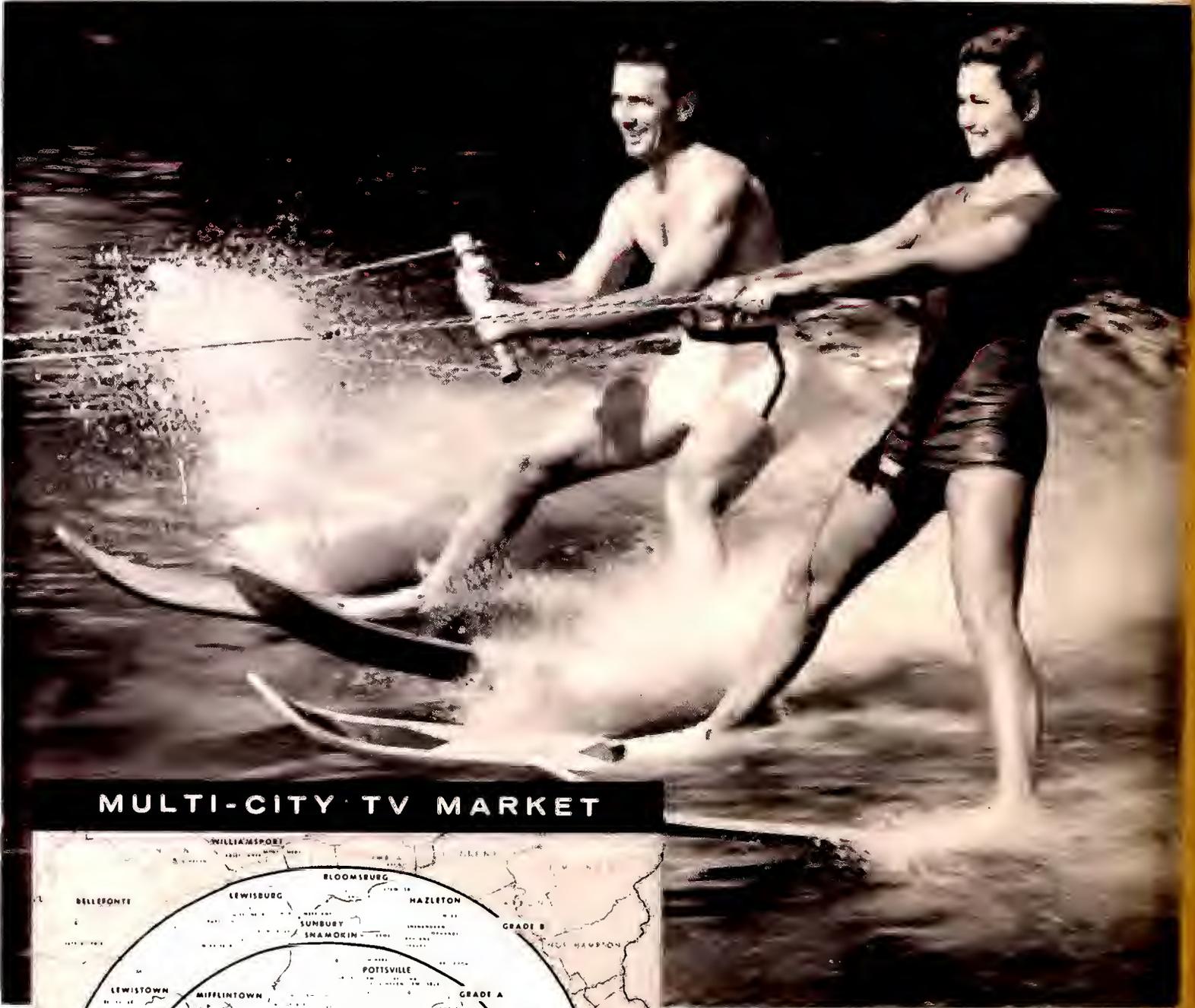
FEATURES IN PRIME TIME

on the most powerful station in this market we've featured them again score top ratings and become a winner with the viewers for the account executive and for the time buyer.

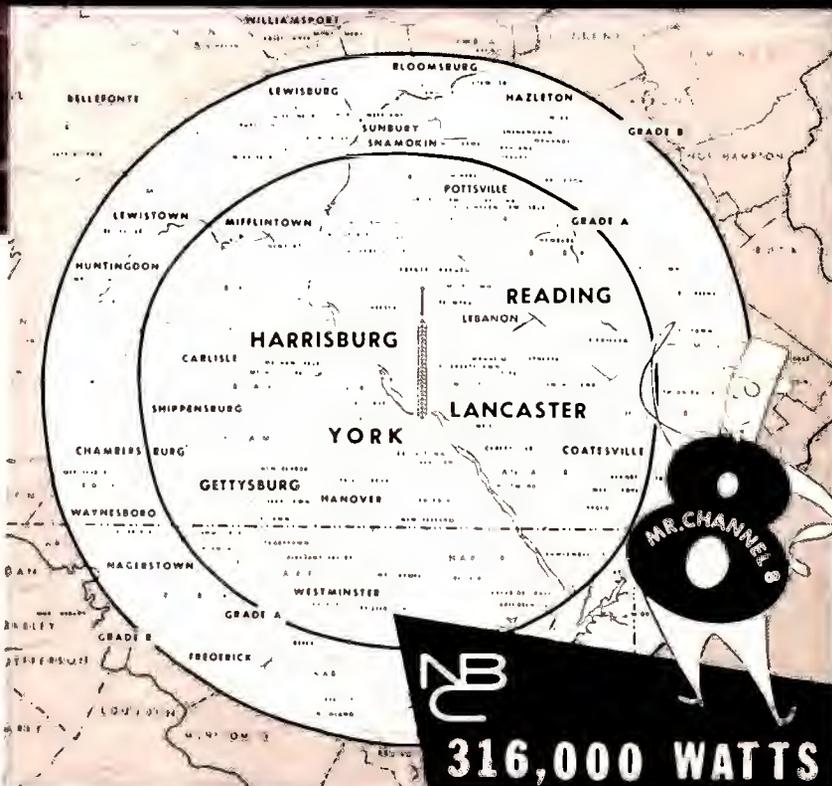


RELAX

Let WGAL-TV do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.



MULTI-CITY TV MARKET



WGAL-TV

Channel 8 Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

NAB Code Review Board Sets Sights On Clutter, Viewer Irritation, Loudness

Washington — NAB's Television Code Review Board has put its stamp of approval on a test survey to find out what irritates the viewer. The board also introduced two amendments to the Code aimed at reducing "clutter," endorsed the idea of a scientific advisory committee and set in motion a study of commercial loudness.

In the effort to find out what irritates viewers, the plan is to go into key markets with commercial test

formats. These would cover such areas as loudness, frequency and content.

At the suggestion of NAB's LeRoy Collins, a related study of news programs was proposed, aimed especially at the half-hour newscasts in an effort to find ways to reduce splintering of the programs by excessive commercials and other interruptions.

The two Code amendments (which still have to be approved by NAB's parent board of directors) are both directed at the elimination of "clutter." The first called for the restriction or elimination of titles, teasers and credits which do not entertain the viewer. The second amendment adds "below-the-line" credits to the amount of commercial time permitted.

The Code Board also endorsed the plan for a scientific advisory committee. The idea is to have specialists available to check commercial claims in scientific and technical areas.

Finally, the Board heard a preliminary report on commercial loudness. It was pointed out that the problem

stemmed more from recording practices than modulation, that recordings made at certain frequencies are more sensitive to people's ears than others. NAB's engineering advisory committee will make a more exhaustive study in an effort to come up with a set of professional standards.

'Nurses,' 'Defenders' Return to New York

Hollywood — Union difficulties patched up, it's back to New York for *The Defenders* and *The Nurses* — which means the city's only multi-season commercial film shows are back in business at the home stand.

"We have been assured of full union cooperation," said Arthur Joel Katz, vice president of Plautus Productions, "and have been asked to return by the New York unions."

The pair of shows had been moved to the West Coast in the wake of a strike by United Scenic Artists.

But Plautus will continue to utilize West Coast facilities with the announcement of four Hollywood-based productions slated for the 1965-66 season: a two-hour television feature adaptable for theatrical release; *Coronet Blue*, an adventure series; *DE 273*, a navy destroyer escort series; and *The Scientist*, an exploration of new frontiers in science.

FC&B Claims Biggest Growth Rate of Top 10

New York — A dramatic 55 percent boost in domestic billings between 1958 and 1963 gives Foote, Cone & Belding the largest growth rate of any of the nation's top agencies over the same period, Robert Carney, board chairman, announced to his shareholders at the company's first annual meeting.

Carney said the agency moved from ninth to seventh place in domestic billings during the five-year stretch. If billings of FC&B's foreign offices are included in the tally, he said, the company is in eighth place among all U. S. agencies. Earnings figures for 1963 show net income of \$1.8 million, or \$.05 per common share. This compares with \$1.4 million in 1962 and common share of 81 cents. Returning to 1958, he pointed out that net was \$846,000, or 48 cents per common share.

He also told his shareholders that gross billings and operating income were up substantially in the first quarter of 1964. But he added that the company only proposes to release figures on a semiannual basis, explaining, "Although advertising is not a seasonal business in terms of products advertised, our income, as true of most agencies, tends to drop during the third quarter because a number of clients do not advertise on tv during the summer as heavily as they do during the rest of the year. It is, therefore, misleading to project annual earnings on the basis of earnings in any particular quarter."

Hearings Set For Canadian Color Tv

Ottawa — Renewed pressure to get color instituted on Canadian television is having its effect.

Following the Board of Broadcast Governors' hearings in January, 1963, the board announced its conclusion that that time had not yet arrived when it could recommend that color tv begin in Canada.

The board, which had carefully followed the development of color telecasting in the United States, has maintained its study of the U. S. situation and has now announced that it will receive briefs and representations on color television at its public hearings in Ottawa beginning Nov. 3, 1964.

The availability of some color facilities in Canada has existed for some time, and the use of color commercials can often be detected even though they are transmitted in black and white. One of the best

known among the agencies using color is MacLaren Advertising, Toronto, for some General Motors spots, among others.

Other late Canadian developments:

An increase in January spot and network television is reported. Total figure for the month is \$5,855,267 — a hike of \$1,022,915 over the previous year. Categories showing the most substantial boost are automotive (up \$82,051), brewers (up \$79,518), drugs and toilet goods (up \$372,041), food products (up \$447,760).

In BBG licensing actions, Calgary, Alta., is the only radio station in a major market getting the nod. License approval for a 10,000 watt AM station went to Theodore S. Soskin with the stipulation that the applicant will be expected to follow as closely as possible his program promise of performance.

CONTINUED ON NEXT PAGE

Geritol Charges Maintained by FTC

Washington — An FTC hearing examiner has issued an initial decision ordering the J. B. Williams Co. and its agency, Parkson Advertising, to stop making false therapeutic claims for Geritol liquid and tablets. Geritol's television advertising budget in 1963 was well over the \$4 million mark — \$3,921,500 on network and \$171,220 in spot tv.

After hearing nearly a year and a half of arguments by attorneys and batteries of medical experts, the examiner decided that Geritol claims — to relieve iron deficiency anemia, loss of strength, that tired feeling, etc., in all persons — actually would apply to a very small minority of people in this country who really have i.d.a.

If upheld by the full commission, the examiner's order would compel lengthy warning disclosure in all advertising that these symptoms, in the great majority of cases, are due to other and very possibly dangerous conditions that Geritol cannot help. FTC complaint argues that use of Geritol might mask the serious ail-

High Court on Mock-Ups

Washington — The Supreme Court is expected to decide within a few weeks whether or not to heed FTC's plea for its "expertise" to decide in cases of tv mock-up presentations. The case in point is the commission's order against the Ted Bates-Colgate Palmolive sandpaper shave commercial, which was a mock-up using sand on plexiglas.

Lower courts have decided the FTC was too harsh in the language of its order against the use of substitute materials in mock-ups. FTC says its judgment is best when consumer deception is to be decided, — the courts are not equipped for this kind of judgment.

Attorneys for Colgate Palmolive and Ted Bates Agency say the lower courts were right — that the material used in the mock-up is unimportant as long as the public is not deceived about the ability of the product. Besides, the whole case is too trivial to warrant Supreme Court review, they claim. It would seem that unless some more earth-shaking mock-up abuse comes along, this one is liable to put the whole question in the trivia category.

ment and delay necessary medical aid.

The J. B. Williams Co. denied the complaint in January, 1963. It said the FTC had no jurisdiction to compel the proposed warning in all Geritol advertisements. Also, Williams claimed FTC was discriminating against Geritol and favoring other iron-product manufacturers.

Hearing examiner Abner E. Lipscomb also accuses Geritol of falsely claiming improvement can start within 24 hours, and that vitamins supplied in Geritol are of benefit in i.d.a. cases.

Examiner Lipscomb even challenges sincerity of the Geritol advertising invitation to consumers to check with their doctor. By rather involved reasoning, Lipscomb says Geritol's advertising budget is given 90 percent to tv and 10 percent to newspapers. This leaves nothing to advertise in medical journals. Examiner Lipscomb then asks: If Geritol really meant customers to check with a doctor, wouldn't the company have spent some money convincing doctors of Geritol's value?

Contacted by SPONSOR in New York, the company had a firm "no comment" in the matter of advertising in medical journals.

Union Relief Asked to Avert Loss of Film Work

New York — Citing a huge loss of government film work by New York producers, Harold Klein, executive director of the Film Products Assn., called on the industry's unions to "equalize our conditions with that of unfair competition."

Klein pointed out that many producers handle tv commercials, industrial films and government work. The business of tv commercials, he said, is seasonal, but the producers must maintain expensive year-round staffs. The loss of government filming, often scheduled during slack periods, is making their job increasingly difficult.

In order to compete with non-union producers in other parts of the country and bring costs down, Klein urged the unions to grant relief by way of elimination or reduction of mandatory crews and lay-over vacation pay on weekends.

Plough Aspirin Wins

Washington — The FTC has dropped its charges that Plough, Inc. and its agency, Lake-Spiro-Shurman, Inc., made false claims in those advertisements quoting the American Medical Assn. *Journal's* study of the firm's St. Joseph aspirin and four other analgesics.

FTC gave up on similar charges against Sterling Drug's Bayer aspirin, in March, after a U. S. Court of Appeals had put down the FTC case.

The commission points out rather unhappily that, although Plough has discontinued the original advertising which brought on FTC action, the firm's present advertising contains almost all of the claims made in the disputed commercials. But it's the same situation all over again, so FTC is letting its dismissal of charges stand, it says.

Seven Arts Productions Doubles Dollars in '63

New York — Tv sales of its feature films account for a "substantial portion" of Seven Arts income of \$41,225,360 for the fiscal year ended Jan. 31, 1964. Although no specific breakdown is yet available, the company points out that approximately 75 percent of the previous year's income of \$19,407,905 accrued from tv sales.

What accounts for the astronomical increase which, reflected in profits, amounted to \$3,154,002 or \$1.17 per share this fiscal year vs. \$1,707,793 or \$1.08 per share the previous year? For one thing, the just-1964 year's figures reflect initial release of the Universal post-1950 library of 215 features (tagged volume 10 in the Seven Arts groupings). It is an indication that the company, formed originally to distribute Warner Brothers post-1950 films, is currently circulating some 600 features under Films of the 50s banner, is definitely in its stride on the syndication sales side.

Other activities of Seven Arts Productions Ltd.: production of motion pictures and the presentation of plays for the stage.

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.

25 Radio: bigger, healthier, prosperous
The Phoenix of ad media, radio has risen from the ashes of tv fires of the 1950s with new vigor

30 Beer: the battle of the bottle vs. cans is on
Glass Institute promotes non-returnable beer bottles in \$1 million New York campaign, mostly on tv, to combat pull-tab can promotion, increase area no-neck use

TIME/BUYING & SELLING

34 Tomorrow's buyer—a "pro" in the forefront of change
Future ad demands requiring greater skills will propel buyers into more creative, less routine roles — if they can qualify, states Lennen & Newell senior vice president

TV MEDIA

38 Spot tv helps small advertisers become market giants
New presentation by TvAR is up-to-date summation of spot tv's values in today's "brand confusion jungle"

RADIO MEDIA

40 Tailoring local spots with "national" sound
A library of recorded radio commercials helps dealers sound "national," sell "local" — possibly out of co-op advertising funds

SYNDICATION & SERVICES

43 20th Century-Fox rides high on comeback trail
Advertiser investment in TCF-TV network shows this fall may run as high as \$30 million for time and programs as giant studio rebounds on several major tv fronts

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...in a
class by
itself...



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Benny Goodman

What do these musical conductors have in common? They've all performed live, with their respective orchestras—on WJW Radio, recently.

WJW Radio listeners know the added excitement of live music, whether from Lincoln Center in New York, a B.G. concert at Cleveland's Music Hall, Louie from the Mid-America Boat Show, or dancing to Davis at a Heart Fund Country Club Ball.

Besides musical extras, there are speeches

by Senator Goldwater, L. B. J., and Secretary of Health and Welfare Celebrezze. WJW Radio has contests, too. A \$5,000 Mystery Car — free All-America Vacation Trips — and a \$1,000 piano which drew 72,000 titles of "Beautiful Music." Plus a parade of theatre tickets, radios and albums.

Most important is the 24 hours of Beautiful Music, Total Information News and pleasing program personalities. It all adds up to Northern Ohio's adult choice, and a good place for your advertising message.

LOS ANGELES KGBS	PHILADELPHIA W'1BG	CLEVELAND W'JH'	MIAMI W'GBS	TOLEDO W'SPD	DETROIT W'JBK	STORER BROADCASTING COMPANY
NEW YORK W'IIN	MILWAUKEE W'ITI-TI'	CLEVELAND W'JH'-TI'	ATLANTA W'AGA-TI'	TOLEDO W'SPD-TI'	DETROIT W'JBK-TI'	

Publisher's Report



Mal Beville speaks out on rating responsibility

WHEN I CAME TO NEW YORK IN 1936, Mal Beville was doing research for NBC.

Some 28 years later he's still active at the same stand, although these days he operates as vice president in charge of planning and research. In his spare moments he gives talks to industry groups.

To my way of thinking Mal (formally known as Hugh M.) is the research conscience of the industry. I've watched him in action countless times, and I find he has always conducted his affairs with restraint, honesty and a wholesome enthusiasm for industry service.

Perhaps his favorite service project these days is the Broadcast Rating Council. So he spoke on this subject a few weeks ago when the AWRT annual convention was held in Tulsa. As one of the 15 members of the Rating Council he gave an updated report on the accomplishments of the council. But he also gave some simple advice to timebuyers and station men on what they can do to cooperate.

He reported that all major rating services have applied for accreditation by the council. He also reported that three CPA firms are conducting pilot audits of rating services in the field and at home offices. Their findings will be the basis for development of a continuing audit process to function for all accredited broadcast rating organizations. One of the three CPA firms probably will be picked to handle the full-scale audits.

The first and foremost job of the Rating Council, he said, is to make sure the rating services "are doing what they say they're doing."

Mal traced the machinery that has been built to handle ratings methodology in four distinctive areas—national television, local television, national radio and local radio. He pointed out that there are wide differences in each.

Thus he came to his big message.

Timebuyers are the key to valid use of ratings. They exercise the dominant influence on stations which eagerly watch what they will or will not accept in the way of rating data. So "timebuyers must share responsibility for improving the quality of ratings and research data used by stations." He adds, "It is my personal impression that there are many timebuyers who are themselves somewhat shy on statistical training but who tend to buy 'by the numbers' without a thorough understanding of the limitations of the figures used."

To station management he said "... only a handful of broadcasting stations employ a full time research man who is qualified to counsel management on research needs and interpret ratings to station personnel. Any station that has a promotion manager should likewise have a research manager. His responsibilities would extend not only to interpreting ratings reports but would also entail initiation of special audience studies for management, programming and sales purposes."

These are simple but sound observations by a seasoned researcher. The industry has worked wonders in building machinery to keep the ratings under control. But on the human follow-through and desire for improvement rests the ultimate success or failure of the whole program.

Yours Sincerely

FLORIDA'S **3**rd MARKET

is
"tuned in"
to

WESH-TV

FLORIDA'S
CHANNEL **2**

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY

THE MOST IMPORTANT 1/4" IN TIME. BUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. **SPONSOR**, the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrrayhill 7-8080

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 



RADIO'S BOOM

The coming year may be the best that the radio business has enjoyed in recent memory.

Both the buyers and the sellers are calling it "a new boom." And boom it is. But what is perplexing is that few of them agree on any set of reasons, other than "when it's used right it can do a job." That, however, can be said of any advertising vehicle.

But talking about radio to the men and women who buy it—the agency people and their clients—has led me to a series of conclusions.

The young ones among them have no sense of history about the medium. For them it's always been there, and they accept it the way they accept daylight. When asked, the brighter ones admit that. The veterans are too busy with other glamorous things to impart a full sense of the industry's evolution as a communications force in our society. But veterans, after all, do fade away, and there should be some concern for the past that simultaneously fades with them.

Part of the answer may be getting the knowledgeable ones to supply answers to the newcomers through these pages. We're going to try to collect that information for what may perhaps become a primer.

Then there's the new creativity that's booming in radio's commercial sound. We'll cover that, too. But in this issue we're starting with a report on radio's "state of the union."

Sam Elber

LETTERS

Playing the Numbers

We were delighted to read your "yardstick" story in the May 4 issue.

The formal attempt to give added latitude to the timebuyer in his qualitative evaluation of radio sits well with us. What we're wondering is how the number-number buyer is going to acquaint himself "in depth" with the many, many stations where his qualitative analysis is required. Station poop sheets go just so far.

Being radio oriented, we at Pace have for years been doing a first-hand job of appraising radio qualitatively. In fact, when client plans call for broadcast, you're apt to find a "roving researcher" checking the sales and station managers and personalities at one station or other. True, we don't buy tonnage, but modest-budget accounts find this "first-hand" buying a boon.

More power to the qualitative approach — and to SPONSOR coverage of the radio renaissance.

SIDNEY KALLNER

*Radio & Tv Director
Pace Advertising Agency
New York, N. Y.*

A Pat on the Back

I want to thank you for the way you handled the C and H story in the March 23 issue of SPONSOR.

I think the story is excellent, as do all our people here—very thorough and imaginatively written. We are most appreciative.

EUGENE I. HARRINGTON

*Chairman of the Board
Honig-Cooper & Harrington
San Francisco, Calif.*

Accolade: Italian Series

I have read your pieces on Italian Tv. ("No Clutter, No Ratings; Tough on U.S. Admen," Mar. 9, "Government Says Too Many Would-be U.S. Tv Advertisers," Mar. 16, "Audience Research is Rare," Mar. 23.)

It was a good series — that's what I think.

We have been battling the vagaries of the Carosello form and find that even here with a little bit of creative skill, you can come out with an entertain-

ing and integrated two-and-one-half minute commercial, but it ain't easy, as you know.

I want you to know that as of now, I'll be doing a different job for Y&R. I will be creative director of our European offices and will soon be moving to Brussels.

So, next time you come over and you're looking for the real global picture of the crazy quilt of European tv, give me a buss. Maybe I can help you — at least I'll try.

SUMNER WINEBAUM

*Creative director
Young & Rubicam
Milan, Italy*

Wants Orderly Schedule

Congratulations to SPONSOR for presenting a feature article on the Public Service Announcement mess (May 11). Numbers in public service reports are often misleading.

One problem, perhaps, is the fact that too often public service responsibility is sluffed off on an assistant secretary whose judgment wouldn't be considered in programming and commercial areas. When public service becomes as much a management planning concern as programming and commercial scheduling, we'll find our way out of the discordant mish-mash that passes for public service on too many broadcasting stations.

Because WVMC is a daytimer with limitations that such stations live with, we try to keep our air orderly and uncluttered. The result is that we plan and schedule public service announcements in the same manner that we plan and schedule commercial announcement campaigns. By taking care of those causes and agencies which are of interest and concern in our listening area, we can do a better job for them than if we were to give time indiscriminately to every cause and campaign that comes in the front door.

After all, don't we really want to perform public service as well as show sheer numbers?

JOHN F. HURIBUT

*President
WVMC Radio
Mt. Carmel, Ill.*

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 22, 1964

National advertisers will keep a wary eye on the President's Food Marketing Commission to study chain store impact on the \$70 billion food retailing business. Ostensibly, the 15-man bipartisan commission probe, which received rapid Senate approval last week, will focus on the price spread between declining farmer income and rising retail price at the chain store checkstand.

The role of advertising in the chain store market power, as it affects competitive balance, will undoubtedly get into the story. At this formative stage, with emphasis on the plight of the suppliers, the advertising factor was mentioned only once in Senate Commerce Committee's report on the study.

Agriculture Secretary Orville Freeman said: "The housewife has available a greater variety of food products than ever before, but she is less able to distinguish fact from fancy in food advertising than ever before."

The consumer protection nucleus in government and on the Hill will undoubtedly thrust the issue of packaging, pricing and price-advertising before the new marketing commission's attention. The Agriculture Dept. and the Federal Trade Commission have enthusiastically offered cooperation with the commission. Commerce Dept. is a bit cooler, but does not object.

FTC--originally slated to conduct the study until the President suggested the bipartisan commission--has already called attention to the "misuse of economic leverage" in chain store marketing. FTC has held massive tv advertising to be an aspect of the "misuse" and said it "aggravates a competitive imbalance." In its order to P&G to divest of Clorox, FTC gave the massive advertising as a prime factor in barring mergers under the Celler-Kefauver Act.

The Food Marketing Commission will have \$2.5 million in funds available, broad powers to subpoena witnesses and documents, with Federal court backing, and can hold hearings anywhere in the United States.

It is to report findings and recommendations--for new government agency powers, if necessary--by July 1, 1966. But Senators voting on the commission resolution last week said they expect early interim reports within two weeks, rather than "interminable months."

Suppliers and processors of food say the giant retailers have become a "power instrument" that can set prices regardless of market conditions. Agriculture says retail food prices have risen 29 percent since World War II--but farm prices have dropped 12 percent from post-war highs.

At least one advertising agency--Dovle Dane Bernbach, Inc.--is fully prepared to have cosmetics treated as drugs by the FDA. E. B. Weiss, DDB vice president for special merchandising, finds that "cosmetics are edging into the field of drugs. . . . The currently popular anti-wrinkle creams are in the nature of a drug item. Some day, cosmetics will be taken internally."

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THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Speaking before the Proprietary Assn.'s annual meeting at White Sulphur Springs recently, Weiss included changing cosmetics trends as one of the 24 reasons he believes makers of the non-prescription and over-the-counter medications should adopt a whole new approach in advertising and marketing.

Changes are needed to meet the "explosion in sophistication" among American consumers of these products in the better-income families. The sophistication explosion, said Weiss, means more knowledgeable buyers, particularly in self-medication and cosmetic self-improvement products.

Self-medication is on the rapid rise as doctors become less available, more commercial, as drugs are sold in every type of retail outlet. As people become more used to alleviating chronic pains and aches, and recognize the incurability of common colds, they bypass the busy doctor.

Presumably, the self-medicating consumer will gravitate toward the most helpful medication with a built-in bedside manner in the advertisement. But the advertising will have to reach more sophisticated, intelligent and educated consumers, Weiss warns.

Tv programs like Dr. Kildare and Ben Casey, together with innumerable articles for the layman in newspapers and magazines, are also large factors in familiarizing people with the idea of self-help. Doctors strengthen it every time a mother is advised to give the child aspirin and "wait a few days," and every time oldsters with chronic ailments bypass a long wait or doctor's bill in favor of tried and familiar self-medication.

Weiss suggests a new institutional-type advertising approach for the non-prescription drugs. Also renaming: "You moved from 'patent medicines' to 'proprieties.'" You are overdue for a better descriptive term--more suitable to a more knowledgeable segment of the society." This does not mean, Weiss emphasized, an out-and-out promotion for self-medication by any means.

Warner-Lambert Pharmaceutical's vice president Joel Y. Lund, outgoing president of PA, also urged better public relations program. He thinks more could be done with the \$300,000,000 that proprietary manufacturers, as a group, spend each year motivating the public.

PA's general counsel, James F. Hoge, had some worrisome warnings about new FDA legislation for cosmetics, now waiting action in House and Senate bills. The bills would put cosmetics and devices under the same FDA premarketing controls and research demands as new drugs.

Subpoena and investigatory powers would extend to almost any stage of processing: factory, packaging, transportation and consulting laboratory.

If FDA personnel can investigate the product while in the consulting laboratory, presumably a consulting advertising agency could be subject to inspection, too. In the Regimen case, FDA informed Justice Dept. that it thought the advertising agency played a "conspiratorial" role in marketing a product FDA found deceptive to the consumer. The courts will have the final word on the ad agency angle. (See SPONSOR's Friday at Five, May 18).

CBS, ABC SHUN AWARDS

Emmy Rates Oscar for Rhubarb of the Year

Pullout sparked by CBS News, but show will go on with bulk of stars and nominees taking part

New York — Despite the CBS-ABC boycott, and in the face of an industry furor, the National Academy of Television Arts and Sciences says 115 of 128 nominees have indicated they will participate in the 16th annual Emmy award ceremonies set for tonight on NBC-TV, or will send alternates. Thirteen refusals were recorded from the news departments of CBS and ABC.

Asked what would happen if any of the absentee 13 should win awards a distinct possibility, a spokesman for NATAS said, "We will make the announcement and send the awards to them."

Mort Werner, NATAS president, wired the 13 asking if they planned to accept Emmy awards if they won them and suggested they telephone the Emmy extension at NBC with their answers. "We recognize that you have been placed in a difficult and perhaps embarrassing position with your management in connection with accepting your Emmy award if you have been chosen winner," he said, adding he would appreciate hearing from them whether or not they would attend. There was no immediate response.

Although many CBS and ABC shows have been nominated (CBS 7, ABC 25, NBC 52) and have said they would participate, these programs are out of network jurisdiction. As CBS-TV president James T. Aubrey, Jr., put it, he would not "preclude the participation of those in outside organizations whose programs are broadcast over our network."

In a week of charges and counter-charges, here are some of the key developments as Sponsor Week unfolds:

- CBS News president Fred W. Friendly banned any participation in the awards by members of his department, charging the awards were unprofessional, unrealistic and unfair.

- ABC-TV president Thomas W. Moore followed suit, saying the awards were not determined on the merits of the programs.

- CBS-TV president James T. Aubrey, Jr., backed Mr. Friendly by extending the boycott to the entire tv operation.

- NBC reaffirmed its faith in NATAS and the awards, said the Emmy show would go on as scheduled, was highly critical of the critics.

- CBS newsman Walter Cronkite, former president of NATAS, defended the awards, later said

their significance was overdrawn.

- NATAS president-elect Rod Serling also defended the awards but admitted shortcomings, called on critics to help formulate a better system.

- NBC, in a telegram to Emmy nominees, received reconfirmation of appearances on the show from such stars as Inger Stevens, Diana Sands, Patty Duke, George C. Scott, Dick Van Dyke and many others.

And it all began with an inter-office memo from Mr. Friendly, charging the categories "under which nominations are grouped are outrageous," that many members of the society vote on the basis of company loyalty rather than conviction, that the "method of nomination" is at best vague, that there was "no systematic way in which the membership can view the nominated broadcasts."

Mr. Friendly was especially critical of the judging of programs in the news area. "They are judged by persons in the cinema and entertainment area—perhaps 90 percent of those voting are without knowledge of the intricacies and achievements in news and documentary programs."

Two days later, CBS-TV president Aubrey backed the company's news chief by making the awards off-limits to all personnel.

Mr. Aubrey emphasized that the "decision does not mean we oppose awards in general in the field of television entertainment . . . to be meaningful, such awards must adhere to the highest standards of selection."

The CBS-TV president added that he was appointing a top-level committee to "evaluate various award procedures and our future participation."

Back at NBC—with a telecast and two clients at stake—the net-

Let Tv Critics Decide Local Awards: Korn

New York — In a side development to the Emmy controversy, Bennet H. Korn president of Metropolitan Broadcasting Television, has proposed New York City area tv awards. He suggests a Metropolitan Critics Awards Council, composed of critics on the major newspapers.

The thinking is that the professional tv critic is in a position to see the vast number of programs aired each week. One of the drawbacks of NATAS Emmy procedures, it has been argued, is that members of the Academy couldn't possibly view all the nominated programs.

IRTS Urges a Searching Study of the Vexing Profusion of National Awards

work took sharp issue with the boycott, calling it "a classic of sham and hypocrisy with amusing overtones."

NBC also conceded that the award procedures could be improved, but suggested that the CBS-ABC pull-out "may represent as effective publicity stunt during the voting period."

A tally of the Emmy nominations shows CBS and NBC with the lion's share. Out of 27 categories, NBC garnered 52 nominations, CBS 47 and ABC 25.

As for the sponsors of the Emmy Awards Show—Libby McNeill & Libby and Timex watches—it's a matter of watchful waiting—with no comment other than to say it was their understanding that the show would go on as scheduled. But a key broadcast publicist had another notion. "The clients should be jumping up and down for joy," he said, referring to anticipated high ratings as a result of the furor.

New York — In the wake of the CBS-ABC Emmy pull-out, the International Radio & Television Society, long concerned with the profusion of national awards, called off its own Legion of Honor presentation and urged the formation of an industry committee to study the entire situation.

The plea was made in a telegram from Sam Cook Digges, IRTS president and a vice president of CBS Films, to leaders in the industry.

Emphasizing IRTS' long-standing interest in the problem, Mr. Digges said in his wire, "IRTS now again offers its facilities and personnel to serve as a nucleus for the establishment of an industry committee to study the awards situation and make recommendations for standards and procedures. We urge your participation."

Three years ago, as professionals talking to professionals, IRTS attempted to unite the industry in the

whole matter of awards, and last year began giving the problem even more attention with the formation of its own Awards Study Committee.



Teter, Digges . . . order out of chaos

under the chairmanship of Robert H. Teter, WNHC-TV, New Haven.

In the course of its investigation Mr. Teter's committee attempted to classify the vast number of national radio-tv awards given each year and came up with a total of well over 100, ranging from farm and wealth awards to education, religious and public service.

All this was prelude to the establishment on the IRTS Legion of Honor which aimed at providing "recognition for outstanding performance to those individuals or organizations engaged in the business or creative aspects of broadcasting."

On the basis of intensive study and discussion, the categories, ranging from showmanship to over-treatment of the news, were chosen. Nominations were solicited from 1200 members of IRTS. These were turned over to a committee representing a cross-section of the industry which selected three nominees in each of the categories—with stipulation that no committee member with a vested interest in a specific category could vote on that particular set of nominations. The same rule would have applied to IRTS's board of directors who was to make the final decision.

But along came the CBS-ABC boycott, and the Legion of Honor presentations were called off in the interest of an impartial industry look at the entire awards program. IRTS thinking is that in the light of the present situation, this is an excellent time to examine the problem and create some order out of chaos.

NAB - Pay Tv Execs Clash on West Coast

San Francisco—Pay tv is a "dis-service to the public," would require viewers to pay for much of what they now receive free, argued Vincent T. Wasilewski, NAB executive vice president. Not so, countered Sylvester Weaver, president of Subscription Television, Inc.; pay tv means additional programming, pay tv means programs of a nature commercial television is unwilling or unable to present.

Speaking before the Commonwealth Club of California, both men stated their contradictory positions forcefully and in detail.

Mr. Weaver declared that pay tv gives a viewer a choice by bringing what he called "box office entertainment" into the home: opera, ballet, sports, first-run movies, Broadway plays and foreign films. "A television service supported entirely on money from advertising," he said, "has grave limitations because of the need for mass audience."

Mr. Wasilewski, for his part, said,

"Everybody stands to benefit from the success of pay tv except the public. Quickly looking at the beneficiaries we can see a strong prospect for all producing elements—everyone except the public."

Continuing his argument, the NAB executive, attacked the claim of tv proponents that the system would "present very special programming for minority audiences. Once this system gets underway, they will broadcast over it what they can get the most pay for."

Mr. Weaver struck out at critics of pay tv, saying, "It is an attempt by an established business interest to prohibit and destroy competition by legislation."

He assailed the anti-pay television initiative measure which comes up on the California ballot in November: "In the free economy of our country the choice between competing products and services is for the consumer, not for state or federal law.

CATV and Pay-TV Loom as Threat to Industry

NAB's Quarton sees CATV back-door route

to pay-tv, calls for upped FCC jurisdiction

Iowa City, Ia.—In an all-out assault on CATV, William B. Quarton, NAB joint board chairman, urged Congress to give the FCC jurisdiction over all CATV, not just those operations using microwaves. Speaking before the annual meeting of the Iowa Broadcasters Assn., he also directed his fire at pay-tv, saying, "We must be vigilant not to let pay-tv come in by the back door through CATV."

Discussing CATV, Mr. Quarton pointed out that it began as a fill-in service for those areas which were unable to receive proper signals because of terrain problems or for communities which could not support local stations. "This fill-in service was and still is a boon both to the public and to broadcasters."

But, he added, "as CATV has grown, it has begun to expand far beyond its initial function. . . . CATV operators have capitalized on the desire of the public to have available to it the programs of big-city stations even when service is available from local stations."

Commenting on possible adverse effect of CATV on local stations, Mr. Quarton said, "In some cases it may so reduce the station's advertising revenues as to force it to lease the air. In others, it may compel the station to reduce its locally originated programming."

Mr. Quarton also argued that CATV could thwart the purpose of the FCC's new all-channel rules. "These," he said, ". . . are designed to make more local television service — both commercial and educational — available to the public." "The chief limited to its effect upon local television stations, he said, "CATV can greatly expand the coverage of metropolitan stations beyond what it was ever intended to be."

Placing the responsibility on the shoulders of the FCC, he pointed out that the agency already has asserted control over those ap-

proximately 250 CATV systems which make use of microwave radio facilities. "But this is not enough, and regulation should extend to the other thousand or more CATV systems which do not use microwaves. Congress should give the FCC full jurisdiction over all CATV operations and this jurisdiction should be exercised by the commission in a much more effective manner than it has yet proposed."

Asserting that it is impossible to talk about CATV without also talk-

WRLP-TV Takes CATV Fight to its Public

Greenfield, Mass. — Calling operators of CATV "mercenaries," the management of WRLP-TV here has taken its objections to the public in an intensive editorial campaign, urging viewers to write letters to the FCC, their congressmen, utilities commissioners and local officials.

"It's ridiculous," declared James Marlowe, station manager, that they ". . . should be completely unrestricted in their activities. They have no interest in the FCC primary preachment of service to the community. . . . Their only interest is how much money they can get out of their pirate operations."

Mr. Marlowe accused the CATV operators of depriving local merchants of equal competitive advertising opportunities and of draining large revenues without spending in the communities.

The irony of the situation, says Mr. Marlowe, is that free television, already burdened by FCC regulations and with heavy investments in staff and property, can now be threatened by cable companies with no restriction, with no community ties and with practically no investment.

ing about pay-tv, Mr. Quarton declared, "I am convinced that if CATV is allowed to develop willy-nilly we will, before we know it, have pay television in the guise of CATV."

Any pay-tv, according to Mr. Quarton, ". . . would be a serious threat to advertiser-supported free television, as we know it."

Continuing his attack on pay-tv, he said, "I have yet to see an advocate of pay-tv who, after all his talk of programming pie-in-the-sky, is not really talking about charging the public for the same kind of programming which it now receives free." In his view, this would be "unconscionable."

Although he condemned pay-tv in general, Mr. Quarton found a philosophical difficulty in differentiating between broadcast pay-tv and wire pay-tv. The danger, he said, lies in the possible expansion of the FCC's jurisdiction. "If the FCC is allowed to regulate the programming carried on pay-tv systems, what is to stop it from regulating broadcast programming even more than it now does?"

For the present, he said, "I cannot say how far we should go on pay-tv by wire. But, in any event we should all be aware of the relationship between pay-tv and CATV, and not allow CATV to establish transmission facilities which will facilitate pay-tv's efforts to bring its programming out of the major metropolitan areas to the country at large."

Finally, he said, if the broadcast industry is going to take its opposition to CATV and pay-tv to the public, "our own hands must be clean." He said the industry must press its efforts to serve individual community needs.

He called for a strengthening of the codes and a reduction of clutter. "If pay television comes, it will be with the blessing of the public, because the public would rather pay for entertainment than be subjected to over-commercialization on tv. Unless you tell them, the public won't realize until it's too late that pay television can carry advertising too."

AB-PT Management Gets Shareholder Nod

Simon squelched in bid for ABC voice

via elimination of cumulative voting

New York — If the huge, klieg-lighted tv studio could be likened to Parliament's chambers, it would have to be said that the man who stood at its head last Tuesday received an impressive vote of confidence.

AB-PT president Leonard Goldenson succeeded in getting stockholders, who traditionally favor cumulative voting, to amend the 50-year-old charter by-law and thus assure election of all 14 management-sponsored directors. Amendment was passed by a wide margin of 3,204,039 shares to 519,382.

The action followed months of speculation that two outside groups would attempt to gain seats on the AB-PT board. Little has been said about one faction, the brokerage firm of Oppenheimer & Company.

The other is headed by West Coast industrialist Norton Simon, leading stockholder in Hunt Foods & Industries which in turn controls 35 percent of McCall Corp. The two companies together own some

208,500 shares of AB-PT. Since the cumulative voting procedure permits each stockholder the same number of votes per share as there are directors up for election and allows them to be cast for one or several candidates, it's easily possible for such a minority group to secure a seat on the board.

Although Simon was thwarted at this turn, two recent developments suggest there may be more to come: (1) He recently resigned as president and chief executive officer of Hunt Foods to devote full time to outside investments, and (2) Hunt has, in the last few weeks, increased its holdings in Canada Dry from about 20 to 30 percent.

But in the meantime stockholders were encouraged by a healthy financial report which followed the voting. Goldenson predicted second quarter operating earnings would show a greater percentage over last year than the 20 percent increase registered in the first three months of 1964.

Culligan Predicts Boom for Subscription Tv

New York — Pat Weaver got a transeontinental pat-on-the-back from another advertising industry luminary, Matthew (Joe) Culligan. Addressing the Advertising Club of New York May 20, the Curtis Publishing head predicted that Weaver's California-based subscription tv enterprise would surmount its current difficulties, that pay tv in general would take hold, and that the networks would eventually be forced to enter the field.

With "Advertising Media of Tomorrow" his topic, Culligan also discussed the future of free television. The next big forward

thrust for free tv will come, he said, when there are at least five to six million color tv sets in circulation. This will attract a new group of advertisers, particularly soft goods and furniture manufacturers and home builders, but not at the expense of other media.

As for the present, Culligan — who carved his career in broadcasting and print — disavowed the traditional rivalry between the two. It no longer exists, he said. Sophisticated advertisers have learned that each has its distinctive characteristics and that a balanced utilization of both media is the best advertising approach.

Broadcast Sparks Setique Campaign

New York — Sparked by radio and television in more than 150 principal markets, Hazel Bishop will launch a saturation multi-million dollar advertising campaign June for three-month old Setique.

As a result of test marketing of the hair setting lotion in a number of areas, including New York and California, Hazel Bishop president Morton Edell predicted that first year sales should hit approximately \$10 million. If sales meet expectations, Edell indicated that the company's 1964 gross would top all records. Last year's figure was \$2 million.

CBS' Wilkey Raps Critics For Unrealistic Approach

New York — Criticizing "miracle seekers" who call for "programming in the cultural sphere," Gene Wilkey, vice president, CBS-TV stations division and general manager, KMOX-TV St. Louis, told the American Cross convention in New York Park Sheraton Hotel. "We have to operate in the real world, not the world somebody or other thinks it should be."

Too many critics, he said, are "making their judgments on sweeping generalizations — . . . the bold, glib and usually inaccurate assessments of what the American people should want in place of all our dreadful programs we keep putting on the air. . . Our position will be infinitely easier if the tastes and entertainment interests of ordinary people were reasonably in line with what a real minority has no hesitation in suggesting they ought to be."

The primary obligation of television, according to Mr. Wilkey, is staying popular. The miracle seekers think otherwise. It is his group, he said, "whose simple formula is to assign more and more responsibility for programming to some bureau or agency of the federal government."

Trail-blazing 'computer seminar' for admen

There's a special SPONSOR preview of day-long conference to be held by Broadcast Advertising Club of Chicago

Chicago — In about four years' time, by the estimates of top computer strategists, every major agency in the broadcast field will have the kind of computer program in the field of media selection. One result: a growing demand, by both

One handy answer will be provided by Thomas A. Wright, Jr., Leo Burnett vice president in charge of media and integrated data processing. At the Burnett ad shop, the computer is an accepted fact of life, according to Wright.

its ability to ride tight control on agency spending for production or within media. Data processors, he feels, are "going to prove to be one of the most creative talents in the agency's arsenal"

A pioneering agency in computer work, particularly in the broadcast field, is Young & Rubicam. In its earliest stages of use at Y&R, the computer was simply a sort of deluxe abacus; today, its role is more sophisticated. In fact, according to another panelist at the BAC session — Joseph St. Georges, Y&R vice president and manager of the agency's department of media relations and planning — it is now a major factor in "determining which combination of spots" (broadcasters please note) will be best for Y&R clients in major markets on the basis of considerable demographic data.

Other panelists and speakers have chartered other current relationships between the computer and air media.

Computers are now performing such a valuable role at a growing number of agencies that some kind of organized "common language" is needed, and data sources should be more centralized and standardized. That's the position Wilson C.



Moderator Dick Brandon and panelist-speakers Arnold Weber, John Rigotti and Richard Truex

men and broadcasters, for meetings and seminars designed to provide executives with a general working knowledge of how a computer ticks and what it can do to them.

Such a new-breed seminar will be staged tomorrow, May 26, in Chicago under the auspices of the Broadcast Advertising Club. As far as anyone knows, it is the first such executive-level "computer conference" in the broadcast field, and its influence is likely to be felt in the trade for some time to come.

The session, an all-day affair, is solely the brainchild of Cyril C. Wagner, sales director for NBC-TV in Chicago, and H. W. Shepard, senior vice president of Chicago agency Edward H. Weiss & Co. Wagner is president of BAC; Shepard is committee chairman of the group planning the seminar.)

Moderator of the sessions, and prime mover in the selection of the panelists due to address the seminar is Dick H. Brandon, president of Brandon Applied Systems, Inc., a New York consulting firm specializing in application and installation of data processing systems.

How will computers affect the work of advertising executives and broadcasters?

His agency annually spends \$4.5 million of its clients' money for the production of tv commercials. The cost accounting of this operation is now computerized, and the savings — in time, manpower, material and mistakes — are "considerable." The computer's role, Wright believes, is not merely in



First-hand briefing on new computer practices is given to Cyril C. Wagner (center), director of central sales for NBC-TV and president of Chicago's Broadcast Advertising Club, and H. W. Shepard, senior vice president of Edward H. Weiss & Co. and BAC committee chairman by one of panelists for day-long seminar, Leo Burnett vice president Thomas A. Wright, Jr.

Swigart, A. C. Nielsen Co. vice president, is expected to take at the seminar. He'll also provide information about new forms of data available from Nielsen for tv and radio audience analysis by computers (the list takes a full page) and will discuss some special Nielsen experiments in computer processing.

On another computer front, Paul H. Vanderheiden, Kimberly-Clark Corp. manager of consumer market research, is due to level at least one criticism against tv concerning the data provided by the medium for use by advertisers and agencies equipped with computerized media selection. Gist of it: most of the available data on network tv shows is already obsolete, because the show is already sold to one or more advertisers. On the other hand, the same basic information is not necessarily applicable to the buying of the same show when it *does* become available because the competitive picture may have changed.

Other panelists and speakers at the session include: Arnold K. Weber, RCA corporate vice president and general manager of RCA's Electronic Data Processing Div., Richard H. Truex, manager of EDP systems at Whirlpool Corp. and Footc, Cone & Belding vice president John L. Rigotti.

THIS WEEK ON THE PIGGYBACK PROBLEM:

It is up to advertisers strong in piggybacks to exercise patience and restraint while tv broadcasters seek to evolve a post-Sept. 1 policy.

Many stations recognize they must provide for a period of transition — a middle ground which will expeditiously accommodate the advertiser during that period and at the same time encourage him to integrate his brands according to revised code provisions.

Plotting of this middle ground is a number one project between these stations and their reps. A perplexing facet for the station is how it can reform its commercial structure without sacrificing too much inventory (revenue).

The solution could be (1) increased rates or (2) adoption of a preemptible system for piggybacks. It is expected to take until the end of June to develop a pattern.

Radio's 'Golden Age' Myth Exploded

Washington — Nostalgic broadcast media men are having a tough time these days. Following right on the heels of NBC chairman Robert Sarnoff's attack on the "mourners for the imagined glories" of tv's purported Golden Age (SPONSOR May 18, p. 17) is RAB president Edmund Bunker's censure of their counterparts in radio.

Admitting that radio's early days were "magnificent," Bunker, in a Radio Month talk to the Washington, D.C., Ad Club, paraphrased the NBC-TV program to make his point — "That was the peak that was. It's over. Let it go." Some broadcasters and advertisers are too "bemused by the sounds of yesterday to realize the truth of the present," he said,

"that radio today is bigger and more influential than ever before in history."

Bunkers cited radio's mob and immediate impact as evidence that there has emerged "a new different medium of power movement that has succeeded in shaping itself to fit the need, mood, the tempers of today's and sophisticated audience."

Misconceptions Hamper Radio, RAB Executive S

Iowa City, Ia. — Hitting "distortion of the facts about today's radio programming" and "years of systematic under-measurement," Robert H. Alter, RAB vice president and director of national sales, told the Iowa Broadcasts Association that "it is the duty of the industry to change many of the misconceptions which have seriously hampering radio's progress with many advertisers' agencies."

Too many advertisers, local as well as national, don't understand today's radio programming, he said. "Radio is a different, personal medium, and it is these qualities which allow us to sell so well to our advertisers."

Another misconception, he said, is a serious underrating of radio's audience and selling power, as evidenced by the rating services "which have been under-measuring radio's audience since the first set went into a room as partially responsible."

NAB's Collins Takes Issue with Salant Speech

Citing "unfortunate inferences," NAB president LeRoy Collins has taken exception to a recent speech by Richard S. Salant in which the CBS vice president disassociated the network from NAB's recent stand on wired pay-tv.

Making his objections known in a letter, Mr. Collins said, "During the course of your remarks, in expressing CBS' policy regarding both pay-tv and CATV, you stated: 'We quite specifically part company from the recently stated position of the NAB . . . CBS cannot very well seek governmental protection

just because we are threatened with competition from another medium of information or entertainment'."

The effect of this, said Mr. Collins, was to charge that NAB is committed to a policy of legislative control. This is not the case, he argued, saying NAB has taken no position calling for the regulation of pay-tv by law. "In fact, we are not fully advised regarding the constitutional questions such legislation would involve. We are, however, committed to a program which would fully inform the public of the issues involved."

Norelco firms up pre-Christmas network campaign for \$1.5 million

Norelco (LaRoche) has again beaten competitor Remington shaver (Y&R) to the fall buy decision. Going CBS-TV exclusively. Total 42 commercial minutes at a cost of around \$1.5 million. Breakdown in types: 23 scattered minutes in entertainment show, 10 minutes in National Football League games, 9 in CBS Reports. Will be scheduled seven weeks in October-December. There'll be another \$400,000 to \$500,000 for spot tv.

Spot radio can be sure once again of Cream of Wheat for 26 weeks

A 1964-65 piece of business which spot radio can be sure of: Cream of Wheat. The budget's been okayed at National Biscuit. Involves over 100 stations via Bates. Runs 13 weeks in fall-winter and another 13 in spring up to July . . . Interesting sidelight on another spot radio perennial: General Motors Acceptance Corp. Why it sticks to middle-of-the-road and classic music stations, as disclosed to SPONSOR-SCOPE by Campbell-Ewald's Frank Townsend. The bulk of GMAC's lenders are between 28-43. Average monthly payment is \$87, over two to three years. GMAC's traditional campaign: 130 stations in 125 markets over 16 warm-weather weeks.

LaRoche touted as next agency to make strong scramble for new business

Murmurs of anticipation among some Madison Avenue top managements. Next agency to hit the new business spiral is C. J. LaRoche Associates. Been loading up with "name" figures from other agencies, preliminary to making bid for accounts. All of them in the 35-42 age range, to give operation that younger look. Key newcomers: Jack Sidebotham, from Y&R, tv commercials creative; Bill Weilbacher, from D-F-S, research-media chief; Paul Caravatt from FC&B, v.p. in charge of client contact; Bob Oksner, from DCS&S, in charge of art, tv production. Prime objective of chairman Jim McCaffrey (42) and president Dave McCall (35): topnotch tv agency.

Humble Oil committing self to actualities next season; fewer Reporter markets

Humble Oil (McCann-Erickson) headed for second successive season (1964-65) of news-informational specials. Program shopping among the three tv networks with \$4 million budget. Limiting local Reporter news strip to 20 markets. Not long ago sponsored Report in 80 markets. Included in fall news business among networks: NBC-TV, \$2 million night and day from Scott Paper; ABC-TV, \$5 million from Armour, \$1.5 million from Sunbeam, \$1 million from Miller Brewing; John Hancock and Frigidaire renewed for another year on NBC-TV, former on Huntley-Brinkley, other using daytime scatter plan.

CBS-TV night rate hike appears in the making via discount changes

Next rate move indicated to be in the offing at CBS-TV concerns nighttime. Rate increase would be accomplished by changes in the discount structure. Would apply to summer discount and affect those who sell off part of their inventory for seasonal or other reasons. Network in March rescaled daytime discounts

which was tantamount to rate increase of 20 to 30 percent for less than heavy users. Statistics: CBS' profit for the first '64 quarter was \$12.5 million after taxes, only 23 percent above the '63 quarter. The edge of all '63 over '62 was 41 percent after taxes.

Bristol-Myers' Mum takes 8- to 12-week flight into spot radio

Grey's gathering some robust spot radio schedules for Bristol-Myers' Mum for eight- to 12-week campaigns. Pertinent observation: the skyrocketing emergence of Grey as Bristol-Myers' No. 1 agency. It now bills around \$21 million from B-M, as compared to Young & Rubicam's \$10 to \$11 million. Special significance: what determines the relative importance of an agency in an account's stable is the weight of dollars it controls, and that control resolves who does the dealing with networks. In client-agency relationship there's no more graphic yardstick of power. The networks watch these shifts of power very closely.

Tv reps keep fingers crossed on latest B&W tactic on clutter

Key reps are hoping that a Brown & Williamson requirement doesn't spread to other Ted Bates accounts. The requirement: accompany each submitted availability with a list of commercials and promos preceding and following the available spot within seven minutes. Rep reaction: (1) B&W's John Burgard — leader of the anti-clutter crusaders — is over-reaching when he includes promos in the list, (2) the request is basically impractical because the logged commercials and promos are constantly changing, and (3) the ukase would tend to handcuff buyers from using their own good judgment in making quick decisions.

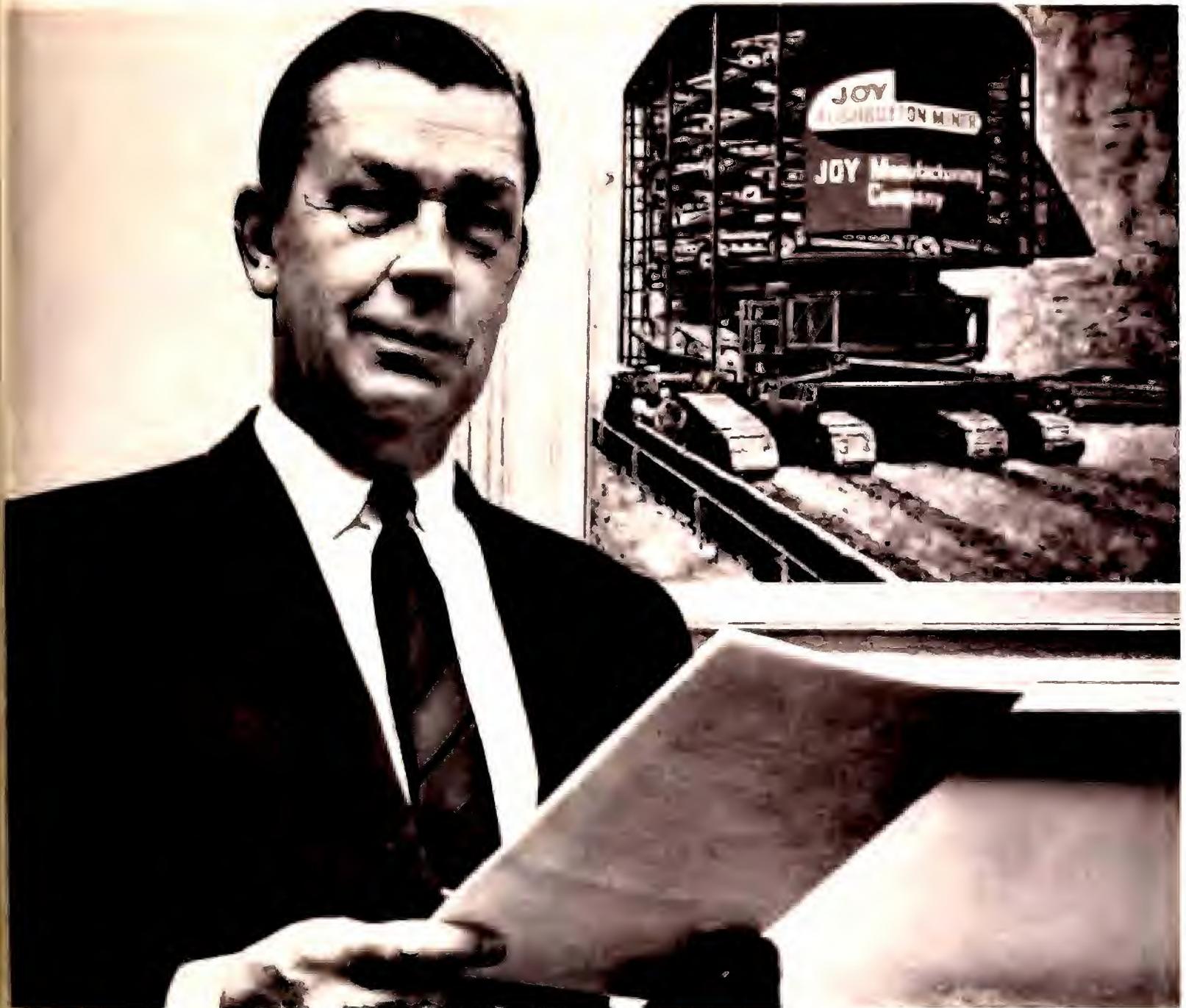
Warmed up shaving lather from cans in development stage

Shaving lather which oxygen in the air heats up after release from aerosol can is in laboratory development. Easy to imagine the marketing stir this will cause in canned lather field when process is perfected. Schick had hoped to be innovator while incubating its own brand of lather for steel blades. Couldn't quite make it. Brought out traditional product anyway. Canned lather market estimated to be over \$50 million mark. Another possible product breakthrough: beer bottle cap that doesn't require a bottle opener. Would put bottle makers in stronger competitive position vs. cans.

Tv networks' station relations kept hopping for program clearances

About the hardest working people at the tv networks these days are in station relations. They've become almost as important an arm as sales. Selling a line-up of stations is one thing but delivering clearances is a mounting struggle, especially the half-hour prior to prime time and after 10:30 p.m. Factors militating against the networks: (a) the stations' bid to make a public service record for Washington now that station option time is no impediment; (b) plenty good off-the-network syndicated product available to substitute for network programming and to increase the stations' spot revenue. For the station relations folks it's not all telephoning but lots of traveling for person-to-person persuasion.

James A. Drain,
President of Joy Manufacturing Company, says:



“Industrial advertising is an essential marketing tool,

... when you number your customers and prospects by the hundreds of thousands and your salesmen by the hundreds. It's a matter of simple economics. With the cost of selling continuing to rise, advertising becomes the fastest and cheapest means for a leading equipment manufacturer like Joy to announce new product de-

velopments. We sell to a broad group of industries — mining, construction, metalworking, chemical processing, oil and gas production, electric power generation. With so diverse a market place, we depend on advertising in business and trade publications to keep the picture of Joy products before the decision makers.”

Advertising cuts the cost of selling . . .

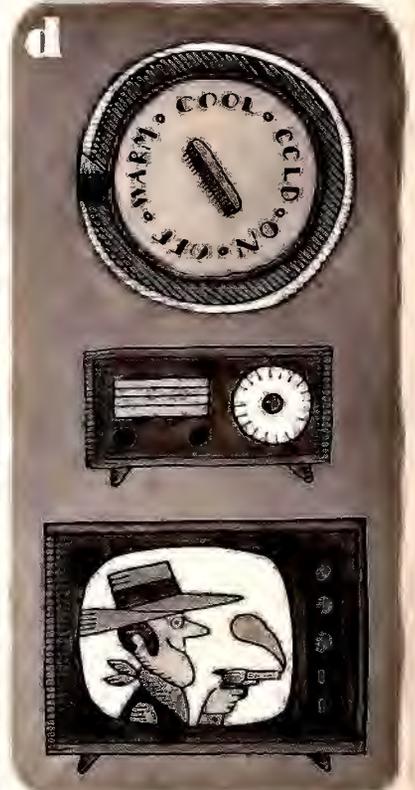
ASSOCIATION OF INDUSTRIAL ADVERTISERS



217 Madison Ave., New York, N. Y. 10016

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(More for your money at Sheraton)



a Rooms are roomy, rates are right — and guaranteed in writing. **b** Parking's free. **c** So are your kids. (They share your room without charge.) **d** Free TV, radio, air-conditioning. (Many Sheratons even offer free coffee-makers, ice-cubers, swimming pools.) **e** Nice address. Handy, too. Sheratons are always near business, shopping, fun. **f** Our beverages are generous. **g** Our chefs are geniuses.

90 Sheraton Hotels & Motor Inns

CALL YOUR NEAREST SHERATON HOTEL OR RESERVATION OFFICE FOR INSUREO RESERVATIONS AT ANY SHERATON ANYWHERE — COAST TO COAST IN THE U.S. IN HAWAII, CANAQA, JAMAICA, PUERTO RICO, VENEZUELA, NASSAU, MEXICO, ISRAEL. Sheraton shares are listed on the New York Stock Exchange.

Diners' Club card honored for all hotel services.

RADIO: bigger, healthier, prosperous

The Phoenix of ad media, radio has risen from the ashes of tv fires of the 1950s with new vigor

THE SIGNS were clear enough. By the end of the first quarter of 1964, radio was enjoying something that looked suspiciously like a genuine boom as a major advertising force, after lingering in tv's electronic shadow for more than a decade.

These were some of the newest benchmarks:

Network radio was becoming virtually aggressive about its research. Sindlinger Network Radio Activity Service, having tightened the "recall period" used in checkups on radio listening, added CBS Radio as a client for its improved service. Now, all four radio networks were in the fold.

The radio audience was now enormous, but it was an entirely different kind of audience from what it had been a couple of decades ago. No longer did people gather in the living room to hear Jack Benny feud with Fred Allen, or Cecil B. DeMille introduce the stars of *Lux Radio Theatre*. Now, literally everybody had a radio — 214 million of them, averaging more than three sets per home — and (thanks to solid-state physics) an important segment was either



auto radios (53 million) or portables.

Advertisers were busily rediscovering radio, and the romance had a pleasant fiscal setting. According to RAB, the top 50 spot radio advertisers last year spent over \$133 million for gross time, and spot radio billings for such firms as R. J. Reynolds Tobacco (over \$6.8 million) closely rivaled those of tv spot. For the top 50 spot radio users alone, spending was about half as big again as *all* spot radio in 1947, the last big pre-tv year.

All four radio networks happily reported that they were either in the black right now, or expected to be when they tallied their books for 1964. This was a long step forward from the dark days of network radio in the late 1950s, when rumors were rife that NBC — for example — was thinking seriously of unloading its radio network (it wasn't), and there was a clamor for government action to "save radio."

With radio now dispersed, as far as listening was concerned, into a highly personal medium, there were more stations than ever (the figure may hit 4000 this year) and more different ways of attracting radio audiences than you could shake a transistor at. There was Good Music, Country & Western, Hard Rock, Middle-of-the-Road, Music-and-News, and Talk programming, to name some of the more obvious formats. There was even a revival of old-time soap operas and suspense shows (reruns of *The Shadow* passed the 100-station mark in sales this month).

Radio was not without its problems, and they constituted a sort of "renaissance growing pain." Advertisers and agencies, which had been used to picking up network radio as a marked-down bargain, grumbled loudly. (Snapped Edward G. Ball, advertising director, Miller Brewing Co., not long ago: "Network landlords are telling their old-time tenants, the very people who brought them back from the brink of obscurity, that the rent will be higher . . .") Media buyers complained of "lack of standardization of rates, units available for sale" (as did N.W. Ayer vice president Leslie D. Farnath last fall) and

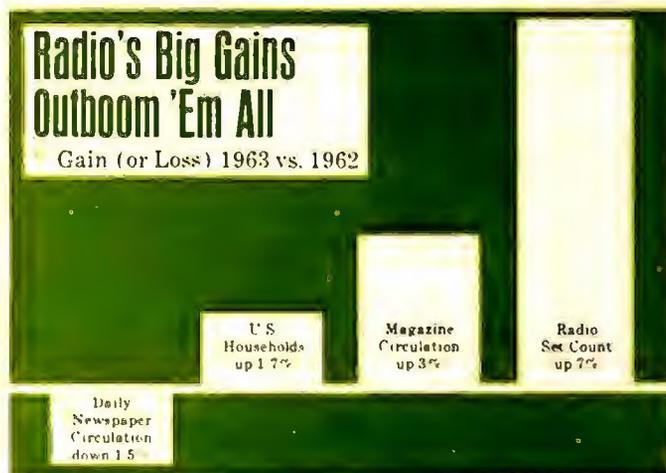
still-current cost-cutting concessions.

There were more facts and figures than ever about radio. American Research Bureau had expanded its services to the measurement of local level radio. Independent research organizations, such as R. H. Bruskin's AIM organization, and leading station reps, such as Katz, Blair Radio and AM Radio Sales (to name just a few) were providing agencies and advertisers with new qualitative and quantitative studies, and were providing new measures of radio's cumulative reach. Electronics In-

Radio Set Count... More Than Doubled... Up 152.6% Since 1950



Greatest increase in the number of radios in the United States—more than double the number in 1950—has occurred since 1960, with a notable increase of 57,959,000 in less than four years.



Radio set gains from 1962 to 1963 were 7 percent, more than double the 3 percent magazine circulation gain (second place).

dustry Association, RAB and others provided a flow of new facts about radio's progress (23.9 million sets sold last year, etc.).

What was behind the resurgence? Why the delayed-action boom?

Some observers felt that the glamor of tv was wearing thin (wags were even paraphrasing an old S. J. Perelman line to the effect that "Strip aside the tinsel of tv, and underneath you'll find a heart of purest tinsel.") Others felt that radio had finally found its proper role in the media mix, and was learning how to compete successfully.



Susan MacCartney of KDKA Radio Pittsburgh listens to one of the prize winning old-time radio receivers on display at the Joseph Horne Co. during the store's 115th anniversary observance. More than 200 old radio sets were received by KDKA Radio from listeners throughout the Pittsburgh area, in a promotion typical of those used by many stations to increase interest in radio

Still others believed that the new recognition of heavy sales of battery-operated portables, now such a whopping audience segment that giant Union Carbide was running industry-level promotion campaigns geared to a "Lively Companion" theme, was the real spur.

Nor did the reasons-why end there, either.

Radio was becoming creative again, but it was not the belt-line creativity of the "package houses" (remember Air Features? Phillips H. Lord? Transcontinental? Stark-Layton? John Gibbs?).

Radio's hot producers were gear-

ed to producing station-break packages, signatures, open-end jingles, lead-ins for station features — such as Richard H. Ullman Associates, sales arm for the Morton J. Wagner companies, whose sales this spring have been nearly 30 percent higher than last year. Or, they were geared to radio's syndication market today, such as Triangle Programs (which has eight radio series on the market, plus an automated radio service) or Nana and Mars, which are producing revivals of soap operas or new drama series. Radio program material available to station management — plus expanded

radio news — was helping to boost radio, many veterans believed.

And there were still other pressures forcing radio back into the media limelight. There is a proliferation of new products on the market, and radio's flexibility was instrumental in launching most of the new campaigns.

Greater disposable income in the teen-age market was another, with a survey by *Seventeen* magazine showing that the average teen-ager listened to radio three hours a day and that 96 percent of them owned their own radios.

FM radio continued to grow, no longer confined to the do-it-yourself "audiophile" market, with a further surge being generated by the slow-but-steady growth of FM stereo broadcasting and receiver sales. The sheer growth of the U.S. population (even if set sales continued only on a ratio of sales-to-population, which they weren't) was a factor.

What did it all add up to? What was the over-all effect of the convergent radio forces?

You could find one indication in current seasons of radio networks:

- **ABC Radio:** There was a "substantial" sales growth at ABC Radio during 1963, with each quarter showing an increase over the previous one. The network counted 20 year-round radio advertisers last year — highest in recent seasons — and the summer months were "the best in recent ABC Radio history." Net sales were \$12 million, and ABC expects to bill in the black this year.

Among the current 52-week advertisers are: AFL-CIO, American Dairy Assn., Bristol-Myers, H. J. Heinz, Mennen Co., Miller Brewing, Mutual of Omaha, Merle Norman Cosmetics, Wander Co. (Ovaltine), R. J. Reynolds, Schick Safety Razor, Sylvania and Wrigley Co.

- **CBS Radio:** New advertisers signed in the first six months of last year numbered 29, and business at the end of last year's third quarter was 49 percent ahead of the total for 1962. CBS, which went into the black in mid-1962, has steadily been increasing its billings. Earlier this spring, Arthur Hull Hayes, president, reported that "at the end of our first 90 days of selling, the CBS Radio Network al-

ready has 76 percent of last year's total business on its books."

Among current CBS advertisers are: Accent International, Millers Falls Tools, Morton House Kitchens, Sinclair Oil Co., Chevrolet, Borden Co. (Aunt Jane's Foods Div.) Cambridge Tile, Hartford Insurance, Pennzoil, Singer and Armstrong Cork.

● **Mutual:** The revised, streamlined Mutual operation is now netting about \$8 million annually, by industry estimates. In 1963, even though Mutual lacked the buttress effect of owned-and-operated radio stations, there was a 16 percent boost in billings over 1962, and in 1962 Mutual was in the black for the first time in 10 years. The network, under the presidency of Robert F. Hurleigh, now feeds 18 hours a day of network service, has well over 400 affiliates.

Among current Mutual network advertisers are: R. J. Reynolds, Ford, Kraft Foods, Caseite, Alomite, Chrysler Airtemp, Buick, General Cigar, Mennen, Doan's Pills and Arm & Hammer Soda.

● **NBC Radio:** Although NBC-TV was hitting the jackpot during the 1950s, the radio network was not, and operated at a loss of several million dollars a year. In 1960, it started operations in the black once more, and has stayed there ever since. This was in the wake of a 1960 program reorganization under which inventory was reduced from 70 to 30 hours. Sales are higher, clearances better and profits very likely this year. Net sales for the year were about \$17 million, about 40 percent of total network radio.

Among current NBC Radio network advertisers are: Rexall, Mars Inc., Plymouth-Valiant, Oldsmobile, Lincoln-Mercury, Ford, Bank of America, Mail Pouch Tobacco, Homelite Saws, General Mills, Metropolitan Life, Pet Milk, Sun Oil.

The general radio situation was summed up thusly not long ago by ABC Radio president Robert Pauley: "In the past, there's always been a new medium waiting to skim off a large share of the money. Now, advertisers are forced to re-evaluate all existing media — and for many of them that means coming back to radio."

The boom in radio listening

■ "Advertisers who use radio are getting more for their money" — so states CBS Radio in a new industry-level presentation that's causing a stir this summer among major advertisers and agencies.

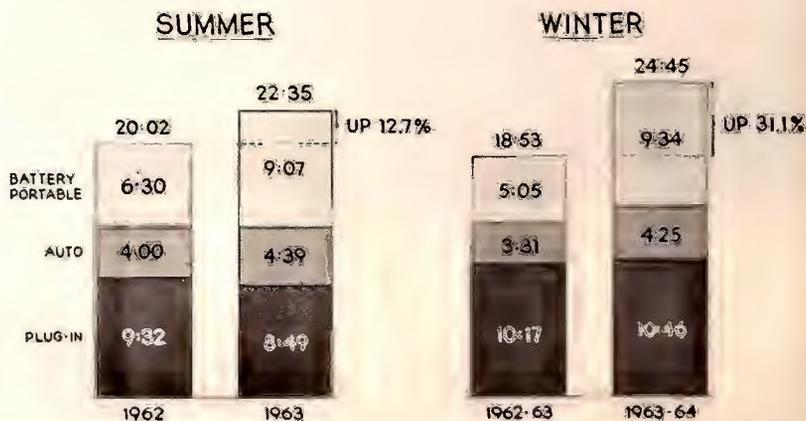
The presentation, titled simply "More People are Listening to Radio," underlines the fact that radio's days as an also-ran advertising medium on the national scene seem to be drawing to a close — at least as far as the radio audience is concerned.

Now, the presentation suggests, it's up to advertisers to realize the values of an ad medium that has been an important force for nearly four decades. The facts are indeed impressive.

The major point of the presentation, which is based almost entirely on recent A. C. Nielsen estimates, is that radio usage is on the upgrade no matter how you slice it — it's growing in the morning, afternoon and evening, and on weekends as well as weekdays.

PEOPLE ARE SPENDING MORE TIME LISTENING TO RADIO

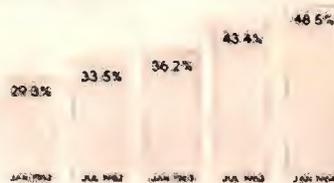
Average Hours Per Radio Home Per Week (6am-12mid)



Source: Summer July-Aug. 1962-1963; winter Dec. 1962-Jan. 1963-Dec. 1963-Jan. 1964.

BATTERY PORTABLE: RADIO'S NEWEST AND FASTEST GROWING SET TYPE

PERCENT OF US RADIO HOMES EQUIPPED WITH ONE OR MORE BATTERY-PORTABLE RADIOS



Source: A. C. Nielsen Co. estimates.

AUTO RADIO IS BIG ENOUGH TO BE A MEDIUM BY ITSELF

TOTAL AUTO RADIO SET COUNT

Jan 1961	42,616,000
Jan 1962	46,900,000
Jan 1963	49,948,000
Jan 1964	53,370,000

Source: Radio Advertising Bureau, Inc. estimates.

Listening to plug-in sets is still, generally, the main radio activity, but on weekdays after 2 p.m. the ubiquitous battery portable rivals or exceeds plug-in listening.

Automobile radio listening is, according to the presentation, "big enough to be a medium by itself" (see chart) and has shown "a consistent increase in every day-part, weekdays and weekends, winter and summer." Two years ago, less than one out of three homes had one or more portable radios; today, thanks to the transistor (a solid-state device relatively unknown when tv first appeared on the national media horizon), every other home has a portable set, and often one for everybody in the family.

Portable listening, in fact, is "definitely the prime mover in radio's upward surge, with consistently high gains in all measured periods," the presentation states. Increases in portable listening between 1962 and 1963 ranged from 20.5 to 61.6 percent for the sum-

mer, 73.3 to 108.0 percent for the winter.

Morning listening is still radio's peak tune-in period (and, obviously, the favorite of radio advertisers). During the average morning minute nationally last winter, there were 12,785,000 families tuned to radio as against 10,000,000 the winter before. The 8-9 a.m. period is tops, with more than 15.9 million homes tuned to radio on plug-in sets, portables, or auto radios (or combinations thereof). Apart from the figures, this is not a surprise to media planners; tv, by nature, is more of an evening medium, and has had the least effect on radio during the busy start-of-the-day hours when radio's mobility and emphasis on news, weather and other information has built and maintained listening.

Afternoon and evening radio listening, however, is making gains steadily and impressively (see chart of U.S. families using radio by hours of the day). In afternoon periods,

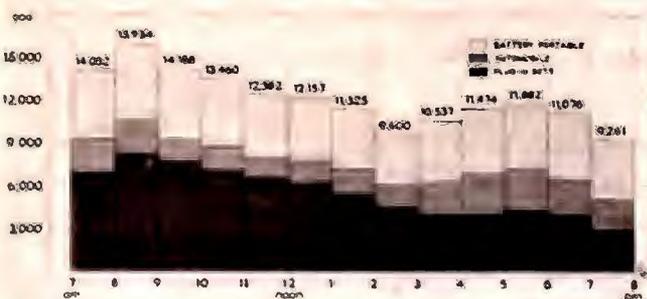
during winter months last year, the family audience during any average minute was more than 11.1 million — a figure *higher* than the peak of morning listening just a year earlier. In evening periods, when tv is at its strongest, radio still exists as a powerful marketing force; the average-minute winter family audience was over 7.7 million last year.

Nor is radio's growth simply a matter of figures being pushed upward by a general growth in population. Radio is claiming *more* hours of listening in the *average* home, summer and winter, from early morning to midnight. Specifically: In summer of 1962, the over-all average hours per radio home per week was 20:02; in the summer of 1963, the figure was 22:35 — a gain of 12.7 percent. In winter, the figure jumped from 18:53 to 24:45 — a gain of 31.1 percent (see charts).

What's the trend? CBS Radio says flatly: "The trend is up!" ■

U.S. FAMILIES USING RADIO (000) BY HOURS OF THE DAY

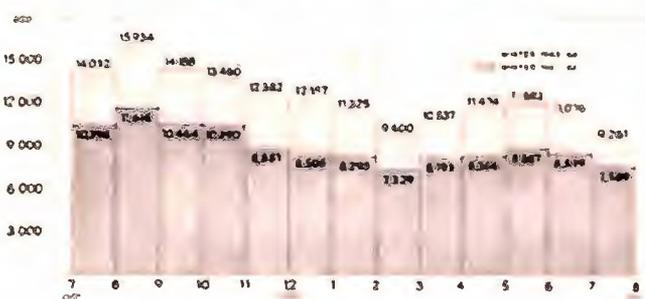
Monday thru Friday - Winter 1963-64



Source: NRI, Dec. 1963-Jan. 1964, NYT basis. Average per minute audience

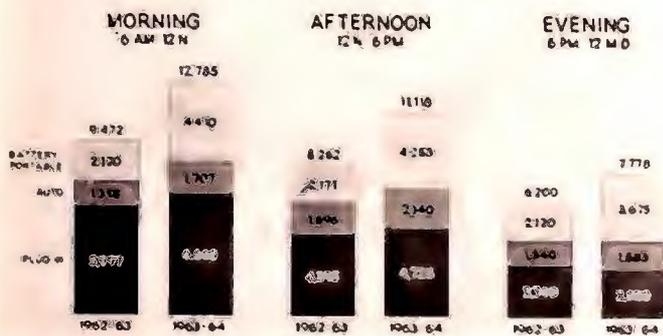
U.S. FAMILIES USING RADIO (000) BY HOURS OF THE DAY - MONDAY-FRIDAY

Winter 1962-63 vs Winter 1963-64



Source: NRI, Dec 1962 Jan. 1963 & Dec 1963 Jan. 1964, NYT basis. Average per minute audience

U.S. FAMILIES USING RADIO (000) Monday-Friday Winter 1962-63 vs Winter 1963-64



Source: NRI, Dec. 1962 Jan. 1963 & Dec. 1963 Jan. 1964, NYT basis. Average per minute audience.

U.S. FAMILIES USING RADIO (000) Monday-Friday Summer 1962 vs Summer 1963



Source: NYT, July-Aug. 1962 & 1963, NYT basis. Average per minute audience



BEER: the battle



■ SUPPLIERS OF GLASS CONTAINERS will pour the major part of \$1 million into a New York television campaign this summer. Specifically the campaign promotes compact, no-return beer bottles, but in broader terms it promotes bottles over cans, which have received a large share of tv attention with recent pull-tab innovations.

The campaign, said to be the largest staged for one container in a single market, began May 1 and ends September 5.

The Glass Container Manufacturers Institute is behind the promotion. Benton & Bowles is the agency.

A saturation schedule of tv commercials is charted for all six commercial tv stations in the New York area. Sixty-second and 20-second spots, plus 15s, will be used. The Institute says 350 tv messages will run 60 seconds. Newspapers, posters and trade press will also be used, but "well over half" of the budget is going to tv.

Featured in the campaign will be the no-neck no-return bottle. The theme will be: "Learn how to hold your beer—no-neck bottles, that's how!" Copy will stress the good flavor of beer in bottles, that the no-neck bottle is easy to store in refrigerators, and that the bottles are non-returnable.

GCM's campaign will establish New York as a new area in the continuing struggle between bottles and cans for the \$500 million-a-year beer package market. The New York area, which buys almost 1 percent of the nation's package beer, is one of the few remaining



Actors Bara Barnes and Mark Gordon admire the compact beer bottles in a television message that will appear on all six tv stations in New York City during the 16-week campaign.

Glass Institute promotes non-returnable beer bottles in \$1 million New York campaign, mostly on tv, to combat pull-tab can promotions, increase area no-neck bottle use

of bottles vs. cans is on

population centers in which no-neck bottles are relatively unknown to consumers.

According to the Institute, no-neck bottles represent 35 percent of the packaged beer sold in the West and 32 percent of sales in the Southwest, only 2 to 3 percent in New York.

No-return bottles, most of which are the compact no-neck type, have tripled their share of packaged beer volume in six years, now accounting for over 15 percent of the national market. The first two months of this year, shipments of no-return bottles jumped 27 percent over the same period last year. Most of the major brands sold

in New York already offer no-neck bottles along with cans and returnable bottles, but distribution in the market has been patchy, according to D. M. Fitzgerald, marketing promotion director for the Glass Container Manufacturers Institute.

The campaign for the no-neck bottles serves a twofold purpose. It not only promotes the no-neck bottle in an area where it is not selling well, but promotes bottles, both returnable and non-returnable, over cans.

Tom Hooson, account supervisor on the Institute, admits that part of the reason for the ad campaign is to combat recent use of beer

cans in commercials and other forms of advertising.

Schlitz, for one, gave very heavy emphasis to cans last year when it introduced its pull-tab top. Others followed. Now Budweiser, Falstaff and Busch-Bavarian are among those who have a pull-tab can. Such a can lends itself well to demonstrative advertising — television.

A Schlitz account executive at Leo Burnett, Chicago, says the pull-tab can promotion was very successful. The can did get a disproportion of advertising money last year, he admits, but now it will get its proper proportion in terms of sales.



Copyboards for a no-neck non-returnable beer bottle commercial are checked by D. M. Fitzgerald (r), marketing promotion director for the Glass Container Manufacturers Institute, and two of Barton & Bowles' copywriters, Brian Dillon and Joseph McGlone.



Production conference during a break in the filming of a tv commercial. Pianist Joe Bousard is the center of attention. Shown (l-r) are Tom Ford, B&B production supervisor, Michael Nebbia, cameraman-director, Elliott Unger, Elliott studios, and Si Merrill, B&B tv producer.

RIGHT ABOVE

At filming of tv commercial, onlookers are (l-r) George Carlson, account executive, B&B; Bob MacDonald, field promotion supervisor, GCMI; D. M. Fitzgerald, marketing promotion director, GCMI; Tom Hooson, B&B account supervisor; Si Merrill, B&B tv producer who supervised the filming. Joe DePasquale, assistant cameraman at the studio relaxes on sofa. Stage hand Roger Rein has back to camera.

RIGHT BELOW

Prop men apply no-brand labels to the bottles for the television commercial which was filmed at the Elliott Unger Elliott studios.

BELOW:

Copywriter Joe McGlone demonstrates tooting qualities of the no-neck bottle which are treated humorously in the commercial. With him are Brian Dillon (l), copywriter, and Gene Shinto, copy supervisor.

Budweiser has been promoting a pick-a-pair advertising theme which features the can container. Piels, now with Papert, Koenig & Lois, evidently feels it's the commercial that counts. At least an agency account executive says the bottle vs. can idea is not so important; it should depend on the commercial idea.

Rheingold has "fast-tap" lids on cans it finds excellent for promotion. But it also has a "chug-a-mug" bottle which it feels is just as good an advertising nucleus as the can top. The bottle has a short grey top which is also fast-opening, and a glass is not needed, says an account executive at Foote, Cone & Belding, agency for Rheingold. Now about 60 percent of all cans sold have some sort of pull-tab, says a spokesman from Continental Can.

The pull-tab may stick as an advertising idea. Continental Can has developed a new one which it calls U-Tab. It has all the edges tucked under, with smooth rounded edges on all sides of the tab. Dimpled indentations in the tab provide a better gripping surface, also offer improved leverage for faster opening. Continental Can is shipping cans with the newly-designed tabs to breweries "by the tens of millions."

Along with the pull-tab innovation, a 7-ounce beer can has been introduced on the West Coast. It has had great success. This development may have the effect of opening a new beer market for the can, and at the same time increase can usage in relation to total packaged volume.



But despite all the can-talk, the emphasis in the near future will be on bottles, according to Hooson who works on the Glass Institute account at B&B. "Many new bottle campaigns by breweries will be breaking this year," he says. He declined to elaborate. Evidently, the Institute bottle campaign is to act as a forerunner.

Sales of both non-returnable bottles and cans have increased recently, however. Sales for non-returnable bottles increased 12.6 percent last year over the can container's 7.9 percent, however, even with all the can promotion.

Cans reached their peak in 1959 with 39 percent of the beer packaging business and have stayed slightly below the level ever since.

The advances of the can have been at the expense of the returnable bottle. The success of the non-returnable bottle has damaged business. A spokesman for Continental Can Co. says "the whole convenience market—both cans and one-way bottles (non-returnable)—will continue to grow, taking away more of the market from returnable bottles."

"The major reason that the one-way bottle has done well in the last few years is its lower retail price compared with cans," says the spokesman. "With the relatively high advertising allowance that the glass industry initially offered the brewers, the beer industry was able to pass the saving along to the consumer in the form of a



agency, Dudley - Anderson - Yutzy, but no advertising agency. It was agreed that the large can manufacturers would do the promoting themselves. The four major can manufacturers, holding 85 percent of all can business, are Continental, American, Crown and National.

Awhile back the can manufacturers did organize a group called the ICCP—Institute for Consumer Convenience Packaging—designed to offer premiums to breweries that featured cans in their beer advertising. It folded last year after a year and one-half in existence. A spokesman at the Can Manufacturers' publicity firm says the reason was probably that the can manufacturers lost interest in beer which was already well established can-wise, the major interest now turning to soft drinks. Since Coke and Canada Dry started using cans there is great potential there. No organization like the ICCP has been formed to promote cans in the soft drink industry, however, as far as he knows.

The can manufacturers do promote beer cans on their own, but do not use tv, it was said. They use the trade press mostly.

But the whole consumer package industry is growing, and there is bound to be an increase for cans and non-returnable bottles on population increase alone. During the past ten years, beer in all package forms has shown an average annual growth of about 1.6 percent. With personal income on the rise and with the major segment of the beer-drinking population (20 years and older) growing at a more rapid rate than in the past decade, packaged beer is expected to advance at the rate of 2.1 percent yearly, according to Continental Can's marketing research department.

While increased penetration will be a key factor in raising the can's growth rate, almost three-quarters of the total increase in shipments will come from growth in total packaged beer sales, the department reports.

The bottle vs. can advertising question in the beer industry is brewing, but may even take on a stronger tone in the soft drink industry in the future. ■

wer retail price. In doing so, however, some brewers and retailers sacrificed profit margins." Last year the advertising allowance offered by the Glass Container Manufacturers Institute was sharply reduced. As a result, the retail price structure was narrowed, returning to a more normal pattern. In the bottle area, it is the returnables sold to breweries that have been going down, while the non-returnables, one-ways or throw-aways, have been going up. Even though returnable bottles represent 48 percent of the beer business, there are ten times as many non-returnable bottles sold to breweries. This is because the average returnable bottle makes 28 trips. Because there is more volume

of glass involved in non-returnable bottle sales, the glass industry trade association is naturally promoting the non-returnable bottle in its campaign.

The New York campaign for no-neck bottles is Benton & Bowles' third major assignment for the GCMI, whose members account for 90 percent of United States production of glass containers. The agency also conducts a \$1 million national consumer magazine promotion for all types of glass containers, and is engaged in a test television campaign for no-return soft drink bottles in the Los Angeles area.

The can industry has an association called the Can Manufacturers Institute which has a publicity

Future ad demands requiring greater skills will propel buyers into more creative, less routine roles—if they can qualify, states L&N senior v.p.

Tomorrow's buyer—a 'pro'

■ EVERYTHING connected with broadcast advertising seems to happen at a breathtakingly fast pace. For television, in particular, we could well ask whether we have come full circle in our buying techniques in less than a decade and a half.

During the earliest days of television, buying was accomplished largely on intuition and faith—with the more perceptive members of our business spotting the potential of this powerful medium long before its promise began to be realized.

But soon after national networking became a reality in the early 1950s, a tremendous super-structure of rating services, qualitative measurements and paperwork grew up as normal adjuncts of the buying process. Until very recently, almost all broadcast buying appeared to be settling into a routinized procedure: examining availabilities; calculating message delivery, reach, frequency and cost efficiencies; and processing orders, affidavits, bills and estimates. So much attention had to be paid to this routine that, more and more, the truly effective buyer seemed to be the one who was most adept at juggling masses of figures and piles of paper.

But several factors have been rapidly developing which may materially change the situation in which the buyer operates. We feel these changes are so fundamental that they can well alter not only the broadcast buying process itself, but the very qualifications of the people who represent effective buying talent in this field.

Among the more important of these changes are:



By Herbert Zeltner

Senior vice president,
director of media,
Lennen & Newell

Herbert Zeltner was named a senior v.p. of Lennen & Newell in December 1962, three years after his appointment as media director when he was 30 years old. He came to L&N in 1956 as media group supervisor on the Colgate-Palmolive account, and was promoted to assistant media director in 1958. For four years prior to L&N, Zeltner was with Procter & Gamble, Cincinnati, where he handled assignments in advertising department methods and organization, grocery store activity and media supervision and planning. He serves on the marketing faculty of NYU's School of Commerce, from which he graduated magna cum laude with a degree in marketing and economics. He is a past president of the New York Advertising Media Planners Assn., and lectures regularly before ad management groups of the American Management Assn. He also contributes regularly to various trade journals.

1 The increasing availability and usage of high-speed data processing in handling routine media department activities. While almost all the tremendous amount of publicity in recent years having to do with computers and media has been devoted to their exciting and largely unrealized application to media planning, important advances are being made, in many major agencies, in the turning over to computers of routine statistical analysis and development of necessary forms, estimates and bills.

The increasingly obvious advan-

tages of automation in these routine functions make it increasingly like that this machine take-over will accelerate in the near future.

As more and more of our day-and-day-out paper processing and calculation functions are automated much of the daily drudgery that buyers must undertake will be handled by machine programs and their hardware, assisted by clerical help where necessary.

2 Doubts about the usability ratings. While the Harris Committee hearings on broadcast rat-

in the forefront of change

services, held somewhat more than a year ago, focused the attention of the entire business on the limitations and problems in the development of rating services, the more sophisticated users of these data were already raising serious doubts about the indiscriminate application of ratings in broadcast buying.

If no other change results from the findings of the Harris Committee, agencies and advertisers are now having to recognize that all ratings—no matter how carefully constructed—are estimates at best. By no means are we suggesting that ratings should be overlooked or disregarded. They still represent our best tool for determining relative levels of performance. But they are not good enough to be manipulated in such a precise manner that microscopic differences in relative tonnage can be used to justify one purchase over another.

3 Intensified buying competition in relation to costs. The jockeying for outstanding spot and program locations, in both tv and radio, has become so competitive that many buyers now pride themselves on simply getting a passable schedule on the air by start date. Good, bad or indifferent, the challenge is becoming so acute in many situations that there just isn't time during business hours for the intelligent pondering of alternative courses of action.

And, broadcast advertising being market place like any other free economic situation, the laws of supply and demand very definitely apply.

When buying pressure for good

locations in most major markets builds so intently, costs are bound to increase regardless of what rationalization is used to justify these changes in rates.

4 Growing advertiser dissatisfaction with pure spot broadcast.

Stemming from the increasing competitiveness now evident in buying broadcast advertising, and the higher rates which are just one of its manifestations, we begin to sense a growing dissatisfaction among major advertisers with pure, routine spot broadcast buying. More and more questions are being asked by advertisers about the workability of spot schedules and about the never-ending increases in the cost of implementing these campaigns.

Advertisers are becoming more insistent than ever before in asking their agencies for proof of the effectiveness of spot placement and are becoming more demanding in their questions concerning program buying or other devices which might heighten the effectiveness of their broadcast activity.

While these far-reaching changes may appear, at first, to be somewhat unrelated, they are all working importantly to change the way in which we buy broadcast time and the manner in which timebuyers conduct their affairs.

If each of these modifications in our business grows in scope or intensity—as we believe it may well do in the years ahead—we can see some very definite changes in the requirements for truly outstanding buying talent.

Among the points which will have to be kept in mind in evalu-

ating buying talent for future development or use are:

1. Highly developed skills in the handling of masses of routine numbers and paperwork will become less important than they are today. Buying salaries and responsibilities are such that agency management can less and less afford to have buyers handling procedural functions which can be more accurately and efficiently processed by machine.

It just makes no business sense to have a relatively high-paid buyer bog down in computing mathematical relationships with a desk calculator, or preparing estimate work sheets by hand when high-speed data processing can accomplish these activities in a fraction of the time at a fraction of the cost.

2. In much of what has been said or written about computer applications in agency media departments, the point has been made that machines will free trained specialists for the application of judgment, a function yet to be programmed for computers. But, to the best of our knowledge, no public comment has been made about exactly what this area of judgment encompasses.

It does not consist of developing sloppy professional standards—dealing fast and loose with unprovable concepts. In other words, with the computing of audience and cost information turned over to machines, the buyer should not now feel free to ignore these relationships in favor of purely intuitive buying.

We believe the exercise of judg-



Herbert Zeltner (right) prepares a client presentation with Mort Keshin, vice president and manager of L & N's media department.

... tomorrow's buyer

ment which now becomes possible is better served through the strong development of marketing know-how among buyers.

We are becoming increasingly aware of the ways in which various broadcasting patterns can be modified to suit differing marketing needs. Emphasis among different segments of the audience can be altered through changes in scheduling. Different program settings can be utilized to heighten the effectiveness of a given commercial message. And, certainly, changes can be made in almost any broadcast pattern to emphasize reach—or frequency—or alter the distribution of these factors among the total audience.

But, the buyer will become increasingly less valuable as a member of the over-all marketing team, if he resists broadening his knowledge of the entire marketing process.

Since his knowledge of audiences and the way to reach them is increasing, he must, more than ever, become knowledgeable about the marketing problems facing the product to which he is assigned. Less

time should be spent with the minutiae of daily problems in dealing with stations and representatives. More time should be spent in dealings with media planners, account personnel and client advertising management.

3. The ability of a timebuyer to sell the commodity with which he deals is becoming tremendously more important. It simply is no longer sufficient for the timebuyer to sit back and expect appreciation by media planners, account people and clients for the workability of broadcast advertising.

The buyer has a vital stake in assuring satisfaction by these other members of the marketing team with broadcast advertising. He must be able to demonstrate, ably and forcibly, that broadcast advertising will best meet the needs of a given situation and that the schedules he places are accurately programed and carefully monitored. He must be increasingly adept at demonstrating the scope of any given effort and present it in a way to reassure the people who must eventually pay the bill.

4. While some broadcast research has come in for steadily mounting criticism, more research than ever before is becoming available. At the same time ratings become less and less the sole determinant of a broadcast buy, we are developing more collateral information on audience composition and patterns of broadcast delivery.

The television and radio buyer can no longer look at these research tools from the simple standpoint of major findings which he can use unquestioningly in his work. If he isn't already thoroughly familiar with the technical background of his various sources, he will have to make it his business to learn about this underpinning if he is to work knowledgeably with these tools.

One of the biggest single marketing practices characteristic of our business today is the use of highly technical research findings by people too lazy or sloppy in their work habits to learn what went into developing the very information which they base decisions affecting hundreds of thousands of dollars.

5. A much more highly

veloped verbal and written facility will be required than is presently evident on the part of most buyers. Timebuyers—like all other ambitious people in our business—are interested in promotion to still more responsible positions. Probably the most important single working tool they must demonstrate to earn a supervisory media post is their ability to express their knowledge in a coherent and professional manner.

At present, most buyers would throw up their hands and complain that their work day is already so crowded and taken up with negotiation, analysis, and record-keeping that little or no time remains for preparing the presentations and memoranda that express points of view they wish to get across.

But, as we pointed out, the business is moving ever closer to the time when much of this routine will be handled by other than buying personnel. The buyer will go far toward earning the recognition he wants and deserves through his demonstration of perception and expert knowledge — demonstrations most easily accomplished in writing or oral presentation.

6. As pure routine becomes less and less a part of the buyer's day, he will be able to devote additional time to *constructive* creativity in media buying. We stress the qualifier—constructive—since creativity in media normally seems to be an excuse for "intuitive" or second-rate buying.

However, the development of sensible and very real breakthroughs in commercial patterning or program opportunity can very well be the province of the timebuyer. Novelty for the sake of novelty will normally not represent a very worthwhile improvement in the advertising activity of a given client.

But the timebuyer is probably in the best position of all to spot weaknesses in the way in which schedules are now implemented. For this reason, he can be a tremendous force for improvement in the effectiveness of advertising planning through a realistic development of new techniques in broadcast advertising.

These are but a few of the changes we see developing for timebuyers in the not-too-distant future. They could best be summed up by

suggesting that a greater intellectual grasp of the important responsibility held by timebuyers is going to be needed.

More than ever, the person responsible for buying broadcast advertising must be a highly trained, discretionary member of a marketing team. We will see less of the school which holds that a person can qualify as a timebuyer after several months of training in the business.

Timebuyers are not yesterday's estimators with a telephone, desk and pretensions. To truly deserve the title, they will be called upon to perform an increasingly demanding job. These demands will be less than those requiring pure physical stamina, as seems to be the case today. More than ever, broadly recognized professional standards will have to be applied when determining true buying talent.

In the face of a rapidly changing broadcast advertising picture, the timebuyer who views his job narrowly and resists the learning and growth needed for the future can only serve to drag the importance of his role way down. Most buyers are continually concerned with the recognition they receive among the media from whom they buy and the agency and advertiser personnel they represent. If they view their jobs as little more than clerical in nature, this will be the role they are given to play.

If, however, they bring an area of expertise to the marketing process, and if they conduct themselves as true professionals demonstrating the very real contributions they can make toward the increasing effectiveness of advertising programs, they will be in the forefront of the exciting changes that lie ahead for broadcast advertising. ■

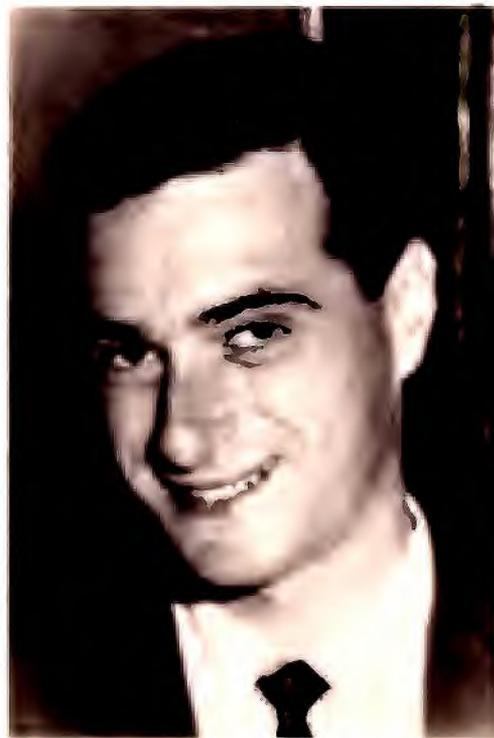
DAVE PERSONS: attitudes and careers

■ GUMBINER-NORTH'S DAVE PERSONS has strong feelings about the timebuying phase of an advertising career. "This stage in a mediaman's development is not just to be endured as a stepping stone to the next level," he says. "Too many people have hurt themselves by belittling the buying function, waiting until the day they are 'liberated' and move elsewhere. This does not mean that a buyer should not aspire to promotions. Buying is an invaluable foundation for a career in advertising, whether the individual moves to a spot in the media department, account work or to sales."

Dave has been timebuyer with G-N for the past year, first on Lanvin, and now for Remco Toys and other accounts.

"The conscientious buyer," he continues, "will handle and learn from each situation he deals with, for all buys need not be the same, and, in fact, many often require different approaches. By operating in this manner, the buyer will be doing the best job possible for his client."

Dave was with BBDO from 1961



to 1963, originally in media analysis; later became buyer on the Campbell Soup account after handling the Lever Brothers account. He holds a BA degree in business administration from CCNY. Dave is married, and he and his wife Maxine are the parents of a year-old child.

New presentation by TvAR is up-to-date summation of spot tv's values in today's "brand confusion jungle"



Robert M. McGredy, TvAR managing director

SPOT TV: it can aid small advertisers to

■ ADDRESSING ITSELF to the nation's regional and local advertisers, the newest industry-level presentation from Television Advertising Representatives (TvAR) lays it right on the line:

"Even the biggest advertisers find they can't do the job with network alone. They must invest sizable amounts of money in spot tv, because their sales problems—and their sales—vary from market to market."

Spot tv is no stranger to the media plans of smaller advertisers, according to TvAR study, which will be shown to advertisers and agency groups, as well as marketing and sales associations throughout the country. Titled "How To Be A Giant," the presentation makes this point:

"You don't have to be a giant to take advantage of the unique creative and marketing opportunities offered by spot television. A total of 1,275 national and regional advertisers each invested \$20,000 or more in spot tv during 1962. Over one-third of them spent less than \$50,000. More than half of the spot advertisers got their job done for less than \$100,000."

Advertisers facing the problem of making their brands visible in what TvAR terms "The Age of Brand Confusion" have a real problem, according to the presentation. "Almost any product you can name must fight the complications

of a two-front war, caught between some competitors with more money to spend and others who sell at lower prices," the study states. "You need something else to solve your really tough marketing problems, to make your brand ten feet tall in any market you choose."

As case examples of how an advertiser can enter spot tv with a specialized problem and a relatively modest budget, TvAR offers several choice samples:

● AMERICAN AIRLINES — relatively new to tv (much of AA's air budget is in late-night spot radio music shows), the airline uses "teaser" commercials to build long haul traffic by showing descriptive scenes of New York in places like Los Angeles and San Francisco (and vice-versa).

● VAN HEUSEN — a top shirt maker, Van Heusen uses short spurt tv before Christmas, Father's Day and other peak sales seasons with a format that allows local dealer tie-ins.

● M&M CANDY — a growing candy firm which, according to TvAR, "applies different advertising weights geographically for its different products, according to the potential in each market."

● LAURA SCUDDER — a few seasons ago an obscure brand of potato chips which entered West Coast tv with commercials promoting the brand as "the noisiest potato chip in the world." The funny, off-beat commercials were so successful that a month after the campaign started 67 percent of the people in the tv area knew the brand.

Dancer Myers is also seen in presentation itself. One of commercials featured in presentation is from American Airlines, which uses spot tv to promote long-haul traffic to New York and several West Coast cities.





Robert Hoffman, marketing & research v.p.

Pretty Broadway dancer Nancy Myers adds decorative touch to "How to be a Giant" presentation staged by TvAR for national, regional and local advertisers. Presentation chart shows dramatic growth of spot tv.

NATIONAL ADVERTISING EXPENDITURES 1958 1962



to become market giants

● AVON — a cosmetic firm which got into spot tv in 1953, with modest campaigns in New York and Chicago. By 1955, Avon was in seven markets, by 1956 in 62, today uses a 230-station lineup in 90 markets with no network pending. Market share of the house-to-house cosmetics field for Avon has jumped, in the 11-year period, from 40 to 70 percent.

● ALPO — a regional pet food brand, Alpo moved into spot tv in late 1959, has jumped by more than 300 percent in sales, now is selling strongly (at a premium price) in over 30 markets, puts 85 percent of its budget into the spot tv medium.

Although a regional or local advertiser's one-minute spot tv is just as big, just as important and

just as hard-hitting as anyone else's," the TvAR presentation also notes that a number of giant companies use spot tv to bolster markets in which network program ratings are below national averages (thus, presumably, lowering the advertising efficiency of the network show) or to become the primary or major tv effort behind the launching of new products (as in the case of P&G's Crisco Oil or General Mills' Wondra Flour).

The presentation concluded in its summation of the advantages of spot, as gathered by TvAR marketing and research vice president Robert M. Hoffman:

"In this age of increasing brand confusion, nothing can do a better job of making your product or service stand above its competitors—

in a market, in a region or across the country, whatever your marketing objectives may be."

Commented TvAR managing director Robert M. McGredy:

"Our presentation demonstrates how spot tv enables an advertiser with a modest budget to make his product or service stand above the competition." ■



Regional dog food brand, Alpo, has gained steadily in sales since entering spot tv. Chart, from TvAR study, shows Alpo surge in market rank in five key markets after launching heavy spot drives.



Giant General Mills cut its tv budget by \$8 million between 1961 and 1962, but boosted spot tv share by \$5 million (plus another boost, not charted, of \$5.8 million in 1963). The company relies heavily on spot medium.

Tailoring local spots with 'national' sound

A library of recorded radio commercials helps dealers sound 'national,' sell 'local' —possibly out of co-op advertising funds

■ THERE ARE MARRIAGES and marriages. But one that never *has* taken is between the local retailer who wants to advertise on radio and the national manufacturer of the product he's trying to sell.

Not that they don't understand each other. It's more that they live too far apart; don't meet often—if ever; don't quite speak the same language.

This has created a substantial void: When the local merchant sets out to advertise on radio, although he may have a cooperative billing arrangement, he's pretty much left on his own. If he takes comfort in making his own mistakes, too often that's all he obtains — comfort. Sales increases don't necessarily follow his tentative, well-intended, but unprofessional efforts.

Help offered varies widely from one national company to another. Some are actively *trying* to encourage better local advertising; some leave the matter to regional offices; a few frankly admit doing "nothing" because of the dealer-education problems involved.

● One major retail chain makes available commercial scripts citing monthly specials, records of signature jingles and other radio sales tools to all its many stores, but only about half ask for them. Local managers traditionally reserve their strongest advertising efforts for print.

● A giant appliance manufacturer provides "a national umbrella" of tv and radio for its total

product line, feels that telling people *exactly* when to purchase items locally is a retail problem. Even so, dealers have access to "family" help (and funds) through regional offices, if needed. Dealers are not, however, spoon-fed.

● A widely known chain reports that it has "no communication whatsoever" with local stores about advertising. "But we hope they do get more business," says the advertising manager, "because I get paid on it."

Local merchants are likely to turn a cold shoulder, however. "All those things that come from the factories —local guys just don't like 'em," is how one retailer puts it.

The question is, "Why not?"

A major problem, as cited above, is that national and local vendors of the same product just don't talk the same tongue. Big time copy slants too often make only diluted sense at the grass-roots level. And national offices don't *really* know local problems, thus miss the all-important "tie-in." By the time the dealer has oriented his home office and they've incorporated his local needs into company-prepared material, he's usually waited so long he's lost his patience, sales and possibly the market, if not all three. Thus, the time gap, too, is a factor.

Also, their outlooks are at odds. The manufacturer, of necessity, is interested in the larger scale—huge volumes, annual grosses, long-term gains, tomorrow's market. The

dealer simply wants to make a dollar.

The whole problem involves a third, but hardly disinterested, party—the local radio sales manager. He's only too aware that the practiced (if unintentional) indifference between national manufacturer and local retailer is costing him money too. By putting copywriters and merchandising staff to work, he may be able to fit the national menu to the local appetite. But what if he doesn't have that kind of staff to help him? Well, he just loses out, too.

At least, he used to.

Now, however, the picture is gradually changing. The gap is being closed by recent innovations in a not-so-new area. It is, of course, the transcribed commercial.

This area of the recording field long dominated by only a doubtful handful of companies who knew what they were doing, embraces everything from singing signatures to over-dubbing.

A 1956-entrant into the field, the Commercial Recording Corp., Dallas, has recently hit upon a new key, however.

Says president John Coyle: "We recognize that the local radio advertiser prefers to promote his own identity along with the product, rather than use nationally supplied material that promotes only the product."

To help local dealers and retailers do so, CRC has issued Money-Maker service for station



CRC's permanent staff—all under one roof—includes vocalists, composers, arrangers and lyric and jingle writers, as well as an orchestra, recording engineers and technicians. Production of commercials, from start to finish, is done in Dallas.



It consists of 350 commercials, all of custom-design and reproduction quality, but offered at syndication's lower cost. The commercials include 275 general ones, plus 75 with specific sponsor identifications that involve the big-money, big-league cooperative brands. The jingles citing sponsors have proved so useful that CRC is now adding 30 more.

Many of the sponsor commercials are intended for automobile and appliance dealers, whose individual orders for CRC's custom commercials (the major source of CRC income) helped tip off the company to the great local void. Says young president Coyle: "About 20 percent of our custom orders stem from these two groups—12 percent from automobile dealers and eight percent from appliance merchants."

And it may be more, if success of the Money-Maker library is any clue. After hearing the commercial turned out for their appliances, RCA Whirlpool's regional advertising head wanted to buy it outright so he could make it available to all his local dealers.

To get an idea of the library's range, consider the commercials for automobiles. Included are word-and-music jingles for Buick, Cadillac, Chevrolet, Chrysler, Comet, Dodge, Ford, Lincoln, Mercury, Oldsmobile, Plymouth, Pontiac, Rambler (especially successful throughout the country), Studebaker, Tempest, Valiant and Volkswagen.

Take the fast-paced Rambler commercial as an example. Its 16-second opening features an instrumental background (rhythm with saxophones) in swing style.

Lyrics, which are sung by a full group, are:

*You want a Rambler
You've made your mind up
So get that Rambler
But before you're signed up
Check the deal
Check the very best deal
Right now on Rambler.*

After a break (for the announcer to insert details and make a very strong *local* identification) the ly-

ries resume to provide a seven-second close:

Check the deal

Check the very finest deal

Right now on Rambler.

Besides autos and appliances, sponsor commercials cover specific brands or names of the leading auto supply stores, tires, banks, drug chains, finance organizations, food stores, gas companies, service centers, radio, tv or phonograph manufacturers, savings-and-loan companies, retail chains and van line firms.

The library also has other money-making helps: Commercial inserts (boy's voice saying, "and get it from the dealinest dealer in town"); punctuators (stringer No. 12: rhythm with trumpets, trombones and bells); backgrounds (lush No. 1-A: rhythm with woodwinds and eccleste); seasonal and holiday promotions (notably a 30-days-to-Christmas calendar, plus items like "Have a happy weekend" songs); production aids (harp rubato or Shearing-style vibes); and, of course, sound effects (drug store dishwashing, waves splashing on a beach, a siren sounding).

The records and the index are correlated in color code for fast-finding and accurate return to shelves.

Coyle, who also owns and operates KVIL Dallas and sits on the NAB board, says KVIL experience with co-op advertising points up the ripeness of the market for local merchants. "We've never had any co-op advertising billing rejected," he says, "and we've had it for such clients as RCA Victor, General Electric, Motorola, Zenith, Philco, York, Frederick, Fedders, Magnavox, Western Auto, Firestone, Goodyear, Safeway, Texaco, Admiral, Sony, J. C. Penney, Sears Roebuck and Mayflower van lines.

Many car dealers have advertising allowances that don't require factory approval, he adds. "We have Lincoln, Oldsmobile, Pontiac, Rambler, Valiant and Volkswagen."

That the Commercial Recording Corp. knows its business is probably best demonstrated by the way they describe it: "Our only business is selling with sound." The brisk, young corporation takes pride in having a permanent staff

of salaried people—lyric and jingle writers, composers, arrangers, vocalists, musicians and, of course, sound-recording engineers and technicians. And, unusual for the field, they all work under the same Dallas roof.

"Maintaining individuality in each one of our 350 commercials was a huge undertaking," Coyle says. But the staff managed it. Their goal, always, was "to set a product image to words and music that provides an appropriate personality."

"Through the creation of personality, one of the most important sales elements is brought into focus," Coyle explains — "recall." It takes originality to convert "an um pa pa of a horn into the ring of the cash register," he strongly contends.

Although it was founded only in 1956 (Coyle purchased controlling interest a year later), CRC now considers itself a "pioneer" in the business. "Many a group

has decided to produce jingles—some were good—but most have fallen by the wayside," Coyle recalls.

No doubt much of CRC's ability to survive is based on product quality. Some 141 stations have subscribed to the Money-Making library in the less than six months since it was released last November. (Coyle's goal: 400 stations by year's end for an estimated \$800,000 gross.)

Station subscribers are outspoken in their enthusiasm for CRC's Money-Maker service.

Delightedly terming station acceptance of the CRC library "fantastic," president Coyle says, "I'm really not capable of explaining how 'big' this reaction is."

Big enough, judging from external signs, for radio stations themselves, to start closing the co-op advertising gap at the local level. And the sales successes involved indicate that such action may soon become a trend.

NAB radio monitoring a station rep lever

■ Monitoring by NAB's Code Authority of Radio Code subscribers is proving a boon to at least one major station representative.

The rep has pointed out: "We have put together a nice fat file of letters from the Code Authority and show them to our advertisers at every opportunity. We know this positive action on behalf of the better broadcasters will ensure an even bigger and better future for radio."

The monitoring, which covered 85 percent of Code subscribers during the Authority's past fiscal year — Apr. 1, 1963 to Mar. 31, 1964 — was actually started in 1961 but last year was the first time log review was combined with tape monitoring. The latter was done by Air Check Services Corporation of America, augmented by the Code Authority's own staff.

A total of 67,091 hours were

monitored, and 42 stations were dropped from the Radio Code last year for various violations. These included 23 for not complying with provisions other than time standards — such as advertising of certain products and programing practices — and 19 stations for time standard violations.

Monitoring showed that 90 percent of the subscribing stations complied with provisions other than time standards, while 70 percent of those in violation corrected their actions. Also, 91 percent of stations with time standard violations adjusted their schedules to comply.

The Code Authority can exercise the right to delete a station for not modifying practices that are in violation of Code standards. Stations have the right to appeal to the Radio Code Review Board, but none exercised that right last year. ■

20th-Fox

rides high

on comeback trail

Advertiser investment in TCF-TV network shows this fall may run as high as \$30 million for time and programs as giant motion picture studio rebounds on several tv fronts

■ YOU WON'T FIND the date of Feb. 16, 1948, engraved on any bronze plaques along Madison Avenue. But it is an important one — even though 99 out of 100 admen probably couldn't tell you why.

On that Friday, in network tv's infancy, a new film series went on the air under R. J. Reynolds sponsorship (for Camel cigarettes, via William Esty) under the title of *Camel Newsreel Theatre*. The relative handful of U.S. viewers who had tv sets saw it on the then-five-station NBC-TV network.

It represented a turning point for one of the biggest firms in the amusement business, for it was 20th Century-Fox's first tv program venture. And, it marked the emergence of the sponsor's tv advertising dollar as a competitor (as some saw it) or as an additional revenue source (as a few farsighted film men saw it) to the audience dollar at the theatrical box office.

Some 6000 tv evenings later, the alliance between broadcast advertising and Fox is a basic part of the company's business structure. Fox, now under the helm of peppery, cigar-brandishing Darryl F. Zanuck, is very much in the movie business, with its current and recent theatrical releases headed by the most expensive movie of all time, "Cleopatra." But the company's hottest offshoot is TCF-TV, whose president (he's also vice president in charge of production at the whole studio) is Richard D. Zanuck.

Tv may still be "the natural enemy of motion pictures," as many movie exhibitors see it and as a high-ranking veteran Fox executive once expressed it. However, even exhibitors have largely swallowed the fact that Fox is in the television business as a prime program and feature source, and that Fox intends to stay.



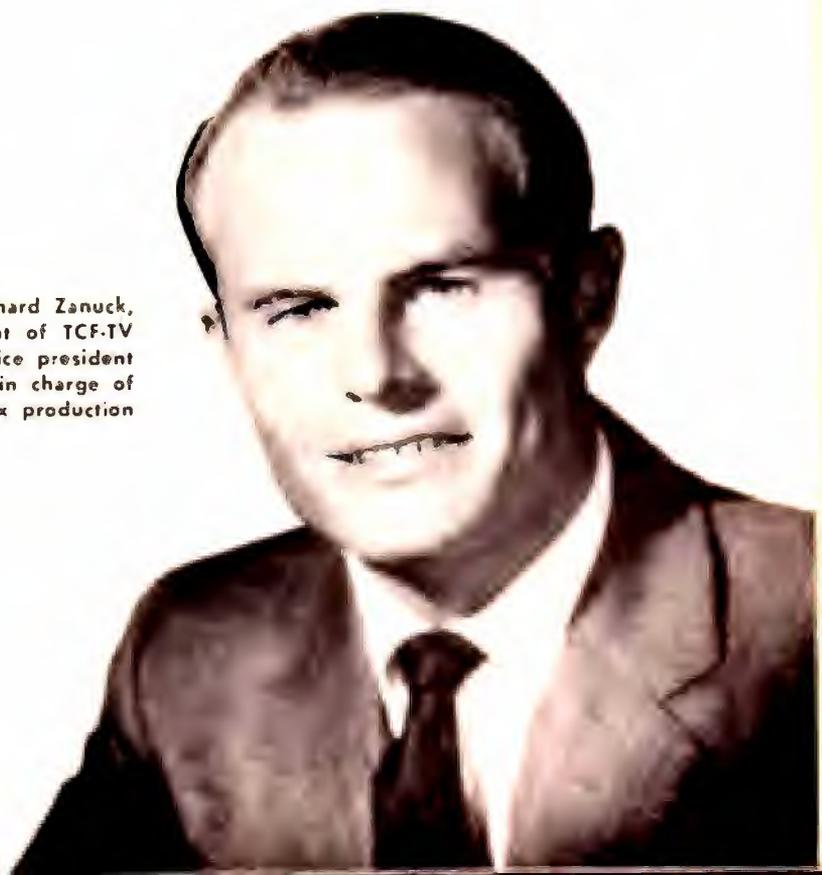
George T. Schupert, vice president of TCF-TV, who is prime contact with networks, agencies.

William Self, vice president for tv production, rides herd on studio output of filmed shows.

Alan M. Silverbach, director of syndication, heads U.S. and foreign syndicated film sales.

THESE MEN RUN 20TH CENTURY-FOX TV OPERATIONS

Richard Zanuck, president of TCF-TV and vice president in charge of 20th-Fox production





Dobie Gillis



Adventures in Paradise



Bus Stop



Hong Kong

20TH CENTURY-FOX SYNDICATED (U.S.) PRODUCT

A year ago, however, even admen with little direct contact with the film production industry knew that Fox was in grave trouble. Sales costs were up at the studio; so were film costs, contract settlements and a host of other items. Much of the studio was idle, and even the most patient bankers were nervous. The only Fox tv properties sold for the 1963-64 network season were the two NBC-TV feature movie showcases, plus reruns of one of the most durable Fox tv properties, *My Friend Flicka*. The 1962 annual report showed a net loss of \$39.7 million.

Today, things have changed radically. Fox has made a comeback from the financial morass into which it was gently sinking.

Here are some of the benchmarks for the 1964-65 season:

- Fox has sold four and a half hours of network programming, spreading over all three tv webs, for the season. Total network investment, in terms of initial firm orders, is on the order of \$9 million—\$18 million if all shows are renewed at the mid-year point.

- Advertiser investment—in terms of sponsor dollars spent for participations, coupled with normal discounts—in Fox-produced network shows will be at least \$35 million.

- Television revenue, in 1963, amounted to some \$22.8 million from features and programs (as compared to 1962's \$18.6 million). For 1964, this figure may well be significantly higher, with tv accounting for 20 to 25 percent of every gross dollar from all sources (even including the handsome oil royalties earned by wells drilled on the Fox lot).

- Current annual statement for 20th Century-Fox shows a 1963 net of over \$9 million, as compared to the sizable losses in the previous year. Spurred by tv success, the figure for 1964 should again be a black-ink, multi-million sum.

- Syndication, domestic and foreign, is booming. Fox was a participant in TFE-'64 during the recent NAB convention in Chicago (syndication sales chief Alan Silverbach was TFE co-chairman), drew domestic results which were "extremely successful." Fox now has sales offices in Europe, England, Latin Amer-

ica, the Orient and Canada, hopes to "quadruple" its 1964 foreign tv sales over 1963.

Fox has some other new feathers in its tv cap for the 1964-65 season. For the first time, Fox is running second only to giant Revue in terms of the number of hours of new programming that will be supplied to networks this fall (and thus, in turn, they become advertising vehicles for network sponsors). Also, Fox filmed four hour-long pilots for the fall season—*Daniel Boone*, *Voyage to the Bottom of the Sea*, *12 O'Clock High* and *Peyton Place*—and sold all four of them the first to NBC-TV and the latter three to ABC-TV for a perfect score.

Although the younger Zanuck runs the tv show on the coast, aided by vice president for tv production William Seli, the TCF-TV executive most agency men know best is tall, silver-haired George T. Schupert formerly head of MGM's tv activities.

His role today is a reflection of the changing pattern of program buying for nighttime network tv. Seated in his gold-carpeted office at Fox's New York headquarters on the western end of Manhattan's 56th Street, Schupert told SPONSOR last week:

"We sell our first-run tv shows primarily to networks, not to advertisers and agencies. However, w

20TH CENTURY-FOX-TV IS A BUSY



Richard Zanuck (1), seen with studio production manager St. Hough and tv producer Irwin Allen, runs TCF-TV from West Co

BLUE CHIPS ABOUND IN TCF-TV SPONSOR LOG

The following are some of the sponsors of 20th Century-Fox network programs for the 1964-65 season:

Coca Cola	All-State
Brown & Williamson	Colgate
Cloirel	Union Carbide
Dodge	General Mills

The following are some of the sponsors of 20th Century-Fox post network programs.

General Mills	General Electric
Philip Morris	Miles Laboratories
Liggett & Myers	Revlon
Kaiser	Rolston Purino
Procter & Gamble	R. J. Reynolds

try not to be one-step-removed from the agency-advertiser level, since they make the whole process possible in the first place."

Avoiding the "one-step-removed" feeling isn't always easy, according to Schupert.

"ABC-TV, our biggest customer this fall, instituted a new policy during the sales season, earlier this year," Schupert said. "They asked producers to provide them with a pilot print for each show purchased, and asked the same producers not to show their prints to advertisers and agencies. The idea was to avoid making the new shows 'shopworn' long before they got on the air. So, we didn't screen our new shows for admen this year; the network did.

"We believe that leading producers and leading advertisers or agencies should be in touch, just the same. The more we understand each other's problem, the better we'll be. We made it a point to have our tv production head, Bill Self, and the producers of our shows come to New York to sit in on network presentations to agencies and clients.

"They were on hand to answer all sorts of questions about the shows when they are in production—about characters in the series, locations planned, writers lined up. We felt it was a valuable experience."

There are changing patterns, too, in the buying and sponsorship of Fox's syndicated shows, according to executives in this branch of TCF-TV's operations.

Sales director Alan Silverbach, who bears a casual resemblance to *77 Sunset Strip's* Efrem Zimbalist, Jr., explained it to SPONSOR:

"We're very active at the agency level and among station reps, even though the majority of our domestic sales are to stations rather than advertisers. We feel we're providing useful media information, as well as helping our station customers, when we advise agencies of station purchases of features and syndicated shows.

"We're also doing more contact work among large regional advertisers. Why? Well, the big regional buys, for multi-market spreads, seem to be slowly coming back in syndication. There is interest on the part of advertisers in having new, first-run, made-for-syndication shows available. Unfortunately, there isn't enough potential revenue around, either in sales of new programs to sponsors or to stations, to make it economically possible for us to do this."

Syndication continues to present to Fox the familiar problems of tight station time, price haggling and resistance by stations to the offbeat show.

TWO-COAST SHOP



George T. Schupert, head of the New York operation, looks over the latest contracts for the 1964-65 network TCF-TV programs.



Ivan Genit, Latin-American syndication sales chief reports to his boss, Alan Silverbach, on new 20th-Fox sales made in Brazil.



Peyton Place



Voyage to the Bottom of the Sea



12 O'Clock High



Daniel Boone

NEW SHOWS FOR 20TH CENTURY-FOX

"We have some series in syndication which are 'short' in their number of episodes, or which may have drawn only moderate ratings during their network exposure," said Silverbach. "What many stations and advertisers don't realize is that some of these series were killed off during the season because of shifts in network policy, 'power struggles,' changes in competition or the addition of new public affairs shows. The only thing the buyer knows is that if there are 19 or 22 or 26 shows in a series, there must be something wrong with it. Also, most stations follow the program patterns of networks; they seldom are leaders."

Fox handles most, but not all, of its syndication operations itself these days. Its current catalog of syndicated shows are all TFC-TV productions, circa 1958 or later. These include *Dobie Gillis*, *Adventures in Paradise*, *Bus Stop*, *Follow the Sun*, *Margie*, *Hong Kong* and *Five Fingers*. There are three feature packages distributed by Fox in tv—the Century I, II and III groups. (All of the latter have played a network run and are considered "off-network" syndicated features.)

A group of 88 choice post-1948 Fox pictures are distributed by Seven Arts, which picked them up when Fox was hard-pressed for cash a season or so ago as a result of skyrocketing expenses on "Cleopatra." Fox officials decline comment when asked if they will distribute further post-1950 pictures not sold to networks themselves, as does Warner Bros. and MGM-TV.

Fox's first syndication outlet was NTA, which still has a large group of Fox features, Shirley Temple movies and early Fox tv series, as well as a pair of series—*How to Marry a Millionaire* and *Man With a Gun*—which Fox co-produced with NTA.

"When our original syndication deal was made with NTA, we did not have a tv distribution arm," explained Silverbach. "Today, we do."

The foreign market, thanks to worldwide tv growth and the spread of commercially sponsored tv, continues to gain in importance for Fox.

By the estimates of Schupert and Silverbach, the foreign sales of syndicated shows in 1964 will be worth "about 50 percent of the total syndication volume." Both cautioned, however, that this figure should not be compared to that of the U.S. feature motion picture

industry, which does more than half its business in foreign rentals.

"In our foreign operations, we can offer everything we have for sale," Schupert explained. "There's no distinction between new product that will be seen on the U.S. networks this fall and product which is technically a rerun back in the United States. Domestically, we can only offer reruns, to avoid conflict with network first-runs. To compare the foreign with domestic syndication sales is really like comparing the combined sale of apples and oranges with the sale of oranges only."

Broadcasters in foreign markets like to keep control of their programing, just as U.S. networks and stations do, and represent the principal syndication customers. However, according to Silverbach, "in countries where you can sell shows to both stations and advertisers directly, the advertisers are more of a buying factor, and an influence in program lineup than they are this season in the United States."

An interesting sidelight of foreign sponsorship was provided by TFC-TV's man in Mexico City, Iva Genit, who heads all Latin-American tv sales for Fox.

"Sponsors in Latin America are sometimes like the Medicis of Florence," said Genit, a powerfully built film salesman who looks like a Spanish-accented version of P&G's Mr. Clean. "Since accurate rating information is scarce, many sponsors simply buy shows because they happen to like them. If the public doesn't like the show, that's too bad—but usually the tastes coincide so there's no problem."

Fox's adventures in television follow a pattern that is generally similar to the over-all Hollywood romance between the movie majors and tv.

There is the Experimental Phase, which took place in the late 1940s. Dabbling its toe in tv waters, Fox entered tv via its Movietone News division, which produced the Reynolds-sponsored daily 10-minute newsreel show seen on NBC-TV in 1948. Soon thereafter a young Fox executive—Peter G. Levathes, who later was to join Young & Rubicam as a media executive and still later return to Fox as president of the tv of shoot and boss of the studio until ousted in the Zauck takeover—arranged for the tv distribution of the Time Inc.-produced *Crusade in Europe* series.

There is the Resist-Tv Phase in the early 1950s



Gentlemen Prefer Blondes



No Business Like Show Business



Demetrius and the Gladiators



The Long Hot Summer

AMONG 20TH CENTURY-FOX POST-'50S

which studio executives reassured movie exhibitors that they would have no truck with the new medium (creating, incidentally, a vacuum into which rushed a number of tv independents who didn't care one way or the other).

There is the Tv-Discovered-Again Phase in which the big studio, eyeing the successes of Columbia-owned Screen Gems and Warner Bros. in the late 1950s and early 1960s, decided to get in fast and big—with mixed success. For Fox this was a period of such shows as *Stop and Hong Kong* (although *My Friend Flicka* a product of this period based, as many Fox series are, on a Fox-produced movie, rolled along through network rerun after rerun).

There is, finally, the Mature-Approach-to-Tv Phase in which Fox is right now. Tv is viewed these days as neither an enemy nor a source of a fast buck. Quality is demanded, as well as production polish and professional gimmicks, and Fox hopes to provide these—within reasonable limits of budgets.

Tv strengths wax and wane among Hollywood studios. Hal Roach, once a tv power, is no longer in the business. Revue rolls serenely along, the giant of tv producers with an eye on movies. Warner Bros. has had slips and downs (currently, it is more down than up in the wake of the Jack Webb regime). MGM-TV this season won't be quite as strong as last year. Paramount is a "never was" in tv. Columbia's Screen Gems comedy powerhouse, but has no important long-running shows. United Artists (not really a studio, but more of a production-distribution firm) is gaining strength. Walt Disney is a strong specialist. Samuel Goldwyn is finally selling his features to tv and renting space in his studio.

What lies ahead for 20th Century-Fox? Will it gain or lose in the next few seasons? Will it become the biggest tv producer of them all or will the studio become a giant parking lot or housing development?

Nobody knows. It all depends on the reaction of audiences to its best shows and, in the wake of such reaction, the advertising dollars of tv sponsors whose commercials will be showcased in product with the TCF-TV box.

20TH CENTURY-FOX NETWORK TELEVISION PROGRAMS

- 1964-65** Voyage to the Bottom of the Sea
Peyton Place
12 O'Clock High
Daniel Boone
My Friend Flicka
- 1963-64** Saturday Night at the Movies
Monday Night at the Movies
My Friend Flicka
- 1962-63** Saturday Night at the Movies
Monday Night at the Movies
Dobie Gillis
My Friend Flicka
- 1961-62** Saturday Night at the Movies
Adventures in Paradise
Bus Stop
Follow the Sun
Margie
Dobie Gillis
My Friend Flicka
- 1960-61** Adventures in Paradise
Hong Kong
Dobie Gillis
- 1959-60** Adventures in Paradise
Five Fingers
Dobie Gillis
My Friend Flicka
- 1958-59** _____
- 1957-58** Broken Arrow
My Friend Flicka
- 1956-57** Broken Arrow
My Friend Flicka
- 1955-56** 20th Century-Fox Hour
- 1949-50** Crusade in Europe
- 1948-49** Camel Newsreel Theatre

THE CHANGING SCENE

New Wolper Distribution Arm Won't Affect UA

David Wolper's decision to set up his own distribution outfit won't in any way affect existing arrangements with United Artists and Official Films. The former has been handling such big selling, prestige Wolper-produced properties as *The Story of . . .*, *Wolper Specials Group I and II* and *Hollywood and the Stars*, while Official has the *Biography* series and some specials. These deals will continue in perpetuity, according to Ira Gottlieb, who's in charge of the new subsidiary.

Nevertheless, Wolper Television Sales is starting out with a hefty inventory. In addition to the entire stock of the now-defunct Flamingo Television Sales which Gottlieb brought with him, there are new off-network specials and a first-run series for syndication currently being produced.

Specials include *D-Day*, an hour-long show narrated by Richard Basehart which was named one of the ten best tv programs of the year by *Time* magazine; *The Making of the President 1960*, the 90-minute special scripted by Pulitzer



David Wolper . . . setting up distribution arm.

Prize-winning author Theodore H. White which recently won the Cannes Festival award; and *Escape to Freedom*, a half-hour venture produced in cooperation with the USIA. The first-run series is called *Men in Crisis*, and deals with famous encounters of adversaries, such as Chamberlain and Hitler at Munich, Nixon and Kennedy in the election of 1960. Available for September showing, the series has already sold in some half-a-dozen markets.

Flamingo Television Sales, one of the veteran distribution houses, had a backlog of 175 post-1948 films. *Nutty Squirrel* and *Superman* cartoons, the *Superman* series and other programs including *Deadline* and *OSS*.

Gottlieb, who was with Flamingo for some 14 years, the past five as president, is headquartering at the firm's New York office (555 Madison Ave.) and is putting together a sales crew to man soon-to-be-opened offices in Los Angeles, Chicago and Dallas. Julian Ludwid is already handling sales on the West Coast and Ken Rosewel is in Atlanta.

The latest diversification move brings David Wolper back into the distribution field where he originally began in 1949 and which he left in 1956 to embark on his successful producing career.

Network and national sales will still be handled by William Morris.

TAC Will Seek Big Spo Clients for New Series

Individual tv stations are the key production factor in the new "actuality" show being pitched to ad agencies. The program is *What America Thinks*, a half-hour film live package distributed through Television Affiliates Corp. Agency-level presentations, seeking national or large regional advertisers have already begun.

The format of *What Amer. Thinks* is an old broadcast favorite—the "man on the street" interview. What makes the show different is the fact that its live-action comments are filmed in the cities where there are TAC-member stations, with the footage edited into final form — with ace David Wayne as host — in New York. This differs substantially from the usual syndication or network practice in which the producer does all the work, and stations serve as customers and outlets.

Said James O'Grady, executive vice president of Adam Young Co., station rep firm serving as special sales consultants in the TAC agency-level campaign: "We feel 'spot carrier' programs are not an answer for the growing number of advertisers who want strong identification with sponsored shows. This series is intended for full sponsorship."

Timex Buys Two NBC 'Sneak Preview' Specials

Timex Watches, via Warwick Legler, will sponsor the initial NBC-TV "Sneak Preview" Specials next season, the first of which is Steve Lawrence and is scheduled for Nov. 27 (10-11 p.m.). The deal is obviously being very secret about program format details of the "Sneak Previews," of which there will be "several."

Meat Maker ups Broadcast Budget 50 Percent

Yankee Maid (Wermen Schorr), one of the largest meat processors in the mid-Atlantic region, kicked off its 1964 weather campaign May 18 on radio stations throughout Pennsylvania, New Jersey and Delaware.

SURE SIGN OF SUMMER



Wyer broke a big May-August campaign last week on behalf of its pre-sweetened drink mixes. ABC Radio's Don McNeill Breakfast Club Show is scheduled five days a week, in addition to heavy spot tv. Line is reviewed here for McNeill (l) and spokeswoman Fran Allison by Herb Southwell, vice president and sales manager of the Wyler division of Borden Company.

Schedules will run for 26 weeks and represent a 50 percent hike in the broadcast outlay.

Whereas Frankfurters take the spotlight in Yankee Maid's advertising as in the past, this year's campaign is also aimed at increasing consumer awareness of the depth of the line, which includes a wide variety of sausages, hams, bacon, salami, bologna, smoked butts, scrapple and other processed meat products.

In addition to radio, the campaign includes outdoor and trade advertising.

Bosco Breaks 40-Station Space-Slanted Campaign

It's becoming more and more an established fact of advertising life that the way to the heart of the kids' market is via outer space. Thus, the new tv push for Bosco chocolate flavored syrup is built around the "Bosconauts," a selection of three-inch plastic figurines being offered as a premium blister-packed on each large size jar. A four-week flight, which began May 1 on 40 stations in 18 markets, relates the merry saga of the Bosconauts from the planet Oogle in a series of live, ad-libbed 10- and 60-second announcements on kids shows.

Guild, Bascom & Bonfigli created the figurines and an 11-page booklet on the Ooglians for the guidance of local television personalities.

Bosco, by the way, is one of the bigger spenders in the Best Foods div. of Corn Products, with an annual outlay approaching \$1 million for spot television.

Domestic, Foreign Sales Reported by NBC Films

NBC Films scored sales to 16 United States stations during April. Eight foreign countries contracted for programs amounting to 240 hours.

Among top sales in the country: PTV Portland, Ore., bought *Larrie*, *Hennesey*, *The Outlaws* and *17th Precinct*.

KHVH-TV Honolulu was the first to order NBC Films' newest product, *Science in Action*, released during April.

Four stations in Canada placed

WB HOT ON CARTOONS



A tv tail is wagging the cartoon dog at Warner Brothers, which is seriously considering resuming production of theatrical cartoons which will eventually play the tv circuit. Here, WB vice president Joseph Kotler discusses contract details for "Porky Pig Show," due this fall as lead-off series in ABC-TV's new Sunday daytime schedule, with Armand Grant, vice president of ABC-TV daytime programming. Kotler also lined up a renewal for "Bugs Bunny Show" on ABC-TV, and is discussing a third cartoon series with the network, based on "Sylvester and Tweety." Cartoons on all these series had theatrical run during heyday of big-studio, full-animation shorts. Kotler has also added a 100-cartoon package, sold in three-year station deals, to 1964 syndication properties.

orders for six programs. Other foreign sales were to RAI in Rome, Copenhagen's Danmarks Radio, Grampian Television Ltd., in Aberdeen, Scotland, Nigerian Television Service in Lagos and Malta, Associated Rediffusion in London, Okinawa Television Broadcasting Co., Fuji Telecasting Co. in Tokyo and Circuito RPC in Panama.

New CBS Affiliate

WGN1 Wilmington, N. C., will join CBS Radio May 31. The station operates on a frequency of 1340 kc with a power of 1 kw day, 250 watts night. It is owned by New Hanover Broadcasting Co. and is currently independent.

Tv Bow for New Batter

General Mills, via Needham, Louis & Brorby, launches a saturation spot tv campaign this month, daytime and nighttime in all major markets, to introduce a new, improved Betty Crocker layer cake mix. The push will be extended to daytime network tv in June.

Switch to Spot Radio Rallies Snuff Sales

A sales increase of 1.4 million units may not mean much if you're selling soap . . . but it's a lot of snuff!

U.S. Tobacco, which sold 1,422,739 more cans of Copenhagen Snuff this first quarter than last, declines to draw any direct line between the January Surgeon General's report on smoking and the January-March sales upswing. In fact, notes advertising manager Robert Steinle, sales on the 142-year-old snuff have been increasing since 1962, right after U.S. Tobacco switched its Copenhagen advertising from straight billboard to radio and newspapers. Over the past year-and-a-half the radio emphasis has been built up to its present proportions of some 165-170 stations. With heaviest emphasis in the Mid-West, strategy is, basically, early morning radio to reach early shift laborers.

In addition to any converts to Copenhagen from cigaret smoking—the advertising theme is "tobac-

co satisfaction without smoking"—company assesses that many of those using snuff for the first time are young men who work in laboratories, factories, on assembly lines and other places where they can't smoke. Athletes, of course, constitute another big market.

Satisfied with its present media program and somewhat skeptical about the current state of tobacco advertising in general, Copenhagen has no immediate plans either to increase its radio budget or look into tv, according to Steinle.

Top Echelon Shuffle At Gillette Company

The promotions of Vincent C. Ziegler and Stuart K. Hensley to executive vice presidencies in the parent company, have created new presidents of Gillette's three principal U.S. operating divisions.

S. Warner Pach, now president of Paper Mate Co., becomes president of the Gillette Safety Razor Co., succeeding Ziegler. William G. Salatich, now vice president of sales, Gillette Safety Razor, becomes president of Toni, succeeding Hensley. Robert T. Wieringa, now vice president of sales, Paper Mate, becomes president of that company, succeeding Pach.

All three men will oversee vast broadcast advertising billings in their new posts. Last year, in television alone, the Safety Razor Div. spent over \$4 million in network and another million in spot; Toni spent \$3 million in spot and almost \$2 million in network; and Paper Mate spent over \$1 million in network, \$588,100 in spot.

Pach joined the Gillette organization in 1951 and in 1953 became controller of the Safety Razor Co. In 1959 he was elected president of Paper Mate and in 1961 was made vice president of the parent company.

Salatich came to Gillette in 1947 as a salesman in Chicago. He subsequently served as an assistant district manager, director of personnel development, executive assistant on the sales staff, sales manager for the central region in Chi-



WBZ-TV, Group W station in Boston, worked with TvAR in presenting first in a series of Television Advertising Workshops set for local agencies and clients in eight markets. Here (l-r): Henry Greene, Group W, national tv sales manager; Robert McGredy, TvAR executive v.p. and managing director; David Henderson, WBZ-TV sales manager; William Kunkel, WBZ-TV salesman; and Lamont Thompson, WBZ-TV general manager.

cago and assistant general sales manager. He was appointed general manager in 1958 and was elected vice president of Safety Razor Co. in 1960.

Wieringa joined Toni in 1948 as a territory sales representative and subsequently advanced to sales supervisor in Dallas and Detroit and to central district sales manager. He became general sales manager of Paper Mate in 1957 and was elected a vice president in 1962.

The jobs being filled by Ziegler and Hensley are, respectively, executive vice president of Gillette in charge of the Gillette Products Group and executive vice president of Gillette in charge of All Other Products Group, each responsible for U.S. operations and major areas abroad.

Granicher Retires

Burton C. Granicher, vice president of McCann-Erickson, is retiring after 38 years with the agency. He joined H. K. McCann, the predecessor company, in 1926, and was closely associated with Lueky Lager, heading the account when it was first formed and for the following 28 years. He also served as pacific coast radio director of McCann-Erickson and was west coast producer of *Death Valley Days* in the mid-1930s. Granicher, who spent most of his career in the company's San Francisco office, was elected a vice president in 1954.

Tv Reaps \$2 Million In Father's Day Promotion

Stations in the top 30 markets and all three television networks are cashing in on the two-month \$2,234,000 Gillette campaign which will run through July 18. An annual affair, the "Gifts for Dad" promotion has more than doubled in dollar returns in the last ten years, hitting an all-time high last year of \$26,000,000. Thousands of retail stores are tying in with the tv campaign with floor and counter units and merchandise trays. Maxon is agency.

Radio Racing Show Sold In Seven More Markets

Triangle concluded its first outside sales during May on *Motor Racing Review*, one of seven radio projects produced by the group since it entered the syndication field late in 1963.

The series, devoted to auto racing news and interviews, is fully sponsored in all seven markets where it was purchased. They are WGH Norfolk-Newport News; WXGI Richmond; WJMA Orange Va.; WHDL Olean; WGBB Frontport; WGSM Huntington, N. Y. and WSKY Charleston, W. V. Sponsors include local auto race tracks, Ford Motor and Root Motors dealers.

Motor Racing Review began last fall on the five Triangle radio outlets.

Lewine Back as ATAS Foundation President

Robert F. Lewine, executive vice president of Creative Management Associates, Ltd., has taken over as president of the Academy of Television Arts and Sciences Foundation, succeeding Harry S. Ackerman who resigned because of business pressures.

Former national president of the Academy itself, Lewine was the first to serve two consecutive terms (1961 and 1962).

Two prime functions of the Foundation are (1) to conduct an expanded fellowships and scholarships program and (2) to establish the Library and Museum of Television. The Foundation was created to receive tax-exempt donations to conduct fellowships, scholarships, a speakers bureau and other educational activities of the National Academy. Among its present projects is the Ernie Kovacs Comedy Award Fellowship. Student and graduate applicants are being sought from 165 colleges in four states: New York, California, New Jersey and Pennsylvania, the states

where Kovacs carved his career. Two \$5000 grants will be made available this year with the winner to be announced Aug. 1. Recipients will get 40 weeks of on-the-job training in a major studio.

Double-Barreled Radio Buy for Pickle Push

It's hard to predict how a pickles commercial will go with ham 'n eggs. But that's not worrying Heinz, which (via Grey) goes in as a 52-week advertiser on ABC's *Breakfast Club* with Don McNeill starting Memorial Day on behalf of its pickles and relishes. A similar 52-week deal on CBS's *House Party* with Art Linkletter started May 15 and both schedules represent the first major consumer advertising in years for the line.

TV Debut for Wiggery

There may be a new brand of broadcast advertiser brewing. The House of Wigs, a Baltimore firm specializing in women's wigs and wig styling, has bought a var-

ied spot schedule on WBAL-TV. Considering the hush-hush aura which so recently surrounded the industry, this wiggery is particularly waggish. All spots for The House of Wigs will be in color "to bring out the exquisite tone of the hair pieces."

Back to School for JWT Broadcast Supervisor

Jayne Shannon, media supervisor in the J. Walter Thompson broadcasting department, has left the agency to go back to school. After a few months work to complete her undergraduate courses she'll go on to law school. Starting at



Jayne Shannon

Thompson as a timebuyer, Miss Shannon has worked on almost all of the agency's big accounts, most recently Standard Brands, Warner Lambert and Lever Bros.



interested?

WLBT

3 Hollingbery

WJTV

12 Katz

have the key to the Jackson, Mississippi, television market!



Half Million Sale To Liberty Mutual

Program packagers and distributors may have been down in the dumps recently as the opening round of contract talks with Screen Actors Guild began. But, the same period has also provided the syndication industry with one of its biggest single-sale boosts in years. Liberty Mutual, via BBDO, plunked down some half-a-million-dollars for N.W. Russco's *Gadabout Gaddis* fishing program in 27 markets with options for 22 additional cities.

Russo, who produced the 26-episode, half-hour color show and is also distributing it, was previously northeastern divisional manager for National Telefilm Associates.

Liberty Mutual bought the show after a test run in New York. A large scale merchandising campaign, involving Liberty representatives and fishing equipment promotions, plus personal appearances by fishing expert R. V. Gaddis, will augment the tv sponsorship. Markets which will air the show, starting in January, 1965, include Los Angeles, Boston, Philadelphia, Chicago, San Francisco, Atlanta, Pittsburgh, Dallas, Detroit, St. Louis, Baltimore, Cleveland, Buffalo, Louisville, New Orleans, Kansas City, Denver, Minneapolis. It will return to air in New York in September of this year.

Cowles Stations Well Ahead of Last Year

Chances are its four broadcasting stations will earn the only clear profits for Cowles Magazines and Broadcasting in 1964. The stations, WREC-TV/R Memphis and KRNT-TV/R Des Moines are running well ahead in this first quarter over the corresponding period in 1963.

Cowles has several non-recurring expenses this year which could cause over-all profits to lag behind those in 1963. Investments include: build-up of *Look's* circulation in large markets, the cost of delivering several hundred thousand excess circulation above the seven million guarantee on *Fam-*

LEM MAKES BOW



Commercials spokesman for the Realemon Co. in its newest campaign is Lem, an animated country-cousin type who sings the "Realemon Reel." Minutes and 20's starring Lem break May 25 on 21 tv stations in 15 top markets. ID's feature another character, The Sweeper. A CBS Radio schedule of 30 spots per week broke May 18. Lilienfeld of Chicago is the agency.

ily Circle prior to increasing ad rates in October, the cost of launching *Venture*, its new travel publication, and the Sunday edition of the *San Juan Star*, plus expenses in connection with Xograph, its new three-dimensional printing process.

Advertisers and agencies are very interested in the Xograph process, according to Cowles.

Nielsen Retail Clients Have \$67 Billion in Sales

Arthur C. Nielsen, Sr., chairman of the A. C. Nielsen Co., which provides blue-chip broadcast advertisers and their agencies with rating and research data, revealed at a recent meeting that the company's 700 retail index clients average about \$67 billion in annual sales.

A substantial number of the firms, with a sales average of over \$95 million, also rely on Nielsen's rating services in planning marketing strategy.

Forms New Brotherhood

Most significant development to come out of the recent Journalism Week at University of Missouri was the formation of the Missouri New Broadcasters Assn.

On hand to help inaugurate the venture were CBS News' Walter Cronkite and Richard McGee, new director of KWK St. Louis. Because of his three years on the board of directors of the Illinois News Broadcasters Assn., McGee was appointed chairman of the constitution committee to draft governing document for the MNBA. Dr. Ron Gellat, assistant professor of journalism at the university, was elected executive secretary of the association with four regional chairmen to assist him.

THERE ARE STEAKS AND STAKES



Four agency market researchers were treated to steaks and stakes by KOLN-TV/KGIN-TV part of the continuing program to acquaint researchers with the Lincoln-Hastings-Kearney market. Steaks were in the form of Nebraska corn-fed beef. The stakes were provided in an afternoon at Fenner Park. Here (l-r): Tom Henry, D'Arcy, Chicago; John Cole, Needham, Louis & Bror Chicago; A. James Ebel, station general manager; Rudy Marti, Campbell-Mithun, Minneapolis; and Betty Hitch, BBDO, Minneapolis.

**Prints Danger Data
in Monclair Package**

Spot tv and newspapers in New York, Los Angeles and Chicago are introducing step four in what appears up as an aggressive American Tobacco campaign to assuage fears about the health hazards of cigarettes.

Montclair, the mentholated filter first introduced in March, 1962, has become the second cigarette in the American Tobacco stable to carry "tar" and nicotine test results printed on all packs and cartons. (Four months ago the company introduced Carlton with that data on the package.) Distribution, and advertising, of the new package will be expanded as soon as production permits." C&B is the agency.

The chronology to date of American Tobacco's new strategy moves: January 6, 1964 — introduced Carlton, the first cigarette with a "tar" and nicotine label; March — announced Roi-Tan Filter-Tip Little Cigars, the first cigarette to be marketed under a leading cigar brand name; April — announced Half and Half, a filter cigarette made with Half and Half pipe tobacco.

Market I Adds Seven

Somewhat staid when it was the GCR web, the newly-named Market I Network is waging an aggressive campaign to strengthen its lineup. During the past few weeks it has gone into three new markets and switched to stronger stations in four existing markets.

New stations in formerly affiliated markets are: WHFS Washington, D.C., WNOB Cleveland, WFOL-FM Cincinnati, and WCG-FM Miami. The three additions are KFNB-FM Oklahoma City, WTOL-FM Toledo and KEZ-FM San Antonio.

Boys Two on NBC-TV

Union Carbide's Consumers Products Div. increased its stake in a new season on NBC-TV with purchase of participations in *Man from U.N.C.L.E.* and *Daniel Boone*, both new shows.

The former is a full-hour spy-drama scheduled Tuesdays at 8:30

p.m. and starring Robert Vaughn. *Daniel Boone*, which will be broadcast Thursdays, 7:30-8:30 p.m., stars Fess Parker

**Ad Agency Network
Formed by Goodman**

The tremendous growth in the use of broadcast media for promoting motion pictures over the past decade has given rise to a new network of advertising agencies. Created by Mort Goodman of

The Goodman Organization of Los Angeles, the group's 23 agencies in major markets will function as the representative of the distribution organization in all areas of advertising, promotion and publicity, especially in the placement of radio and tv budgets.

First client is AllStar Films, a recently formed company, whose first release, *Love Italian Style*, is set for June. Plans are to spend \$250,000 in broadcast to support the national opening.



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!**



**Lincoln-Land is now
nation's 74th TV market!***

"Catching" the big TV markets in Nebraska is no great problem. There are just two, one of them is Lincoln-Land, containing more than half the state's buying power.

Lincoln-Land is now the 74th largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV delivers more than 206,000 homes — homes that are a "must" on any top-market schedule.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED PER QUARTER HOUR (Nov., 1963 ARB — 6:30 to 10:00 p.m.)	
LINCOLN-LAND* "A" (KOLN-TV KGIN-TV)	58,000
OMAHA "A"	56,500
OMAHA "B"	53,900
OMAHA "C"	50,000
LINCOLN-LAND* "B"	26,200
LINCOLN-LAND* "C"	18,700

*Lincoln-Hastings-Kearney

*November, 1962 ARB Ranking Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

The Felger Stations

RADIO
WNEP KANSAS-CITY
WNEP OMAHA
WNEP LINCOLN
WNEP KANSAS CITY
WNEP OMAHA
WNEP LINCOLN

TELEVISION
WNEP KANSAS-CITY
WNEP OMAHA
WNEP LINCOLN
WNEP KANSAS CITY
WNEP OMAHA
WNEP LINCOLN

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel Inc. Exclusive National Representative

Station Gets Go Ahead On Four Translators

Strengthened signal is promised for WLOS-TV Greenville-Asheville-Spartanburg, which just got an FCC green light to construct translators in Franklin, Sylva, Cherokee and Spruce Pine, N.C. This will bring to seven the number of translators in North Carolina and will extend the station's reach to thousands of families in the mountains who have been without service. In fact, the 500-family Cherokee Reservation, which will receive the WLOS-TV signal for the first time, attracts hundreds-of-thousands of tourists each year.

Broadcast Break For Low-Calorie Cereal

Just as the cereal packaging revolution turned out to be a boom for broadcast advertising, so General Mills' new product could, if it catches on, produce new billings for radio and tv.

Called "Good News!" it is, according to GM, the first breakfast

cereal presweetened a no-calorie way. Product is being tested in the Davenport-Moline area, via radio, television, newspaper and magazines. Dancer-Fitzgerald-Sample is the agency.

Buys Bakersfield UHF For \$1.6 Million

KBAK-TV, the second UHF station in Bakersfield, Calif., to be sold this year, is now owned by HarriScope, Inc. of Los Angeles, which paid \$1.6 million for it to Reeves Broadcasting & Development Corp., New York.

John E. Barrett continues as general manager and station manager, and Si Darrah continues as sales manager.

HarriScope's station holdings also include KTWO-TV/R Casper, Wyo.; KFBB-TV/R Great Falls, Mont.; KKAR Pomona, Calif., and KLFM-FM Long Beach. HarriScope also publishes Southern California's *FM and Fine Arts* magazine.

KERO-TV, channel 23 in Bakersfield, was sold to Time-Life as part of the recent Transcontinent Television Corp. deal.

A DAY AT THE FAIR



Young & Rubicam's Claude Fromm (l) is one of many agency executives, sponsors and press people hosted to Radio Day at the fair by WABC New York. He leaves from 22nd Street on the Aquafoil accompanied by station a/e Ted Wrobel. More than 50,000 visitors saw the station's 12-hour show in the Pavilion Building.

AI-TV's 'EpiColor' To Capital Cities Tv

American International Television's "EpiColor '64" package has been sold to three Capital Cities Broadcasting stations: WKBW-Buffalo, WTEN Albany and WPRO Providence.

The package, which includes 12 spectaculars each in full color, has previously been sold to the ABC-owned tv stations and to the independent stations: WKZO Kalamazoo, WBRE-TV Wilkes-Barre and WATC-TV Lafayette, La.

FM Sales Firm Expands

Impact Media Sales, Inc., Cleveland-based FM sales and merchandising firm, is spreading in all directions. It has just opened branch offices in New York and San Francisco.

The San Francisco office which will handle IMS's business in western stations, will be helmed by Don Ferrull, most recently sales manager of the Chase Co., Westport, Conn. Ferrull has also worked with stations KDFC-KIBE in San Francisco and with Benton & Bowles in New York.

BUICK GEARS UP FOR ROSE PARADE



This will be the second successive year of Buick Motor Division's full sponsorship of the grand floral part of the Rose Festival Parade which will be aired June 13 on a 12-station Pacific Northwest network in Washington, Oregon and Northern California. The two-hour telecast will originate from KGW-TV Portland. Stuart Mackie, Blair Tv a/e (l) and Judy Anderson, McCann-Erickson, Detroit, look on as Charles Flynn, account director of Buick, signs contract.

New S.F. Firm to Lens Tv Commercials, Series

Independent Producers Associated has been formed in San Francisco for the production of tv series specials and commercials, plus theatrical and industrial films. President is Bruce P. Campbell, a former associate of the late Alfred Levy, founder of Talent Associates-Paramount Ltd. Other officers are Morton P. Beebe, vice president, George G. Walker, secretary, and Robert Nagy, treasurer.

Commenting on formation of his company, Campbell asserted San Francisco "lost over a half-million dollars in tv commercial billings last year alone because there were no modern facilities in the city for interior filming. This city is the Sutter's Creek of show business today . . . There's a mother lode just waiting to be dug."

Studios are currently being constructed for IPA, with a July completion goal in time for the Republican convention. Offices are now open at 1 Jackson Place, San Francisco.

Currently being worked on is a series featuring Ken Murray as host and narrator, with sales to be handled out of MCA-TV, New York.

FCC Approves Autry Buy

There were no hitches as FCC approved the \$12 million sale of Paramount Productions' KTLA Los Angeles to Gene Autry's Golden West Broadcasters, and the latter named Arthur M. Mortensen to head the station. The new vice president and general manager was previously general manager of KERO-TV Bakersfield. He joined GWB in December, 1963.

Stereo Triples Sales

How stereocasting can translate itself directly into sales is graphically illustrated by the WRFM New York books. The station started stereo in December, increased it to full-time (6 a.m.-3 a.m.) the first of March: per-monthly billings have tripled during first quarter of 1964.

Biggest single sales coup so far is Pan American Airways (J. Walter Thompson), which has picked up the one-hour nightly (Monday-Fri-

day) *Music of the Masters* (8-9 p.m.). The following hour, *Stereo Session*, serves as a showcase for equipment and has attracted three manufacturers: Viking of Minneapolis, Finco Antennas, Cornell-Dubilier.

WRFM is owned by William H. Reuman, who recently sold his AM outlet WWRL for \$2 million to the Sonderling Group. This has also had its affect on sales for the FM station, for the two outlets had shared a staff, headed by Edith Dick, which is now concentrating solely on WRFM.

Big City Stations See First Quarter Upswing

WQMR Washington, D.C., reported a first quarter advertising increase of \$18,303.18, up 16 percent over the comparable 1963 period.

Several new accounts contributed to the rise, including Kitchens of Sara Lee, Pontiac Div. of General Motors, Mercury Div. of Ford Motor, Gold Seal Wine, Schlitz Brewing, Guerlain Perfumes, Green

Spring Dairy and American Express.

Paced by banking and investment accounts, KCBS San Francisco added 27 advertisers to its roster during the past several weeks, including Martini & Rossi, Menley & James Contac and Mobile Oil. New business came from Shulton Desert Flower, Stella D'Oro Cookies and Goldwater for President Committee, among others.

Capital Cities, Poole Buy Goodwill Stations

For those who were just working through the who-owns-what maze resulting from recent, record-breaking \$38.5 million sale of Transcontinent Television stations, the \$21 million deal which now dissolves Goodwill Stations, Inc. offers new intricacies. For the records:

Capital Cities has purchased WJR Detroit and WSAZ-TV Huntington, W. Va., for approximately \$15 million. John B. Poole of Detroit, member of the Capital Cities board since 1959 and chair-

*all over America, people of all ages
are listening to the radio again, to*

THE LIVES OF HARRY LIME

Orson Welles

CAPT. HORATIO HORNBLOWER

Michael Redgrave

SCARLET PIMPERNEL

Marius Goring

THEATRE ROYALE

Laurence Olivier

SECRETS OF SCOTLAND YARD

Clive Brook

THE QUEEN'S MEN

Royal Canadian Mounted Police

THE BLACK MUSEUM

Orson Welles

7 network series . . . 364 radio dramas . . .

Irving Feld, 230 park ave., new york nu 9-5857

man of its executive committee, will buy, with some associates, WJRT Flint for approximately \$6 million. Because of FCC regulations limiting ownership to five VHF stations, Capital Cities brought Poole into the deal. He will naturally resign his position with Capital Cities, which will buy up 78,285 shares of common stock he owns in the broadcasting company.

Agency Shifts

Herbert Baker Advertising, Chicago, takes over the Webcor account (\$500,000, not including co-op funds) from North Advertising. All consumer products divisions are involved, including Dormeyer Corp., manufacturer of small appliances, home, garden and industrial power tools and high fidelity phonographs, tape recorders and record changers . . . **Warren, Muller & Dolobowsky** has been named agency by WCBS New York.

Kircher, Helton & Collett named to handle H. H. Meyer Packing Co., Cincinnati-based manufacturer and distributor of Partridge brand

meat products. Perry-Brown was the agency . . . **Kastor Hilton Chesley Clifford & Atherton** named by Chemway Corp. for a new product in its Dunbar Div.

There are prospective broadcast billings in new business at two agencies, **Grant and Lennen & Newell**. Grant recently acquired six new accounts, two of which—Rainsoft Water Conditioning Co. (handled from Chicago) and Commercial Aluminum Cookware (handled from Detroit)—had no previous agency. In making their advertising debuts, radio and/or tv may be in the offing. Other new accounts at Grant Chicago are Lake Shore Drive Hotel, Lacto-Seal Co. and Austin Federal Savings & Loan Assn. The bank's ad budget is \$50,000. The Detroit office also picked up Naas Co., producer of canned foods. Assignment is a special advertising program with an estimated budget of \$100,000.

Lennen & Newell, New York, which handles several Warner-Lambert products including the Hudnut and DuBarry lines, was awarded Jean D'Albret perfumes, Orlane cosmetics and Messire men's toiletries. Business was with Ashe & Engelmores, and no broad-

cast was used for any of the three product lines. L&N, although unwilling to discuss media plans for the new account at this time, does buy broadcast for its other Warner & Lambert accounts.

Rep Appointments

Robert E. Eastman has taken over national sales responsibility for WSPR Springfield-Holyoke-Chicopee, formerly represented by George P. Hollingberry. . . **Weed Radio Corp.** now selling WWGO Erie. Formerly WLEU, station is oldest in Erie. . . **Venard, Torbet & McConnell** has been appointed national sales representative for KSJB Jamestown, N.D.

H-R Representatives has taken over exclusive representation of WESC Greenville, S.C., from Bolling. Station operates on 10 kw daytime, is owned by Broadcasting Co. of the Carolinas. Robert A. Schmid is president and John Y. Davenport is manager and vice president. **National Time Sales** has been appointed national sales representative for two stations in the Southwest — KWAC Bakersfield and KRDD Roswell, N. Mex.

Peters, Griffin, Woodward now handles national sales for WEW St. Louis, ownership of which was recently transferred from Franklin Broadcasting to WEW, Inc. The station operates with 1 kw, has been on the air since 1921.

Belden Opens in N.Y., Names O'Connell

Marketing and opinion research firm specializing in Spanish-language research is now available to advertisers, agencies, stations and representatives in New York. Belden Associates, established in 1940 in the Southwest, and serving clients direct from its Dallas headquarters, has opened a New York office. Richard O'Connell heads the new operation.

Belden's client list includes such big broadcast spenders as Humble Oil, Carnation, du Pont, Quaker Oats. It has done several projects for Spanish radio stations and is extremely active in radio and tv research in Mexico City.

AD WOMEN PLAN BARD-BIRTHDAY BASH



Jackie da Costa of Ted Bates, Paula Hughes of Shields & Co. and Hope Martinez of BBDO discuss plans for June 11 cocktail party of the Advertising Women of New York Foundation. "A Midsummer's Eve Revelry" honoring the 400th birthday of Shakespeare is the theme, with proceeds slotted for foundation's charitable and educational activities.

SPONSOR SPOTLIGHT

ADVERTISERS

Walter B. Bruce, advertising and sales promotion manager Caneo Division, American Can Co., elected 1964-65 president of The Advertising Club of New York. Elected vice presidents: **Hugh R. Jackson**, president, Better Business Bureau of Metropolitan New York; **William T. Leslie**, manager, convention sales, Trans World Airlines; **Harry G. Wielage**, vice president, Manufacturers Hanover Trust Co. **Al N. Seares**, president, Affiliates in Management Service, elected treasurer. **Charles C. Green** continues as chairman of the board, and **Robert A. Cooper** as secretary and executive director.

Gordon W. Bricker appointed manager, West Coast operations, for RCA Broadcast and Communications Products Div. He joined RCA, Camden, in 1952 as sales and merchandising analyst of broadcast products, and has served as merchandising manager for broadcast terminal and television studio equipment.

Alexander C. Hoffman and **Toby Schreiber** appointed merchandising managers of the Household Products and Personal Products divisions, respectively, of Lever Brothers. Since joining the firm in 1960 Hoffman served as product manager for Wisk liquid laundry detergent, and Schreiber as product manager for toilet bars. **John F. Kokoska** has been promoted to product manager in the Household Products Div.

Vincent C. Ziegler and **Stuart K. Hensley** appointed executive vice presidents of the Gillette Co. Formerly Ziegler was vice president of Gillette Co. and president of Gillette Safety Razor Co., U. S. Hensley served previously as vice president of Gillette Co. and president of Toni Co., U. S.

Clark W. Smitheman, assistant advertising manager, Insurance Co. of North America, and editor of the "INA Fieldman," retired. Prior to joining INA in 1943 he held positions with Aetna, Life, Camden Fire Insurance Assn., Keystone Automobile Club, the Philadelphia Ledger.

Leo Falk named manager of the Peekskill, N. Y., store for Calden, Inc. He will also be responsible for its local advertising plans. Formerly he was assistant manager of the Riverside, Conn., store.

Robert W. Boggs, advertising manager, Union Carbide Plastics Co., **John F. Devine**, vice president and general counsel, J. Walter Thompson Co., **William H. Ewen**, director, advertising service, Borden Co., **Julius Haber**, director, public relations, RCA, **R. C. Hiller, Jr.**, director-public relations, Midwestern Div., Sears Roebuck & Co., and **Joseph H. Ream**, vice president-program practices, CBS, elected directors of the National Better Business Bureau.

Ralph E. Royer, advertising and sales promotion manager, for Meyercord Co., retired after 37



Vincent Ziegler



Stuart Hensley

years with the firm. He will continue to serve as a consultant.

AGENCIES

David O. MacKenzie, former advertising manager at Quaker Oats Co., joined MacManus, John & Adams, Chicago, as account executive

John B. Miller appointed vice president of Cunningham & Walsh, New York. Since joining the agency in 1958 he served as director of merchandising.

Carl Rudesill, senior vice president and secretary-treasurer of D. P. Brother, Detroit, will continue to serve as member of agency's board of directors, though he retired recently from active service. Rudesill began his advertising career in 1929 with Campbell-Ewald, and became an officer of Brother at its beginning in Oct. 1934. **Arthur F. Feehan**, formerly assistant treasurer, succeeds to spot of secretary-treasurer.

Karl M. Touraine and **Radford Stone** named vice president and vice president and account supervisor, respectively, of C. J. LaRoche, New York. Touraine was formerly copy supervisor, and Stone account executive for the agency



Toby Schreiber



A. C. Hoffman



Ralph E. Royer



Carl Rudesill



Karl Touraine



Radford Stone

SPONSOR SPOTLIGHT

Richard Mahoney joined Erwin Wasey, Ruthrauff & Ryan as an account executive. Formerly he was an account executive for Knox-Reeves Advertising, Minneapolis.

Bernard Maltese joined Gumbinner-North Co. as account executive. He was previously package goods merchandising manager at Life magazine and prior to that sales promotion manager at General Baking Co.

Robert Lenski joined McCann-Erickson, Los Angeles, as creative director. Prior to coming to the agency he was for three years western region creative director for McManus, John & Adams.

Calvin O. Berner named production supervisor for Byer & Bowman Advertising Agency, Columbus, Ohio. Previously he was associated with advertising agencies in Milwaukee and Chicago.

Robert Allan Ravitz named account executive at Edward H. Weiss & Co. Formerly he was account service manager with the agency.

Robert P. Crane, Jr., joined Fuller & Smith & Ross Inc., Chicago, as vice president and associate creative director. He served previously with Sherman & Marquette and Brown & Butcher, Inc. in creative positions. In 1962 he became president of Brown & Crane agency.

George F. Tyrrell and **Chester T. Herzog** joined Lennen & Newell as vice presidents. For the past four years Herzog was vice president and account supervisor for Benton & Bowles. Herzog served most recently as vice president and account executive at Lawrence Gumbinner.

Jon W. Simpson joined Marlowe W. Hartung, Inc. advertising and public relations agency, Lancaster, Pa. Formerly he was corporate vice president and vice president-creative services of William B. Kamp Co., Lancaster.



David Watson



Robert Latimer



Cynthia Spalding



E. L. Pennington

Robert B. Latimer and **David M. Watson** promoted to creative director of copy and group copy director, respectively, for MacManus, John & Adams. Prior to joining the agency five years ago, Latimer was with Brooks, Smith, French & Dorrance. Watson has been with the agency three years.

Tom Gilligan joined Cox & Tanz Advertising Agency as vice president. He comes to the agency from WPEN Philadelphia where he served as account executive for three and a half years.

William H. Fitzsimmons appointed vice president and account supervisor of McCann-Marsehalk. Previously he was associated with Foote, Cone & Belding, San Francisco, Benton & Bowles, and Needham, Louis & Brorby.

W. Ronald Sims joined N. W. Ayer & Son, Chicago, in the account service department. Formerly he was staff assistant to the president.

Malcolm R. Gurbarg appointed assistant creative director of Ketchum, MacLeod & Grove, Pittsburgh. He comes to the agency from McCann-Erickson, where he served in creative posts in the London, Tokyo and San Francisco offices.

Miss Cynthia Spalding and **Ernest L. Pennington** joined Walther Associates, New York, as administrative assistant and publicity associate, respectively.

Willard Mackey promoted to senior vice president of McCann-Erickson. Prior to joining the agency in 1963 as vice president, he was vice president and account supervisor for Sullivan, Stauffer, Colwell & Bayles.

Reece T. Clemens named account executive at Meldrum & Fewsmith, Cleveland. Since 1962 he has served as associate marketing and research director in the agency's marketing services department.

Richard Cusack elected vice president and appointed creative group manager of Fuller & Smith & Ross, New York. He joined the agency in 1960 as copy group head. **Sebastian Sisti** and **Jack Keane** appointed creative group manager at FSR.

Robert David and **Theodore Levenson** elected to the board of directors of Papert Koenig, Lois David, vice president account supervisor, joined the company in 1961. Levenson, vice president account supervisor and marketing development director, joined the company in 1962.



Jon W. Simpson



Malcolm Gurbarg



Theodore Levenson



Robert Dav



Daniel Darling



Joseph Jenkins

W. George Eversman named corporate director of marketing field services for Maxon Inc. He will continue his present duties as executive vice president with headquarters in the agency's Detroit office.

TIME / Buying and Selling

Jim O'Brien appointed account executive for The Meeker Co., New York. Formerly he held executive advertising and sales positions at Nationwide Insurance, New York.

Glenn Kummerow joined the radio sales staff of The Katz Agency, Chicago. He served previously as timebuyer for N. W. Ayer, Chicago, and J. Walter Thompson, and most recently as an account executive at WMAQ Radio Chicago.

Peter J. Berman named radio sales promotion manager for H-R Representatives. He comes to H-R from WPAT Radio, New York, where he was assistant to the director of media research and sales development.

John Williams joined Bernard Howard & Co., New York, as an account executive. Previously he was associated with WLIB Radio New York.

David C. McConaughley appointed San Francisco manager for Robert E. Eastman Co. Formerly he was associated with H-R Representatives and Headley-Reed Co., San Francisco.

TV MEDIA

Sydney H. Eiges elected to the board of governors of the Inter-

national Radio and Television Society. He is vice president, public information, NBC.

Daniel A. Darling named account executive of program sales for Triangle stations. For the past four years he served as account supervisor for Tel Ra Productions, Philadelphia, general manager for Tel Advertising Co., and as sales engineer for both General Dynamics and Bell Telephone.

Joseph A. Jenkins named program manager of WTVN-TV Columbus, Ohio. Since joining the station in 1954, he has served as program director.

Jerry Rettig joined WPIX-TV New York as sales department account executive. He comes to the station from Grey Advertising where he served as timebuyer.

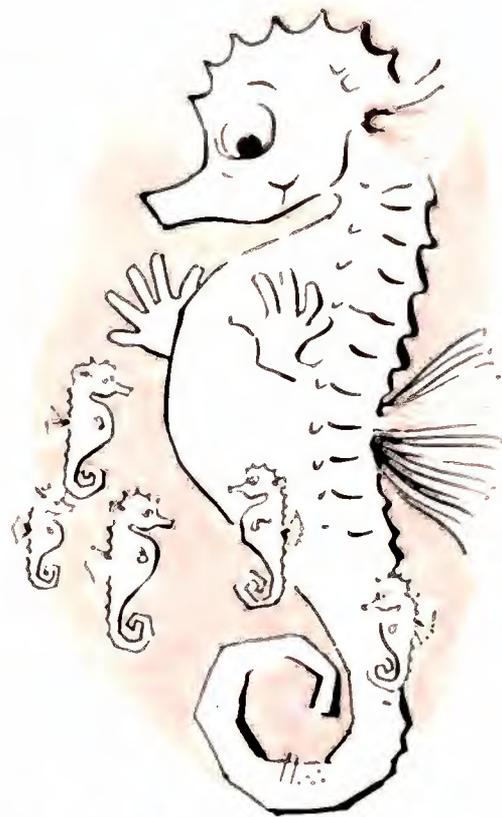
Miss Kay Casey named promotion director of KOLN-TV, KGIN-TV Lincoln, Neb. She comes to the station from KLIN Radio Lincoln, where she was an advertising copywriter.

Lowell Oliver appointed promotion merchandising director of KOA-AM-FM-TV Denver. He has been in KOA's news department since 1961, and for the past eight months has been editor of the Sunday night scope program on KOA-TV.

John C. Mullins, president-owner of Mullins Broadcasting Co. (KBTW-KBT Radio), Denver, appointed honorary chairman for the Metropolitan Association for Retarded Children's 1964 Fund Drive by Colorado Governor John Love.

John Macfarlane named associated director at KYW-TV Cleveland. He comes to the station from RKO General and WNAC-AM-FM Boston, where he was production director.

Tom Parrington, assistant manager of WKY-TV Oklahoma City, named president of the Oklahoma Assn. of Manufacturers' Representatives. Prior to his election he served as secretary and member of the board of directors.



He'll grow on you . . .

"Sunny" is a family man . . . his children go around singing "you've been more than a Daddy to me . . ." because . . . well, you see . . . it's like this . . . the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being that *it must be the best.*

He produces SALES too. Maybe it's time you dropped something in his pouch . . . he'll grow on you!

WSUN

TELEVISION  RADIO
TAMPA - ST. PETERSBURG

Gone out for seahorse food. See:

Nat. Rep. Venard Torbet & McConne
SE Rep. Bamar Lowrance & Associates

Cal Druxman and **Larry Worrell** named national sales manager and news director, respectively, of KAUZ-TV Wichita Falls, Tex. Prior to joining the station last August as account executive and public relations director, Druxman was with KTAL-TV Shreveport as director of local sales and promotion. For the past four years Worrell served in the KAUZ-TV news department.

Howard Bunnell appointed commercial manager of WANE-TV Fort Wayne, Ind. He was formerly manager of local sales for WISH-TV Indianapolis.

Ray Balsom appointed general sales manager for WKYT-TV Lexington, Ky. Formerly he was local sales manager for the station.

Gene G. Cook appointed general manager of WTAF-TV Marion, Ind. He was previously general manager of WHIY Orlando, Fla.

Tom Leahy named account executive of CBS-TV Sales, Chicago. For the past two years he was account executive with WCBS-TV New York.

Charles Engel named assistant manager-program development for ABC-TV, western division. Formerly he was film editor for the network.

Mel Bernstein, WJZ-TV eyewitness news director, elected to a one-year term as president of the Chesapeake Associated Press Broadcasters Assn., succeeding Ted McDowell of WMAL Washington. He became news director for the Group W station in Baltimore in 1962 after serving four years with WBZ-TV Boston.

Kenneth W. Hoehn elected treasurer of CBS, succeeding Samuel R. Dean, who retired after 33 years. Director of taxes for CBS since 1956, Hoehn had previously been the company's senior tax attorney.

Charles Noell, William H. Brown



Cal Druxman



Larry Worrell



Charles Noell



Reese Felts

and **Reese Felts** promoted to assistant sales manager, manager of the radio program department and promotion manager of radio and television, respectively, of WSJS-TV Winston-Salem, N. C. Noell, a member of the television sales staff since 1962, was previously in the advertising department of the Journal and Sentinel. Brown, formerly sales manager of WSIC Radio Statesville, N. C., joined WSJS-TV as an announcer in 1963. Felts has been a member of the WSJS-TV production staff since 1952.

Kay Herz joined RKO General Broadcasting as publicity manager for the public affairs department.

RADIO MEDIA

Homer Griffith appointed general manager of KISS San Antonio, Tex. He was formerly manager of KEAR-FM San Francisco.

Paul James named general manager of WADS Ansonia, Conn. Formerly he was national sales manager of WORL Boston.

Ronald G. Leppig appointed to the sales staff of WLS Chicago. He comes to the station from WIND Chicago, where he was a member of the sales staff.

Lee Gray named program manager for WTRY Albany-Schenectady-Troy.

Ronald Warshaw joined the sales staff of WGBB Freeport, N. Y.

James G. Clawson named program director of KUDE-FM Ocean-side, Calif. For the past six years he was with a radio station in Phoenix, Ariz.

Cloyd M. Bender, Jr., named production coordinator of WEAM Arlington, Va. Formerly he was production manager of WTRY Albany-Troy-Schenectady.

Robert Lloyd Johnson appointed national account executive for Radio Advertising Bureau. He comes to RAB after seven years on the sales staff of All Canada Radio-TV, serving most recently as sales supervisor, radio division, New York.

Frank McNally joined WHN's local sales staff, New York. Prior to joining the station in 1954, he served as account executive for RKO General, New York.

Morris Westfall named farm director of KWTO Springfield, Mo. He replaces Lewis Miller. For the past two years he served Hampshire Swine Registry as field representative for five Midwestern states.

SYNDICATION & SERVICES

Harold Miller promoted to director of King Korn Stamp Co. for its New York sales incentive division. Formerly he was advertising manager for the company. **William A. Harrison** and **Claude M. Hinton** appointed controller and advertising manager, respectively, for King Korn. Harrison was formerly treasurer and Hinton was previously zone manager, southwest, for King Korn.

Ron Silverman promoted to vice president in charge of administration for Daystar Productions. Prior to joining the company two years ago, he was with Red Lion Film as assistant to the producer-director.

Three very special cheers

by Bea Adams
 Tv creative director,
 Gardner Advertising Agency

■ THIS WEEK a rousing cheer for three excellent commercials executed by FilmFair of Hollywood—all three somewhat special because storyboards were non-existent or loose enough to allow some creative contribution from the production house.

First of the trio is Pillsbury's "Funny Face Drinks" which will have countless kids imitating Goofy Grape, cartoon spokesman for this line of instant soft drinks. Employs cartoon and live action very wisely. Note that it had a lot going for it prior to production—name for the line, name of individual flavors, such as Injun Orange, Loud Mouth Lime, Freckle Faced Strawberry, and a good sales promise: "You can drink all you want . . . it's pre-sweetened without sugar." One of the most fetching kid commercials I've seen in many a moon. Agency, Campbell-Mithun. Creative bean, Cy DeCrosse. FilmFair's man, Jimmy Murakami.

Second is Bardahl's "Tune Up" singing commercial conceived by Jerry Hoeck at McCann-Erickson, Seattle. One of those rare commercials which is completely pleasant to hear and watch. Delightful example of live action and animation combined via a unique infrared process. All the sell is in the song—a painless and memorable reminder of Bardahl and its uses. Fine sample of what can happen when an agency doesn't hamper creativity in production with a tight, tight storyboard. Music, Bill Bates. Visuals, Dick Van Bentham. Live director, Ted Goetz.

Number three on this freedom parade is for Bank Americard. I know it's 200 or more days until Christmas and this commercial was built for use prior to Christmas 1963.

Even so, perhaps you have not had the undiluted joy of seeing it. You should. It opens on Santa Claus holding a child on his knee, then swiftly cuts from child to child as each tells what he wants for Christmas. Great example of skilled use of hidden cameras. One youngster, crying, said he wanted his mommy. The sales pitch: "You can get anything with a Bank Americard." Just that statement. Then cut back to youngster who says, ". . . and I want a little baby sister." Then to VO adding, "Well, almost anything." If you haven't seen it, get it from FilmFair for your next viewing session. This couldn't possibly have been storyboarded. Agency, Johnson & Lewis, San Francisco. Creative brain, Gene Thompson. FilmFair's director, Bob Sage.

Now to the Great White Wash line. Remember when Fabulous Fab appeared in comics? Psychological research then spotted this muscular wash-day hero as a sex symbol. Since that day, in commercials for this product category, the symbols have continued to flourish. Coming to the rescue of the Little Woman has been Mister Clean, an animated Yul Brynner who recently became for-real in a business suit. The Little Woman has been romanced by a white tornado. She's had a Giant in her washer, and a mama's boy to help her with a fortified detergent. Right now she has a detergent that makes her feel so much like a bride she is shown doing her wash in her



BEA ADAMS,

as tv creative director, knows whereof she speaks. With Gardner since 1935, she started as a copy-writer, had broken all barriers and became a vp nine years later. She has also served on the agency's board since 1946

wedding gown, veil and all. Tum tum de dum. Wedding march, too.

Also, currently, the Little Woman has a knight in armor galloping about on a great white charger and changing soiled things to sparkling white. What will come next, we can only guess. Maybe a frog that turns into a Prince Charming when the lady least expects it?

Does the Mrs. truly want to be wooed while up to her elbows in dishwater or stuffing dirty duds into the suds? Or could it be that she's tired of it all? If so, does she welcome the Fairy Godmother who tells her about Rose Lotion Vel? Could well be. Forget the rose which gets dunked. Consider the magic of the product name, the Fairy Godmother symbol, and the "fed up" factor. Perhaps then you, like I, will place a small bet on Rose Lotion Vel Agency, William Estey Co. Creative Director, Janet (What Makes Women Buy) Wolff. Writer, Harry Matthei. Production, VPI.

NOTE: In our previous column, we praised a Mani-Magic commercial, omitted credits. Hear ye Agency was William Estey Co. Creative director, Bob Betts. Writer Margaret Throne. Production, Klaeger Studios.

Although many commercials have the uncertain glory of a May day, some fine ones do break through and it's a joy to report on them. ■

CALENDAR

MAY

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

Broadcast Advertising Club of Chicago, seminar on computers, Drake Hotel, Chicago (25).

Southern California Broadcasters Assn., annual outing, Lakeside Country Club, Toluca Lake (25).

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

New England Assn. of Broadcasting Representatives, Television Bureau of Advertising, and WBZ-TV, special film showing, Sheraton Plaza Hotel, New York (26).

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

Salt Lake City Advertising Club, meeting, Salt Lake City, Utah (27).

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

NBC-TV and Radio Affiliates Convention, Beverly Hills Hotel, Los Angeles, Calif. (1-3).

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

Canadian Television Commercials Festival, Ryerson Institute of Technology, Toronto, Canada (4).

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).

New York Chapter of Broadcast Pioneers, final meeting, Park Lane Hotel, New York, (11).

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

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

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 Farm 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).

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Advertising Assn. of the West, convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., mid-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, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (30-31).

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

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