

# Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

NOVEMBER 16, 1964 PRICE 40c

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## HOW DO YOU COUNT?

### COUNT ON US

and no matter how you count  
—in the Twin Cities market  
you count best on WCCO  
Television for circulation and  
audience acceptance.  
(Ask your nearest PGW  
Colonel for details).



# WCCO



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MONTAGUE

E. RDDNEY JONES  
"THE MAD LAD"



ED COOK  
"NASSAU DADDY"

PERVIS SPANN  
"THE BLUES MAN"



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"THE KDDL GENT"

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\* **No. 1,**

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Radio Station**

\*NEGRO  
PULSE  
MAY '64

MONDAY THRU FRIDAY  
6 A M - 12 Nn    12 Nn - 6 PM  
... 44                    ... 48

BERNARD HOWARD & CO., INC.  
Nat'l Representative

With thanks - or apologies (?) to Humble Oil & Refining Company.

## Blair Executive Calls for Broadcaster Group to Study Computer Problems

**Chicago**—Calling for formation of a broadcast industry group to study the many-faceted problems of computerization, Melvin A. Goldberg, vice president for planning and research, John Blair & Co., said: "Our problem is not to fight the computer, but to guide it."

In a speech prepared for delivery today (Nov. 16) before the Broadcast Promotion Assn., Goldberg asserted: "The computer is only one step in the communications process between the broadcaster and the advertiser. It's time we broadcasters took the trouble to learn its language, to have some voice as to the kinds of information that should be included."

## FCC Hears Pros, Cons On Stereophonic Tv

**Washington** — The Federal Communications Commission is thinking of authorizing stereophonic sound for television. The commission wants to hear from all parties in interest, within the next 60 days, on these aspects: Will stereo sound add to the "realism," or otherwise improve present tv programming? What program material and techniques are available for use in stereo tv?

From the engineering standpoint, the FCC wants answers on stereo systems that will be compatible with monophonic tv sets not equipped for the double-track sound effects. What would be the costs and complexities involved in equipping transmitting and receiving equipment for stereo?

Philco and GE both asked the FCC to authorize stereo tv, a few years back, but were turned down. Both have proposed systems compatible for ordinary tv sets. FCC turned down requests for AM stereo in 1961, but authorized it for FM stations. Now the commission wants to see more than the Philco and GE system plans, since other methods may be available for home tv.

Possibilities for stereo sound effects not only in regular tv programming and musical programs, but in tv commercials, could open new and exciting vistas for producers.

Goldberg urged the formation of a broadcast industry group "to study the problems of computerization, to review the information presently being fed into the computers of the major advertising agencies and advertisers, to consider the quality and completeness of the information going in, to recommend areas for further study, and to prepare standards or criteria for research beyond those created by the Broadcast Rating Council."

Goldberg added that the broadcast group would not work in seclusion, "but would work cooperatively with the 4 A and the ANA, as well as NAB or any other interested parties."

"Whether we like it or not," Goldberg observed, "we as media and as stations are being selected, right now, by computers—although I am not sure whether we are being 'haphazardly be-gotten' or scientifically ignored."

## Quaal Cites Rejection of Pay Tv as 'Victory'

**Detroit** — Mounting an all-out assault on pay tv, Ward Quaal, executive vice president and general manager of WGN, Inc., Chicago, last week asserted that the "only difference will be that if pay television gets a firm footing, the people of America who have enjoyed the finest television in all the world for a decade and a half will have to pay for that which they now see free of charge."

Referring to the 2-to-1 defeat recently suffered by pay tv forces at the hands of the California electorate, Quaal said, "In any election for any office, one man wins and one loses, but Californians and Americans everywhere all won a great victory with the outlawing of the former pay tv measure, which had permitted subscription television in the state."

In his talk before the NAB's Detroit conference, Quaal argued that "as a television industry, our greatest weapon against the development of pay tv in any market is constant improvement in our programming."

"Obviously, the people in California like what they are seeing on

## New AFL Sponsor; Macy Parade Sold Out

**New York**—A double Thanksgiving bounty is in evidence at NBC-TV with announcement that sales of 1965 American Football League games have reached the half-way point and the annual Macy's Thanksgiving Parade is completely sold out.

If last year is any indication, sponsors of the Macy's parade—Mars Inc., Vick Chemical Co. and Procter & Gamble Co.—can expect in the neighborhood of 37 million viewers in 15 million different households. Also, according to the Nielsen report, the 90-minute colorcast last year reached more homes per minute than the average evening program.

Latest sponsor of NBC's 1965 AFL coverage is Chrysler Corp. which purchased a one-sixth share to join Institute of Life Insurance and Firestone Tire & Rubber Co.

Sponsors in 1965 can look forward to increased viewer interest in the AFL games, judging by current attendance figures.

commercial television," the station executive added, "and the television industry is performing admirably in California whether in markets of seven stations or in lesser communities with one or two stations."

Continuing his unequivocal attack on the view-for-pay force, Quaal declared that pay tv entrepreneurs are in this business to make money, not for "charitable purposes," and Americans must be awakened to the threat of the loss of service that is now enjoyed.

## Highest Income for MCA

**Universal City, Calif.** — MCA, Inc., reports its highest net income for any first nine-month period in the history of the firm.

Unaudited consolidated net income for the nine months ending September 30 totaled \$10,301,000 as compared with \$9,535,000 for the corresponding period in 1963.

1964 income was equal to \$2.09 per share of common stock. The 1963 figure was \$1.90.

CONTINUED ON NEXT PAGE

## Clay-Liston Fight To Be Aired On 605 Stations in United States

New York—With the last-minute signing of Bristol-Myers (for Score), it will be SRO for tonight's broadcast of the Clay-Liston fight from the Boston Garden. In addition to the acquisition of the new sponsor, the Mutual Broadcasting System has also announced that 605 U.S. radio stations, 74 Canadian outlets and 88 Canadian satellites will be carrying the blow-by-blow description.

The station lineup represents 177 more U.S. stations than the previous record-breaking number which aired the first Clay-Liston encounter.

Included in the lineup (exclusive of MBS affiliates and the Intermountain Network) are such major station groups as Storer, Cox, RKO General, Meredith, Capital Cities and Group W.

Commenting on the large number of stations clearing for the fight, Robert F. Hurleigh, MBS president,

said, "In the public interest, we made every effort to give this sports event the widest possible coverage. It was offered to every market in the country where we had no conflicts of interest with our affiliates. By fight time we should have better than 625 stations on the list."

The four sponsors (Schick, Pepsi Cola, STP and Bristol-Myers) will reach an estimated 75 million Americans.

## New Try Is in Sight for Package Labeling Law

Washington — Sen. Philip Hart's truth-in-packaging bill moved a step nearer its 89th Congress debut when the Senate antitrust and monopoly subcommittee report approved it last week. The bill is one of a group of consumer-protective proposals that may make the 89th the most consumer-minded Congress in history.

The Hart bill to require precise disclosure of package content on the label, and the Douglas bill to require spell-out of exact interest charges in installment buying, were urged by the President in his February consumer-interest message. They have been pushed more recently and persistently by his consumer-adviser, Mrs. Esther Peterson, in a series of talks and regional consumer conferences. Third goal is consumer and oldster medical protection with tighter control of prescriptive and non-prescriptive drugs, and medicare legislation.

In the packaging bill report, Republican subcommittee members Sens. Dirksen and Hruska are in furious dissent with the Democratic majority. They term "outrageous" the bill's strictures on sizes, weights, degree of "fill," numbers of "servings," descriptive use of words like "giant" to describe a measure, and manufacturers' "cents off" labeling. Dissenters say the bill is not only harmfully restrictive, but it indicates the American consumer as "gullible and irresponsible," and American business as "corrupt."

The President's February message, like the current subcommittee report, scolded those packages and labels that mislead a consumer "with respect to

## Pepsi Cola Faces Whimsical Dilemma

New York — Pepsi Cola, one of the four sponsors of the Clay-Liston fight on MBS, asks the question: "In case of a knockout, what kind of a Pepsi commercial will follow?"

Will it be one of the company's new "come alive" series?

WHN New York, Mutual flagship station carrying the fight, suggests that one of the contenders might find the product of a local sponsor of value at the end of the battle.

## CBS Reports Record Nine-Month Profits

New York—The profits picture continues rosy at CBS with announcement of record nine-month sales and earnings, plus a boost in the dividend rate.

According to William S. Paley, chairman, and Frank Stanton, president, net income for the first nine months of 1964 (40 weeks) totaled \$33,393,508 on sales of \$449,830,622. This compares with \$28,377,689 and \$395,145,909 in the first nine months of 1963 (39 weeks). This translates into \$1.73 per share of stock as compared with \$1.50 per share (adjusted for stock dividend and 2-for-1 stock split) earned in the first nine months of 1963.

Third quarter net income was also up—\$10,235,072 in 1964 (14 weeks) as opposed to \$9,007,672 the previous year (13 weeks).

At a meeting of the CBS board of directors last week, a boost in the cash dividend to 30 cents was voted for the firm's common stock, payable Dec. 4, 1964, to shareholders of record at the close of business of Nov. 20, 1964. The board also declared a stock dividend of 2 percent payable on the same date.

size, weight, degrees of fill," or by "misleading adjectives, fractional variations in weight which are designed to confuse, and illustrations with no relationship to contents of package."


The President's message and the crusading senators in the same breath credit the packaging of thousands of items with boosting consumer sales and the economy, via these imaginatively designed "silent salesmen." But the report finds business moving too slowly toward voluntary reform of the deceptive aspects, when the silent salesmen begin to act "pitchmen."

Examples of "good" if unimaginative packaging are the "simple, direct, visible and accurate" type used for staples like sugar and flour.

## Board To Study CATV Applications

New York — Despite the fact that the city's tv stations are able to transmit from the world's tallest building, television reception in many sections of New York leaves something to be desired, and five companies think they have the solution—CATV.

New York's Board of Estimate is expected to begin hearings this week on the first of the applicants — Sterling Information Services. Other applicants for the franchise — RKO General, WOR-TV, The TelePrompTer Corp. and Tele-globe Pay-Tv — will be heard at later dates.


If you work for a manufacturer who doesn't use the specialized business press  
 Isn't it time you gave  
 the president of your company  ?



If you're the advertising manager, the president expects you to pinpoint objectives and achieve them. But, without the business press he prevents you from using the most efficient tool at hand for reaching specialized markets.

If you're the sales manager, the president expects you to produce sales, sales, SALES. But, if he doesn't back you up with funds for a consistent advertising program in appropriate trade, merchandising, industrial, or professional publications, you won't reach all of your prospects.

If you're the v.p. for marketing, the president expects you to maintain communication with customers and prospects. But he deprives you of the means to inform and educate those distributor salesmen who are beyond your direct control.

If you're the president, give yourself . You know that you make many buying decisions; the presidents on your prospect list do the same—and they're as hard for salesmen to reach as you are. They're also as easy to reach via appropriate specialized publications.

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pinpoints, identifies. It is **not** all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It **reaches**—efficiently.



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# Sponsor

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**Only Sheraton gives you  
the Hawaii of your dreams**



Sheraton is the real Waikiki — with four great hotels right at the beach, including the queen of all resort hotels, the Royal Hawaiian. When you stay at one Sheraton at Waikiki, you have fun (and credit privileges) at all four! Dance, dine, swim, see the island's top nightclub acts. A wonderful bargain! And now, with special Aloha rates, you save a full 25% on your room.

**For Insured Sheraton Reservations, call your favorite Travel Agent or any Sheraton Hotel.**

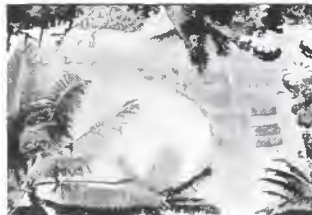
**Stay at one Sheraton Hotel;  
play at all four!**



Live it up at a luau at the Royal Hawaiian. Watch the surfers from the Moana. Shop at the Princess Kaiulani. Stop off for cocktails at the SurfRider—play at all four!



Learn to do the hula! See legendary Diamond Head. Play golf, tennis, shuffleboard. Swim, ride a catamaran in the blue Pacific.



Swim, relax and make new friends at the beautiful Orchid Pool. Your dreams come true at Sheraton in Hawaii!

## **SHERATON HOTELS IN HAWAII**

*Royal Hawaiian / Princess Kaiulani / Moana / Surf Rider*

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## **IT WAS A LANDSLIDE FOR NBC, TOO.**

**Far more viewers watched  
NBC than  
any other network.**

NBC Television's triumphant coverage of the election returns was in no sense the achievement of a single night.

Or even of a single season.

Such accomplishments are a virtually inevitable product of years of preparation.

This latest demonstration of first-rank reporting and analysis was the collective effort of hundreds of talented, tireless NBC newsmen from coast-to-coast. These human efforts, aided by the electronic wizardry of the latest RCA computers, gave the nation's viewers the clearest understanding of the election night developments.

NBC News applies a criterion of excellence to *all* of its output all year long. And





EDWIN NEWMAN



JOHN CHANCELLOR



FRANK MCGEE



this output covers an extremely broad gamut of subject matter.

For NBC News, there is no vast gap between past and present. Almost nothing, after all, is outside the flow of history.

Obviously, the sudden deposing of a foreign political chief, or the eruption of an atomic bomb by an erstwhile non-nuclear nation are events *calling* for television news reports and specials. But—perhaps not so obviously—there is also a need for specials that enlighten us about the past. With this in mind, NBC News has produced highly acclaimed documentaries on such subjects as ancient Greece and the history of the Nile, and will soon present a fascinating explora-

tion of the Louvre.

The versatility of NBC News is matched by the diversity of the network's entertainment programming—a line-up rich in first-quality drama, humor, comedy-adventure, music and fantasy.

But Election Night, of course, belonged to NBC News—to Chet Huntley, David Brinkley and all their able colleagues who performed so difficult a job in so masterful a fashion.

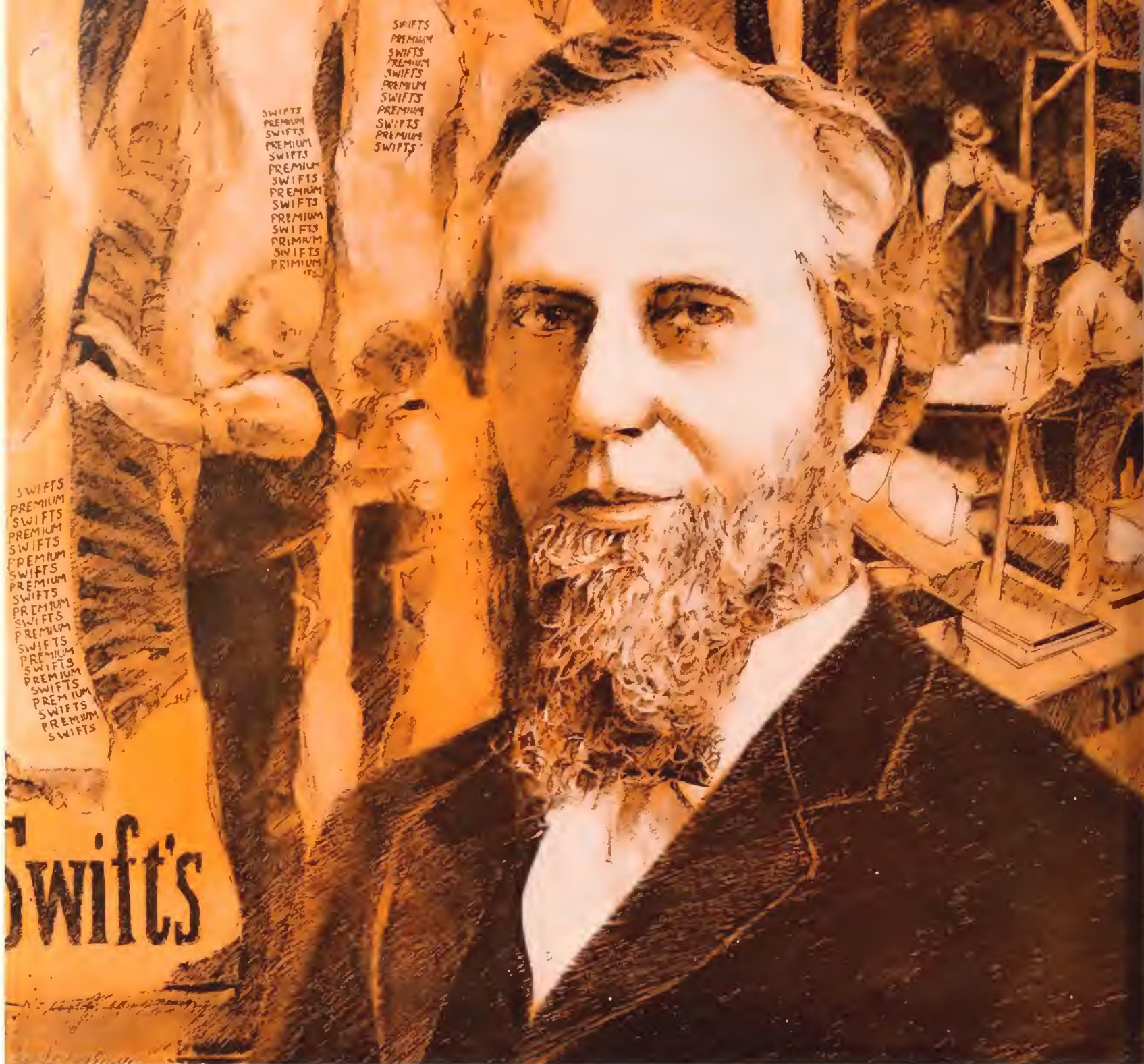
NBC viewers know the election coverage they saw and heard was no one-night stand.

Couldn't be.

For NBC doesn't believe in a one-night standard.



Look to NBC for the best combination of news, entertainment and sports.



## What makes a great salesman?

"This little pig went to market." And the man who had more to do with getting him there ready-to-eat than anyone else began a 2½-billion-dollar meat-packing business with a modest 25 dollars. At age 14, Gustavus Swift worked in his brother's butcher shop. At 16, he bought and butchered his first heifer. At 20, he opened his first retail store. And, at 22, he was firmly launched in the wholesale meat-packing business!

Swift's revolutionary ideas of merchandising changed meat markets from dark, dirty stores with meat hidden in the back to clean, light, airy places openly displaying their products. He used salesmanship to successfully alter the image of pork sausage (then thought of as "scraps"). Swift gave the product the appetizing name "Brookfield," packaged it handsomely, and advertised it extensively.

Like Gustavus Swift, who believed in change and had the courage to "lead the way," the Storer stations accept the challenge of leadership. Every Storer station is different—individually programmed to fit the community it represents—but *all* are dedicated to public service and great salesmanship. In Detroit, Storer's great salesmen are WJBK and WJBK-TV, two important stations in an important market.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJBK
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV



## Publisher's Report

### Now Katz gears for computer selling

It's never proper to say "I told you so."

Yet the doubts and debates galore that my many columns of the past two years on the coming computer age have excited among friends who operate stations around the country could heretofore not be answered except by logic and speculation.

In a nutshell, I have been contending that the coming of the computer age will be a boon to national spot advertising. I have stated that it will be good for client, agency, station and national representative alike. I have reasoned that it will alleviate the stranglehold that ratings have had on station buys because ratings will only be one of three important types of information that will be directed to timebuyers in the computer age. The other two types are demographic data and numerous human equation values pertaining to the station.

Now the logic and speculation are being supported by concrete action.

H-R Representatives, with its move to 277 Park Ave. in New York, is pioneering a full-scale computer operation. SPONSOR has reported on this heretofore. After many months of training and programming its 1400 Series IBM Computer is installed and working. It will feed instantaneous availabilities, demographic data and rating breakdowns; fulfill bookkeeping functions; serve as a base for innumerable types of information and conclusions that a creative salesman can build on.

Today The Katz Agency announces its giant-size program for the computer age after 18 months of study. Its IBM System/360 computer installation won't be ready until 1966. But midway in 1965 it will launch an essential element of the Katz plan. It will divide its New York tv sales force into four teams (two for eastern stations, two for western stations) in order to reduce the number of stations that each salesman must evaluate and serve during the computer age.

Katz contends that it needs to add 50 percent more manpower in New York and Chicago, where 80 percent of the buying is done, to make this plan effective. Why? Because, in the words of a Katz spokesman, "Our salesman must do more than rush over to the agency with a sheaf of papers that come out of the computer. He must first evaluate the information, talk to our tv research and sales control people about it if necessary, and then be able to relate it to the needs of the client."

"But that's not all," adds the Katz spokesman. "Besides talking about the ratings and demographic data he must be able to talk intelligently about a host of non-quantitative factors, the many things about a station that it isn't easy to put your finger on. These might include the caliber of the news operation, the public service image, does the station editorialize, staff knowhow, audience responsiveness, color facilities, station reach and what have you. These are the things you fellows at SPONSOR have been calling the human equation factors."

Katz is building its program around an 18 month study by the Diebold Group, management consultants, and IBM. It is willing to wait for the IBM System/360 because it provides much greater flexibility, economy and efficiency of maintenance than the older unit.

Other representatives are studying the problem. Other plans can be expected to be reported soon.

*Worm Glenn*



Dear Mama,

You told me there'd be days like this and you were right. We received our first client cancellation as a result of an editorial. Believe it or not Mama, in America 1964, the man wanted to deny us the right to air editorial opinion. He said, it was not the fact that he disagreed with us but that radio stations have no right to editorialize. I think he told an untruth.

You will be glad to know, nothing at WPTR has changed. We still feel a twofold obligation to inform and stimulate our audience, thus we ran a "WPTR Special Report" describing the amendments and propositions at issue on November 3. People said we were the only ones who explained them well. Our election coverage was great too. Thought you'd be interested in the following quote from the area's largest paper: "It became obvious I couldn't talk to the fast disappearing Congressman anywhere. I left. A representative of WPTR was still there, but then they're the Good Guys."

Those are recent examples of how we strive to inform while our editorials serve to stimulate discussion and perhaps to influence opinion. That too shall continue.

If you should happen to run into any time buyers, I wish you would tell them about the time, money and effort we expend to make WPTR the kind of radio station that people not only listen to, but react to, care about and believe in. It means a lot to their clients and the success of their advertising.

Yes, Mama, we're still as entertaining as all get-out. So we not only deliver the most responsive audience but the largest audience in the Metro area. Our 50,000 watts and programming as described above also make WPTR the top coverage station (did you see the Pulse 14 County Area Survey).

Write soon and send orders if you get any.

With love,

Perry S. Samuels  
Vice President and General Manager  
—WPTR

Ask your Eastman about . . .

**WPTR**

Represented by the  
Robert E. Eastman Company

fifteen  
forty **PTR**

50,000 Watts 1540 KC  
ALBANY — TROY — SCHENECTADY



## NOT THE BUTLER . . .

The sponsor is the villain. The actor is the victim.

In the estimate of the leadership of a major talent guild, television advertising's clients are to blame for the unemployment of actors and the permission of too much network control over every page of television programming.

"To put it succinctly," reelected president Dana Andrews told the Screen Actors Guild, "an entertainment medium without a box office has captured the fancy of the public and has substantially replaced the motion picture theater, the legitimate theater and radio—and we, the actors, are the victims of this capture."

But what Mr. Andrews seemed to deplore was that there are actors who work in commercials and there are just plain actors, because more money is made by actors in commercials than is made by actors in movies or television-entertainment film. In 1964, he disclosed, clients will pay \$30 million to actors working in commercials, while actors working in television will collect \$26 million. Actors working in theatrical motion picture films will earn \$20 million. When you add (as Mr. Andrews didn't) the tabs for commercials and entertainment, you find that \$56 million will go to actors from the television industry — almost three times what they will earn from movies. Or: Television entertainment movies will yield only \$46 million. Do movies share the blame?

Commercial tv supported solely by advertising budgets of "one percent per viewer per program," the guild leader said, "simply will not support the acting profession."

His solution (perhaps in hope of siphoning off some of the commercials' \$30 million): pay tv, plus government action on "network control of programming."

*Sam Elber*

## LETTERS

### Twice Patted

In an item on growing advertiser interest in all-night radio in your Sponsor Scope feature, Nov. 9 issue, you say "advertiser interest could have been inspired by the success American Airlines has had with its Midnight to Dawn music program in nine markets.

You should take some credit for stirring the renewed interest. In your Aug. 3 issue your excellent article on all-night radio was a major factor in the heightened advertiser reaction.

The Petry Co. presentation "When the Sun Goes Down" [also the title of the SPONSOR article] has played an important part, too. We are still getting letters about the presentation from advertisers who read the article.

WILLIAM H. STEESE

*Vice President, Sales Promotion,  
Radio  
Edward Petry & Co.  
New York*

### Hoot-and-a-Half

Thought you might be interested in one of the entries\* we received from our "Don't Give a Hoot about WFBM's 40th Anniversary" ad [SPONSOR, Aug. 24].

I knew you went out a long way . . . but . . . really!

CASEY STRANGE

*Promotion Director  
WFBM-TV  
Indianapolis*

ED NOTE: Following is from above-mentioned letter to WFBM.

\* Yes, we know you are the best broadcast buy in the mid-Indiana market, but we still don't give a hoot about your 40th anniversary because we are so darned far away.

It may surprise you to know that SPONSOR, in which we read about your celebrations, gets such a long distance from your territory.

Although we could not get it there by Sept. 15, we are still send-

ing in our entry. Reason we are late is because SPONSOR comes to us by sea mail, and we usually get a whole month's editions all at once . . .

BRIAN RUSS

*Tv Executive  
J. Hott Limited Advertising  
Wellington, New Zealand*

### Choice TOLD

All of us here at WTOL-TV have read with great interest and pride your Nov. 9 article titled "Tv: The (Young) People's Choice."

STEVE FAYER

*Promotion Director  
WTOL-TV  
Toledo*

### High Point

I read with interest your article in the Nov. 2 issue entitled "Milk Additives Get Rich Results from Tv."

I want to congratulate you on the thoroughness of your material. This is especially apparent in light of all the new products that are cropping up in the milk additive market.

Your article hit the prominent high points in this field and made for interesting, as well as informative, reading.

ALAN D. PESKY

*Account Executive  
Papert, Koenig, Lois, Inc.  
New York*

**WE'VE MOVED . . .**

**. . . but we'd still like**

**to hear from you.**

**Address all letters to**

**Editor, SPONSOR**

**25 West 45th Street**

**New York, N.Y. 10036**

# THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 13, 1964

Large-scale consumer protection by government is here to stay. Wiser heads among advertisers, broadcasters and manufacturers are doing their homework in advance of the opening of the 89th Congress. The Congress and the White House will, ultimately, judge the consumer protection moves of regulatory agencies and the recommendations of advisors, for necessity, value, and effect on industry.

The old style knock-down, drag-out fighting between exponents of free enterprise and government poke-and-prodders is proving less effective in many cases than the heart to heart talks and mutual compromise. Also, old style individual crusades by legislators, Hill committee or agency will have new coordination at White House level.

The election of President Johnson has given a four-year term to his consumer protection plans. This means four-year terms for his adviser-coordinator, Mrs. Esther Peterson; his Committee on Consumers representing regulatory agencies; and his Consumer Advisory Council, made up of outside experts.

Recent advertising news has shown contrast in new and old approaches in dealing with Mrs. Peterson. In the old tradition, brickbats were hurled by a "Printer's Ink" editorial accusing her of setting consumers against advertisers. AFA president Mark S. Cooper picked up the diatribe in a memo to membership calling for united effort to have Mrs. Peterson fired.

Mel Hattwick, chairman of the AFA and advertising director of the Continental Oil Co. of Texas, obviously had misgivings about the approach. However, AFA has officially closed ranks behind its president--but had disavowed the scathing trade editorial.

Traditionally, government agency chairmen have returned to industry debate even after personal attack. Football alumnus FTC chairman Paul Rand Dixon took a double dose on AFA and Chamber of Commerce "confrontation" panels here last year. He bulled right back with talks insisting on business self-improvement or "we'll have to do it for you." This has also been the approach of FCC chairman E. William Henry.

But Mrs. Peterson is a woman. She has promised to uphold the President's credo of protecting and informing the consumer--and doing it with voluntary cooperation of business rather than with strictures. Echoing the President, Mrs. Peterson promises to meet business halfway--and expects it to come the other half.

But she has not promised to talk at meetings of a group that has given her a tongue-lashing at a personal level. So Mrs. Peterson turned down her AFA speaking date of Nov. 7, and graciously accepted the forum of the AAAA in New York on Nov. 11.

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In her AAAA talk, the new approach prevailed. She praised the advertisers for their role in promoting the economy, and the public interest, and in underwriting the country's broadcast system. She took the trouble to defend and clarify her position on deceptive practices that cheat competitors while misleading the public.

She denied charges of impractical demands for "full disclosure" in all advertising, including 30-second commercials, and said she had used the term only in connection with installment interest charges. Emphasis now is on "informing" not over-protecting the consumer: "a delicate balance of information and persuasion," in advertising.

Mrs. Peterson has stuck very closely to the very letter of President Johnson's February consumer interest message. It declared right of the consumer to be informed, to choose rationally among competing products, and to be heard at topmost level of government.

The message called for regional conferences where all involved could meet on the subject of "adequate consumer information." Labor press has since been quick to point out that the meetings have featured new-style, intelligent consumer spokesmen who present complaints with less emotion and more facts and figures.

AFL-CIO news columnist Sidney Margolius says October Great Lakes Conferences were attended by observers from NAM, national and local Chambers of Commerce, Procter and Gamble (not named but identified as the "biggest" advertiser of soaps and toiletries), advertising agencies, food and chain stores, et al.

The Johnson message said he will ask for specific legislation to assure truth in lending, truth in packaging (not "monotonous conformity" but comparable as to size, weight and degree of fill). Senate crusaders Douglas, Hart, Neuberger, Fulbright and others will be on hand to help.

The President also wants laws to give Food and Drug Administration more authority over non-prescription drugs, foods, safety tests for cosmetics, increased warning labels. He wants Federal Trade Commission to have temporary cease-and-desist orders against deceptive advertising pending court action, if public injury is a clear possibility.

In parallel, Mrs. Peterson's talks on consumer deception, and the regional conferences, have hit hardest at "deceptive" credit charges to Americans currently borrowing at the rate of \$7 billion a year. Next in line have been drugs--both prescription and over-the-counter, and packaging.

In prospect for mid-1965: report from the President's Special Commission on Food Marketing which will dig into all aspects including advertising and packaging costs. On the advertiser-broadcaster worry agenda: FTC cancer-warning requirement for both labeling and advertising due by July 1965, if it gets through House Commerce Committee wicket.

*Mildred Hall*

**The great thing about radio  
is you can turn it on...**

**...and hear things like:**

**KABC's incisive Pamela Mason  
getting huffy over men's foibles.**

**KQV's denunciation of  
Pittsburgh's amusement tax burden.**

**WXYZ's commuter hero Fred Wolf  
keeping tabs on the traffic scene.**

**WABC's stinging attack  
on school boycotts in New York.**

**WLS's ticker-tape tallies  
on "Business Final."**

**KGO's boulevardier Owen Spann  
covering San Francisco's chic spots.**

**Radio...one of the good things  
about America.**

**ABC Owned Stations...six of the best things  
about Radio.**





# Top 50 Advertising Agencies by Broadcast Billings

SPONSOR's 1964 annual survey shows radio-tv billings jump sharply from 51 to 65 percent of agency totals

**New York** — A new high of \$3.9 billion—that's the amount of total billings for the top 50 radio-tv agencies in the country this year. Since they are, among them, responsible for something under a quarter of all domestic advertising, the national all-agency all-media bill may reach as high as the \$15 billion mark this year.

Notable is the fact that these leaders are realizing an estimated 65 percent of their gross billings (as they estimate them, including time, talent and production) from the two media they specialize in—radio and television.

This year's figures not only indicate a possible \$200 million rise in total spending by leading agencies, but an impressive 14 percent increase in broadcast billings. In 1963, the half-hundred agencies included in SPONSOR's annual survey earmarked just over half — 51 percent — of their total billings for radio and tv. That means this year's portion was boosted by almost 15 percent.

Several agencies, formerly heavy in all media, showed a definite shift toward broadcast this year.

Standouts are Maxon, which increased broadcast activity from 60 to 83 percent; Guild, Bascom & Bonfigli, which increased its radio-tv proportion from 56 to 74 percent; William Esty, which raised its broadcast allocation from 80 to 93 percent.

In dollar terms, 10 of the top 25 agencies upped broadcast spending by more than \$10 million. BBDO led in dollar-volume increases, raising its broadcast billings \$18.5 million. Ogilvy poured an additional \$17.1 into radio-tv. Other agencies registering large increases in broadcast dollars: Doyle Dane Bernbach, J. Walter Thompson, Ted Bates, Leo Burnett, William Esty, Grey, Maxon, Campbell-Mithun.

J. Walter Thompson, the world's largest advertising agency, again ranked first in total radio-tv billings, while Young & Rubicam, Ted Bates and BBDO continued to hold the next three spots.

McCann-Erickson, number five last year, dropped to eighth place in the 1964 lineup after an estimated \$6 million loss in billings. Other members of the Interpublic Group — EWR&R, Fletcher Richards —

experienced heavier losses. Reason for the over-all dip is generally believed to be the acquisition of new agencies by Interpublic, resulting in what a number of clients considered account conflicts (Schenley, Brown-Forman and National Distillers; 3M and Bell & Howell; Staley Manufacturing and Corn Products). EWR&R lost an estimated \$10 million in billings, dropping from 27th to 39th place. Fletcher Richards lost \$18 million, knocking it from its 45th spot in last year's survey and out of the 1964 top 50. In 1963 the agency billed \$10.5 million of \$24 million in broadcast, yet entered the Interpublic complex early this year with only \$8 million in total agency billings.

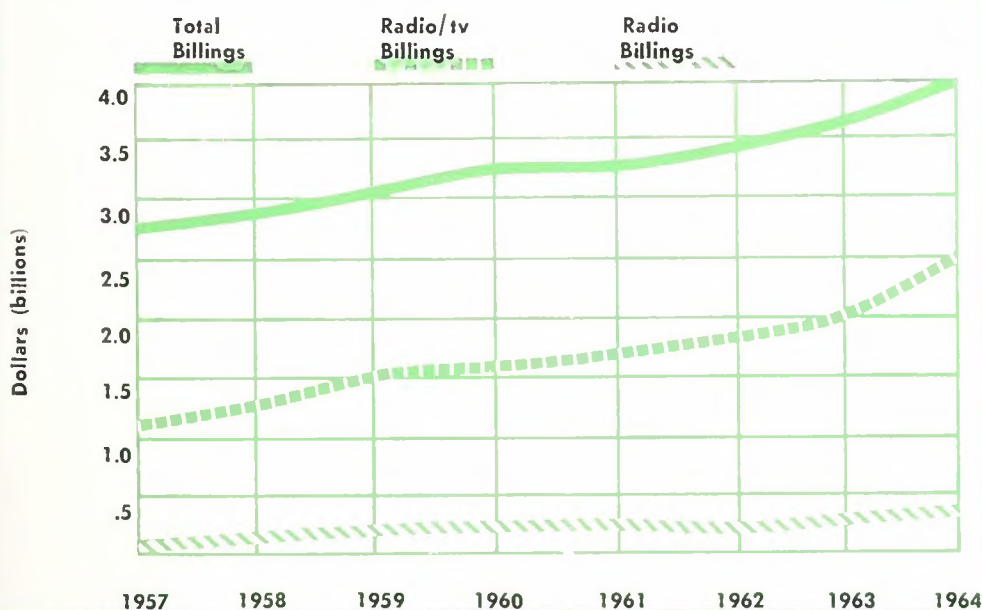
McCann-Marschalk was the only Interpublic agency listed in last year's top 50 to post a gain, rising \$10 million in total billings of which \$5 million was in broadcasting. Another bright spot for Interpublic: Jack Tinker. With the acquisition of the \$11 million Alka-Seltzer account, largely broadcast, Tinker should show up in next year's top 50 broadcast agencies.

Most impressive gainers in rank this year were Ogilvy, up to 17th place from the 23rd spot, and Doyle Dane Bernbach now tied for 22nd after ranking 31st last year. Also climbing are Geyer, Morey, Ballard (37 to 32), Gumbinner-North (43 to 35), and Guild, Bascom & Bonfigli (47 to 40).

Ogilvy substantially increased both its total billings and air media expenditures in 1964. The agency's roster took on such big broadcast advertisers as Imperial Margarine, with total estimated billings of \$3.5 million, and Edward Dalton Div. of Mead Johnson (Metrecal), with estimated billings of \$4.5 million. Other increases in broadcast expenditures came from existing clients. Only important loss for OBM was Helena Rubenstein (\$1.5 million in billings).

Doyle Dane had a great year. Total agency billings increased \$29 million; air billings, \$14 million. The agency picked up part of the

TELEVISION, RADIO, OTHER MEDIA HAVE A HEALTHY 1964



# How top 50 tv-radio agencies fared in '64\*

Agencies (and their billings)	Total air		Total agency		Percent air of total		Spent on tv '64		Spent on radio '64		Rank
	1964	1963	1964	1963	1964	1963	Network	Spot	Network	Spot	
1 J. Walter Thompson	158.9	146.0	280.0	270.0	54	54	94.5	43.4	3.8	17.2	1
2 Young & Rubicam	128.8	127.1	223.8	224.1	53.7	48	91.5	28.2	3.3	5.7	2
3 Ted Bates	126.5	113.8	158.24	142.9	80	80	58.3	61.9	.32	6.0	3
4 Batten, Barton, Durstine & Osborn	123.0	104.5	256.2	240.0	48	44	58.0	45.0	2.0	18.0	4
5 Leo Burnett	111.4	100.4	153.0	134.4	72.7	74.7	71.6	36.6	.5	2.6	5
6 Benton & Bowles	97.8	92.0	127.1	118.5	77	76	58.9	36.4	.3	.002	6
7 Dancer-Fitzgerald-Sample	92.0	82.5	120.0	117.8	77	70	47.0	41.0	.3	3.7	7
8 McCann-Erickson	91.5	97.0	194.0	200.0	47	49	50.0	25.0	3.0	13.5	8
9 William Esty	90.0	78.0	108.0	98.0	93	80	59.0	11.5	3.0	16.5	9
10 Foote, Cone & Belding	88.7	85.4	150.0	150.0	59	57	56.5	22.2	8.76	1.2	10
11 Compton	81.3	81.4	108.5	110.0	74	74	46.7	29.8	2.9	1.9	11
12 N. W. Ayer	74.4	70.0	186.0	178.0	40	39	24.0	29.0	3.4	.18	12
13 Sullivan, Stauffer, Colwell & Bayles	68.7	64.4	88.2	88.5	78	73	39.6	21.9	none	7.2	13
14 Lennen & Newell	62.9	67.3	121.0	124.0	52	54	42.3	13.3	2.5	4.8	14
15 Grey	55.2	45.0	92.0	75.0	60	60	25.0	27.0	1.0	2.0	15
16 D'Arcy	42.0	41.0	90.0	90.0	47	46	15.0	18.0	2.0	7.0	16
17 Ogilvy, Benson & Mather	41.8	24.7	70.3	54.0	60	46	15.5	23.1	.7	2.5	17
18 Maxon	40.0	30.0	48.0	42.2	83	60	36.0	2.0	none	2.0	18
19 Kenyon & Eckhardt	38.5	42.5	83.6	85.0	46	50	14.6	17.2	.8	5.9	19
20 Needham, Louis & Brorby	36.2	35.0	56.6	54.0	64	65	17.3	6.9	4.7	7.3	20
21 Norman, Craig & Kummel	35.0	36.4	54.0	52.0	65	70	21.5	11.5	none	2.0	21
22 Campbell-Ewald	32.0	32.0	90.0	90.0	36	36	20.0	5.0	4.5	2.5	22
Cunningham & Walsh	32.0	26.8	53.0	50.5	60	53	13.0	12.0	6.0	1.0	
Doyle Dane Bernbach	32.0	18.2	103.0	74.0	31	29	9.5	17.8	.04	4.7	
25 Campbell-Mithun	31.0	19.0	60.0	51.0	52	48	15.3	8.2	.4	7.1	25
26 Gardner	26.8	21.9	64	49.6	42	44	4.4	15.3	1.1	6.0	26
27 McCann-Marschalk	25.0	20.0	50.0	40.0	50	50	(combined 18.0)		(combined 7.0)		27
28 Wade	21.5	22.5	28.6	30.0	74	75	14.2	7.3	none	.5	28
29 Post-Keyes-Gardner	20.8	19.5	34.5	32.5	60.3	60	9.5	8.5	.9	1.9	29
30 Doherty, Clifford, Steers & Shenfield	19.6	19.0	28.0	27.6	70	71	4.7	12.2	.09	1.8	30
31 Tatham-Laird	19.2	18.4	30.0	28.5	64	65	10.0	8.2	(combined 1.0)		31
32 Geyer, Morey, Ballard	18.9	13.1	55.1	49.0	34	27	8.1	6.8	1.6	2.6	32
33 Papert, Koenig, Lois	18.1	16.2	27.0	23.0	67	70	12.4	4.9	none	.8	33
34 Ketchum, MacLeod & Grove	17.6	14.1	55.6	44.5	32	32	(combined 16.4)		(combined 1.2)		34
35 Gumbinner-North	17.4	11.0	30.0	23.5	58	47	8.3	7.5	none	1.5	35
36 Fuller & Smith & Ross	16.0	17.0	58.0	58.0	28	29	11.5	—	none	—	36
MacManus, John & Adams	16.0	14.8	72.7	60.0	22	23	11.0	1.0	1.0	3.0	
38 Arthur Meyerhoff	14.5	12.9	14.8	13.4	99	96	none	11.3	1.4	1.8	38
39 Erwin Wasey, Ruthrauff & Ryan	14.0	19.0	47.0	57.0	30	35	10.0	2.0	.8	1.2	39
40 Grant	13.0	13.0	47.0	47.0	28	28	2.0	8.0	.4	2.6	40
Guild, Bascom & Bonfigli	13.0	10.0	17.5	18.0	74	56	4.3	6.8	none	1.9	
Parkson	13.0	15.8	16.0	18.5	81	88	12.0	1.0	(combined .2)		
43 W. B. Doner	12.5	13.6	17.8	17.0	70	80	3.5	4.0	.5	4.5	43
44 Kastor, Hilton, Chesley, Clifford & Atherton	12.0	12.0	20.0	21.0	60	57	none	10.0	1.0	1.0	44
45 Carson/Roberts	11.6	7.7	18.0	12.0	64	64	6.7	4.4	.1	.4	45
46 D. P. Brother	11.2	11.2	34.0	34.0	33	33	7.7	none	1.0	2.5	46
Honig-Cooper & Harrington	11.2	8.9	16.3	16.7	69	53	none	9.2	.3	1.65	
48 Warwick & Legler	11.0	9.2	25.2	23.0	44	40	4.7	1.2	4.4	.6	48
49 Richard K. Manoff	10.5	10.2	12.0	12.0	88	85	4.4	6.0	none	.1	49
Street & Finney	10.5	10.1	14.0	14.0	75	72.5	(combined 10.0)		(combined .5)		

\* Projected advertising agency billings, calendar 1964, incorporating some revisions for 1963, in millions of dollars.

## . . . agency pace-setters

\$9.5 million H. J. Heinz account and U. S. Tire, a \$6 million account. The acquisition of Quaker Oats (\$3 million), Drewrys (\$2 million) and two watch lines of Bulova (worth \$2 million) stacked the agency's ledgers even higher. Not only did DDB draw new and big accounts, but it again proved a creative leader. DDB was a runaway winner at this year's American TV Commercials Festival, capturing 18 top awards for its clients.

Other agencies that did well this year are Grey, McManus, John & Adams, Campbell-Mithun, Gardner, Carson/Roberts, Ketchum, MacLeod & Grove.

In terms of account switches, headache remedies and airlines had the greatest effect on agency billings. Bufferin (\$9 million) left Y&R for Grey; Alka-Seltzer (\$11 million) changed from Wade to Jack Tinker; National Air (\$4.5) from PKL to K&E; Eastern Air (\$8 million) from Benton & Bowles to Y&R. Other sizeable changes included H. J. Heinz (\$9.5 million) from Maxon to DDB, SSC&B, and KM&G; Nestle (\$10.5 million) from McCann-Erickson to Burnett, W&L, Van Sant; U. S. Tire (\$6 million) from Fletcher Richards to DDB.

Pace-setting activity, as demonstrated by the top 10 agencies, spotlighted the following events.

**J. Walter Thompson** lost Tender Leaf tea (\$2.5 million in billings) to Bates and lost Continental Airlines (\$2.5 million) to McCann-Erickson. But increased spending by growth clients like Kraft, Pan American, Scott Paper, Eastman-Kodak, Purolator and Quaker Oats overcame the account losses and enabled the agency to run \$10 million ahead of its billings for the past year.

**Young & Rubicam**, in terms of accounts gained and lost, held a Mexican standoff. Y&R lost Bufferin (\$9 million) to Grey, but gained Eastern Air Lines (\$8 million) and \$1 million from Frito-Lay. Air billings showed better

than a five percent hike over 1963's figure.

**Ted Bates'** major additions were Wilkinson Sword and Tender Leaf tea. The agency had no major losses, recording most of its billings-increase (nearly \$13 million in air expenditures) from internal growth via existing Bates accounts.

**BBDO** retained its 1963 position as the fourth largest agency in total air billings, despite the addition of nearly \$20 million in broadcast business during 1964. Increase was largely generated from within. Added to the BBDO roster of tv users this year was Lever Bros.' Lifebuoy soap and Storz Brewing. Agency resigned three accounts: A. C. Gilbert, Kinney System and Investors Diversified Service.

**Leo Burnett** reports that total air activity in 1963 increased by nearly 15 percent. Major change was the addition of the lion's share of the estimated \$10 million Nestle account, picked up from McCann-Erickson.

**Benton & Bowles'** nearly \$6 million increase in air billings is attributed to spending by Eastern Air Lines, a client that the agency secured last December, but lost earlier this year to Young & Rubicam. Eastern, an \$8 million account, is heavily broadcast-oriented. Other strong B&B spenders in broadcast continued to be General Foods, P&G, S. C. Johnson, Texaco and Philip Morris. Latter broke out with its heaviest network tv schedule in history earlier this year.

**Dancer - Fitzgerald - Sample** rose from ninth to seventh place in SPONSOR's roundup of top broadcast agencies, with estimated air billings of \$92 million, up from last year's \$82.5 million. Increase, DFS reported, resulted mainly from greater spending by broadcast accounts, plus such client additions as DeLuxc Reading Toys and Cudahy Packing.

**McCann-Erickson** suffered heavy account losses during 1964 with the departure of Nestle and NuSoft

fabric softener. Nestle, with estimated billings of \$10 million, is largely tv oriented. NuSoft's billings are approximately \$2 million. On the plus side, McCann picked up Continental Airlines (\$2.5 million) and a host of smaller advertisers, such as J. P. Stevens, Italian Tourist Office, United Vintners, Hilton Hotels, etc.

**William Esty's** total billings rose over 10 percent, with air outlays up \$12 million to a total of \$90 million. Broadcast outlays totaled 93 percent of Esty's entire agency billings, the highest such percentage figure among the top 25 agencies. Ebb and flow of accounts at Esty was relatively static, however. Gains came from the entry of Colgate's Fab and increased expenditures by such growth accounts as Ballantine and Union Carbide.

**Foote, Cone & Belding** added NuSoft, Booth Fisheries and the Hammond Organ Div., among other clients during the year. These sponsors helped to offset the loss of Imperial margarine (\$3.5 million) and gave FC&B a net gain of approximately \$3 million in broadcast billings.

### Katz Announces Design For Media Selection

**New York**—The Katz Agency, Inc., has announced a new television sales design featuring two interrelated steps that will, according to president Eugene Katz, "bring our television sales operation into line with the advanced and demanding climate of modern media selection."

Instantaneous availability information for salesmen, not only in New York but in several other Katz offices as well, will be provided via an IBM System/360 computer installation.

In addition, Katz will create a four-team sales operation, with 50 percent more manpower, and organized in such a way that each salesman will have approximately half his current responsibility.

Elaborating on the moves, Katz says, "Our main focus behind these decisions has been on sales . . . on how to broaden the flow of audience data and availability information to the buyer and speed it up at the same time."

## B&B's Rich Urges Television Advertisers to 'Sound Off'

Hot Springs, Va.—Charging that “the networks are taking many of you up a one-way street and removing all the exit signs,” Lee M. Rich, senior vice president in charge of tv-radio programming and media, Benton & Bowles, urged members of the Association of National Advertisers to put their mouths where their money is.

Speaking at ANA's 55th annual meeting, Rich declared that “at all times, the agency should be willing to ‘sound off.’”

Television involves a multi-million dollar investment, Rich said, “so let's be vocal about it. Let's let 'em know where we stand on every single matter that has the least bearing on the effectiveness of that investment. Let's let 'em know they are dealing with mature marketing men who intend to make the most of the dollars that we are contributing to *their* profit picture.”

Rich continued: “It is your job and theirs to help create and main-



Rich . . . “let's be vocal”

tain the best possible image of your company—an image which one terrible television show can practically demolish.”

Rich emphasized that advertisers “should be paying strict attention to contract negotiations which

are going to result in your being tied up either with a tv property that does justice to your company and its products—or one that undermines all the good work and good will you have been achieving by means of high quality products.”

The B&B executive also stressed that advertisers and their agencies should participate actively in negotiations for time periods. “A great program in the wrong time slot might just as well be a mediocre program. And the agency has—or should have—all the data at its fingertips as to the best possible times for specific messages and products.”

Pressing his offensive, Rich argued, “The agency should, by all means, enter into specific discussions of program content. Better than anyone else the agency is in a position to know the market your product is seeking, in terms of the geographic, demographic and income structure of that market. And therefore, the agency should be able to determine the type of programs, and even individual scripts, that will best reach that market—or at least will not antagonize that market.”

Calling for an end to apathy, Rich charged, “To some degree you've *all* been lax in taking a positive firm stance with the various media you employ to sell your products.”

## Sullivan Upped to President of Metropolitan Broadcasting Radio

New York—A rash of new appointments at Metromedia has been noted. John Van Buren Sullivan,



Harvey Glascock



John Sullivan

vice president and general manager of WNEW Radio, has been upped to president of Metropolitan Broadcasting Radio, in addition to the naming of three vice presidents for the firm's radio operation.

Filling the Sullivan shoes at WNEW, the company's flagship station, will be Harvey L. Glascock, currently vice president and general manager of WIP Philadelphia.

David Croninger, currently vice president and general manager of Metropolitan's KMBC Kansas City, will fill the slot vacated by Glascock.

A newcomer to the Metromedia fold, Dino Ianni, currently general manager of KQEO Radio, Albuquerque, N.M., will take over KMBC.

In addition to WNEW, WIP and KMBC, Metropolitan's properties include stations WHK Cleveland, WCBM Baltimore and KLAC Los Angeles.

### Desilu Fall Film Sales Best in Firm's History

Los Angeles — Pointing out that “although syndication film sales traditionally slacken off at this time of year,” Desilu reports the best 1965 fall season to date.

Richard Dinsmore, vice president and general manager of Desilu Sales, said that high points were hit in both the domestic and foreign fields. He attributed the sales surge to the increased activity of network affiliates in buying programs and feature films to support their network shows, and, conversely, to independent stations which have bought programs to strengthen their competitive positions in their respective local markets.

# Esther Peterson Defends Views Before 4A

Presidential assistant calls for increased self-regulation; critical in areas of taste and claims

**New York** — Esther Peterson, President Johnson's controversial special assistant for Consumer Affairs, last week had both bouquets and brickbats for the advertising industry.

Speaking before the eastern annual conference of the American Assn. of Advertisers, Mrs. Peterson pointed out that she has praised advertising in the past "for the high degree of self-regulation it has imposed upon itself over the years." What industry, she said, has anything comparable to the 4 A's Interchange — where the commercials and advertisements of some of the nation's largest advertisers come under the continuous scrutiny of their peers?

Although citing advertising's contribution to the society, Mrs. Peterson declared: "It is not my intention to leave you with the impression that everything I have said about advertising has been praiseworthy. It has not."

Mrs. Peterson continued: "I have objected to some aspects of current advertising, and I have stated my objections in no uncertain terms. Generally this criticism has been in two areas — the area of claims and of taste."

Pointing out that in the area of claims, her critics have accused her of advocating full disclosure, the Presidential assistant said: "Frankly, I don't know what they are talking about. I have never mentioned the words 'full disclosure' in relation to advertising in general. I have stated that there should be

full disclosure in relation to finance charges on loans. I have stated that there should be as much information on packages as is necessary for the consumer to make a wise decision — and I have supported, in principle, legislation directed toward these problems."

Arguing that advertising should avoid the ambiguous, and present its messages in an honest, clear and comprehensive manner, Mrs. Peterson declared: "Nobody expects an advertiser to tell all there is to know about a product in a 15-second television commercial. But, consumers do have a right to expect that each commercial will add to their stock of knowledge, and that within an advertiser's over-all program — in newspapers, magazines, package inserts, labels and radio and television commercials — they can find the information they need to shop comparatively and to make rational choices in the marketplace."

Sounding a call for stepped-up self-regulation, Mrs. Peterson told her 4 A audience: "Don't hold back just because there may be legal problems that have to be worked

out. The federal anti-trust agencies have established clearance procedures through which your proposals can be submitted in advance — and you ought to take full advantage of them."

Turning to the "great 'gray area' of taste," Mrs. Peterson cited what she called a consumer "revolt against humbug."

"When advertising arouses the resentment and contempt of people — as some advertising does — eventually indifference sets in," she explained. "Your own 4 A study shows that this danger exists."

It may be that we are raising a generation of Americans who are developing defenses against advertising and may become immune to it, Mrs. Peterson observed, stressing that "for any group with enormous powers of communication, there is a mandate not only to show people how to live better — which advertising does quite successfully — but also to present a realistic and constructive view of American life. The two are not incompatible, but they can be divorced and sometimes are divorced by the foolish images of American life that often appear on television screens and in the pages of newspapers and magazines."

## McCabe of Scott Paper Elected ANA Board Chairman

**Hot Springs, Ark.**—The Assn. of National Advertisers last week elected their new slate of officers.



Thomas McCabe



John Hunter

Thomas B. McCabe, vice president for marketing and a member of the board of directors of Scott Paper Co., takes over as chairman of ANA's board. John B. Hunter, Jr., director of marketing services,

B. F. Goodrich Co. is the new vice-chairman, and Peter W. Allport, ANA's president for the past four years was reelected.

Elected to serve on ANA's board at the 55th annual meeting of the association were: John R. Bowers, director of advertising and sales promotion for the Ford Motor Co.; Leslie C. Bruce, Jr., vice president for advertising and marketing research, Purex Corp., Ltd.; J. Edward Dean, director of advertising, E. I. du Pont de Nemours & Co., Inc.; A. H. de Grassi, director of advertising, Kaiser Aluminum and Chemical Corp.; Daniel Ladd, vice president-advertising, P. Lorillard Co., Edward S. McKay, manager-marketing consulting service, General Electric Co.

## New Sales Records For NBC Radio

**New York** — NBC Radio reports a 22 percent increase in new and renewal business for the three month period ending Oct. 21, representing a record \$6,519,000 in sales.

The figures, according to Robert G. Baal, director of sales, NBC Radio Network, mark the continuance "of a sales trend that began in April."

## TvB's Cash Tells Chicago BAC 'Keep Eye on Media Spending'

Chicago — Underscoring the value of hindsight in making media decisions, TvB president Norman E. Cash last week declared: "If I had a small advertising agency, and couldn't afford those expensive research projects the largest agencies only hint about, I'd keep a close eye on the dollar expenditures of those big agencies' clients and, for free, I'd know the results of all their weighty research."

In his talk before the Chicago Broadcast Advertising Club, Cash pointed out that among the top 100 national advertisers only two don't use television. He added that the top 100 spent an average of 66.4 percent of their total major advertising media dollars in tv, that 13 spent over 90 percent, and 32 spent over 80 percent in television."

### Cash: Democrats Made Effective Use of Tv

Chicago — In remarks preceding his formal address before the Chicago Broadcast Advertising Club, Norman E. Cash, president of TvB, said that one of his observations of the recent political campaign was that "the Democrats used television's unique dimension of emotional involvement more advantageously than the Republicans."

Cash added that "the Democrats' messages were repeated frequently in a short, hard-hitting manner and seemed to be an efficient way of using television."

Cash also called for the suspension of Sec. 315 in future elections to permit debates between the major candidates and a shorter campaigning period, which, he said, "will not only save the major candidates from exhaustion but will prevent a serious interruption of the economic flow of business."

"What has our wonderful hindsight taught us so far?" Cash asked his audience. "Well, first, we know that with all their research tools, with all their studies and tests and their experience with all media, these advertisers decided that television was worth more than all the other media combined."

Cash bolstered his point with a comparison of the sales and profits of *Fortune* magazine's top 500 corporations during the period from 1959 to 1963 against the sales and profits of the top 100 national advertisers. He reported that the five-year sales increase in the *Fortune* list was 24 percent, while the average sales gain was 31 percent for national advertisers that spent as much as 80 percent of their budgets in television.

That same 24 percent gain among *Fortune's* top 500, Cash said, compares with a 41 percent increase for national advertisers having 90 percent or better of their budgets in television. "That's a profit increase 70.8 percent greater than the average corporation," Cash reported.

Among the charts Cash showed his Chicago audience was one giving the ratio of stock value increases to percent of budget in television.

During the five-year period between 1959 and 1964, the increases in stock value for the top 100 national advertisers ranged from a low of 1 percent for advertisers with less than 20 percent of their budgets in tv to a high of 71 percent for advertisers with 80 to 100 percent of their budgets in television.

"The total pattern is clean, clear and equal to anyone's 20-20 hindsight," Cash observed. "If we look at television's role in the market value or good will value of companies, we may gain through hindsight a better understanding of why those sales went up and why profits increased still faster."

# WCAU RADIO FOR FULL THROTTLE



# SALES POWER



Mike Stanley,  
the station's Capitol  
Correspondent at Large.

## WCAU RADIO

THE CBS OWNED STATION IN PHILADELPHIA  
REPRESENTED BY CBS RADIO SPOT SALES

N O R T H W E S T   A I R L I N E S ,   I N C .

1420 WALNUT STREET • ROOM 918 • PHILADELPHIA 2, PENNSYLVANIA  
TELEPHONE: SALES • PENNYPACKER 5-4500 • 24 HOUR RESERVATIONS - WALNUT 2-2900 • SKY FREIGHT - WALNUT 2-4353

October 5, 1964

Mr. Gene Litt  
General Sales Manager  
Radio Station WCAU  
City Line Avenue & Monument Road  
Philadelphia, Pennsylvania 19131

Dear Gene:

It seems to me that any selling or advertising media would have to go far to beat radio - especially when the radio station is WCAU and the salesman on the air is Mike Stanley.

I saw the departure of Mike Stanley's Orient Tour last Saturday and believe me, there is no better testimonial to the drawing power of radio and Mike's personality. When your listeners actually fork out the money required for a trip through-out the Far East because they want to go with Mike Stanley and when he does, that's selling!

Needless to say, we at Northwest are pleased with the tour promotion. You and others on the staff at WCAU did a fine job.

Mike Stanley worked hard to make this tour a success and he got excellent arrangements and cooperation from Main Line Travel. All in all I feel the combination of WCAU Radio, Mike Stanley, and Main Line Travel deserve special laurels from Northwest Airlines for making this business possible.

Thanks, Gene, for making this tour possible in the first place. We at Northwest look forward to working with WCAU in 1965.

Sincerely,

NORTHWEST AIRLINES, INC.



David H. Watson  
District Sales Manager

# Cone: Burden for Honest Ads Belongs with Media

FC&B chairman urges broadcast, print, outdoor not to judge advertising, but to monitor competitive claims

**Hot Springs, Va.** — Pointing out that advertising is something *people* do, "and some want to do it dishonestly, disdainfully and altogether disgracefully," Fairfax M. Cone, chairman of the executive committee, Foote, Cone & Belding, Inc., last week urged all media not to "judge" advertising but "to monitor it to the end that each new competitive claim written into any advertising campaign should be accompanied by adequate proof."

In his address before the 55th annual meeting of the Assn. of National Advertisers, Cone declared: "To anyone who thinks this may be

too difficult or too arbitrary, let me remind you that the three television networks, together with many independent stations, do question advertising (usually in matters of taste) and frequently refuse to project it without alteration."

Adding that many important newspapers and magazines also turn down ads, Cone said, "The plain truth is that there is no magazine, no newspaper, no television station, no radio station and no outdoor plant operator who cannot refuse any piece of advertising that is offered him — either because he doesn't believe it, or because he

doesn't like its promise or moral tone."

Emphasizing that the only place to put the responsibility for honest, tasteful advertising is with the media, Cone said he wished the various ad organizations "could restrain their own members from undue enthusiasm and overstatement — and questionable taste — simply to protect the cause of integrity in advertising and business selfishly; but I have despaired that this would have any total consequence."

Cone continued: "Most ANA and 4A members and most of the dues paying members of the other advertising trade groups are responsible people. Those who aren't could probably be thrown out, and the publicity attending the heave-ho of a giant (even a relatively small giant) could be a one- or two-day sensation. But people forget. And if the offender were to persist there would be little lessening of his harm."

Summing up in his remarks before the ANA convention, Cone asserted, "If we complacently allow advertising to be debased by anyone for any purpose, the cost will eventually be the freedom of our medium — as in most parts of Europe today — to be competitive at all. Self-righteousness, however right, won't save us."

## ABC-Paramount Joins Forces With Madison Square Garden

**New York**—If CBS can do it, so can ABC. On the heels of the much-disputed CBS purchase of the New York Yankees and the concomitant threats of anti-trust action, American Broadcasting-Paramount Theatres, Inc., and the Madison Square Garden Corp. have jointly formed a new company "which will

create, produce and present entertainment attractions for presentation to audiences in major cities throughout the country."

Although it was emphasized that the new MSG-ABC Productions, Inc., does not plan to engage in either live presentation or television and radio coverage of the many sports activities regularly showcased at Madison Square Garden, it was pointed out that many attractions will be premiered at the old Garden until the new structure atop New York's Pennsylvania Station is completed in the fall of 1967.

It was further stressed that the Madison Square Garden Corp., which owns the New York Rangers of the National Hockey League, the New York Knickerbockers of the National Basketball Assn., and the New York Rovers of the Eastern Amateur Hockey League, will "operate these franchises as it has in the past," with television and radio rights offered on a competitive basis.

### Storer Declares Dividend

**Miami Beach, Fla.** — For the 44th consecutive time Storer Broadcasting Co. has declared a quarterly dividend.

The board of directors of the firm, which owns and operates seven radio stations and five tv outlets in nine major markets, last week announced its regular quarterly dividend of 50 cents per share on its common stock, payable Dec. 9, 1964 to stockholders of record Nov. 20, 1964.

The board action marks the 189th dividend payment made on Storer stock since it was first issued in 1930.

### CBS Spots Sales Reports Banner Nine-Month Figures

**New York** — With increases ranging from 8 to 22 percent, CBS Spot Sales reports that the majority of stations in its stable have set national sales records for the first nine months of 1964.

Maurie Webster, vice president and general manager, points out that of the six stations which have set new high marks in national business, four have had their best nine-month period in 10 years, one of them the best in six years and another the best period in five years.

Dollar estimates on the upsurge in sales were not made available.



# Broadcasters Must Make Own Judgments In Controversial Areas, Says Dille

**Detroit**—Stressing the “priceless advantage” broadcasters have over newspapers in public acceptance of positions they might take on controversial issues, John F. Dille, Jr., vice chairman of the television board of the NAB, last week said that the only effective means broadcasters have to shake off the shackles of federal regulation is their demonstration of an ability and willingness to stimulate public opinion and an exchange of ideas.

Dille, who is a newspaperman as well as a broadcast executive, declared at the NAB’s fall conference in Detroit, “Any newspaper in your area is almost sure to be already labeled as a partisan by its readers. They have preconceived judgments as to their opinions.”

You start fresh, Dille told the broadcasters. “Your believability quotient is impressively high. It will stay high in direct proportion to the sense of responsibility and fair play you exhibit in your content supervision. In terms of dramatic effectiveness, in terms of persuasive power, no other media can match broadcasting... (and) the time has come when we broadcasters, acting maturely and responsibly as we have pledged ourselves to do, must form our own value judgments on what is fair—and not depend on government to tell us.”

Dille also suggested that there should be in top broadcasting man-

agement an executive responsible for what might be called ‘non-revenue-oriented thinking,’ pointing out that any newspaper of “reasonable size and consequence” has an editor or managing editor in the top council whose “sole responsibility and mission is dedicated to the quality and quantity of non-advertising material to be presented to the readers in each day’s edition.”

In contrast, Dille said, far too many broadcasters do not recognize this complete independence between programming and revenue and put such “non-revenue-oriented” thinking on a part-time basis.

## Bronson Leaves NAB Code Post

**Washington, D.C.**—A veteran of 12 years with the National Assn. of Broadcasters, Edward H. Bronson has tendered his resignation as Television Code manager to pursue private business interests.

With Bronson’s resignation effective Nov. 15, Howard Bell, NAB Code Authority director, said a successor will be named at a later date.

Bronson came to NAB in June of 1952 as director of Tv Code affairs.

He had previously been station director at WBNS Columbus, Ohio.

## Television Viewing Hits Record Peak

**New York** — Television viewing in 1963 reached a new high of five hours and 13 minutes, with daily usage for 1964 estimated at five hours and 25 minutes, according to figures which were released last week by the Television Bureau of Advertising.

The projected total viewing time for 1964 is 279.3 million hours per day, as compared 259.9 million hours in 1963.

Commenting on the figures (see chart below for 10-year breakdown), Norman E. Cash, TvB president, said that the “medium is growing both in terms of more



Cash . . . “new highs this year”

### TIME SPENT VIEWING Per Tv Home Per Day (1954-1964)

	Time Spent Viewing (per Tv home per day)	Total Hours of Tv Usage Per Day (millions of hrs.)
1964 Estimate	5 hr. 25 min.	279.3
1963*	5 hr. 13 min.	259.9
1962	5 hr. 6 min.	248.5
1961	5 hr. 7 min.	240.1
1960	5 hr. 6 min.	230.5
1959	5 hr. 2 min.	223.8
1958	5 hr. 5 min.	218.4
1957	5 hr. 9 min.	207.9
1956	5 hr. 1 min.	182.9
1955	4 hr. 51 min.	156.8
1954	4 hr. 46 min.	134.3

Source: A. C. Nielsen Co. Annual Averages

\*Nov. 22-28 deleted because of abnormally high tv usage caused by the President’s assassination.

homes . . . now at the 52.6 million mark which means a bigger base for viewing . . . and in time spent viewing. This is a combination that is reflected in continuing record high levels of advertiser investments. Network, spot and local television billings are all reaching new highs this year.”

Cash added: “The bigger base of television homes and the present level of daily viewing means that a network program, for example, that might receive as low as a 2 rating will still reach approximately 1.0 million homes. This is still a greater number of homes than is reached by all but one of the country’s daily newspapers.”

# Admen Examine Anatomy of Tv Commercials

F&S&R exec sees common denominator in spots;  
Y&R v.p. tells AAAA membership what to avoid

**New York**—Two agency executives had some pithy words of advice on tv commercials last week at the eastern annual conference of the American Assn. of Advertising Agencies.

Edward H. Mahoney, vice president and manager, television and radio, Fuller & Smith & Ross, cited 12 memorable commercials and their common denominators.

Stephen O. Frankfurt, senior vice president, Young & Rubicam, in his comments, gave AAAA members a checklist of what to avoid in tv spots.

Speaking at the "Commercials '65: The Look, the Sound, the Sell" session of the conference, Mahoney said that after a survey of agency personnel, he studied the 12 currently most remembered commercials and found that the "com-

mon denominator is that each commercial has its creative root in one of the four Action Drives."

Referring to them as "the four drives that make a human get up and do something," Mahoney listed them as *hunger, sex, security, and anger*.

On *hunger*, he said that when the viewer watching tv "sees a commercial which touches him on the hunger or thirst drive, he may well get up out of his chair, walk to the kitchen and act."

*Security*, he said, had its corollary — status. "The security drive produces action in two ways," he added. "First, a noise in the night brings you out of a sound sleep into wide awake alertness, then out of bed to investigate what's threatening your nest. The other face of the security Janus, status,

is the 'Keeping up with the Joneses' syndrome."

Continuing, he said nothing produces quicker action than *anger*, citing the ten second ID — "How would you like a Hawaiian punch?" as a cleverly designed example of touching the viewer via the anger drive.

As for *sex*, Mahoney noted, "the drive is obvious. When one enters a room filled with people and you observe a girl that attracts you, the automatic move is one of action."

Mahoney then showed the 12 commercials to his 4A audience, asking them to determine which Action Drive was the creative root in each.

Frankfurt, in the role of tv-commercial critic, pointed out that when a print ad comes out, it has a different dimension for each reader. One person may scan it, another may take it to the bathroom and study it, and still another may clip it and go back to it over and over again. "But a television commercial has the same dimension for everybody," he said. "Thirty seconds. A minute. *And then your message has had it.*"

Frankfurt declared a "message has had it" under the following conditions:

- . . . when it tries to tell too much.
- . . . when you forget that a commercial is an interruption of either entertainment or information that the viewer is watching.
- . . . if you paint yourself as a truth sayer, and use phoney language and unbelievable sounds with which to present your truth.
- . . . if your sound fights the picture.

- . . . if its sound is created — not for use in the living room, but for use in the Hollywood Bowl.

- . . . when you forget that words for television are not designed to be read, but to be heard.

Finally, Frankfurt said, "Your message has had it if you think that only the dreariest part of life is worth being sliced."

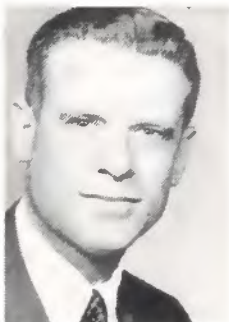
## TvB's 10th Annual Meeting Begins Today

**New York**—Pegged to the theme, "The Years Ahead," the 10th annual membership meeting of the Television Advertising Bureau gets underway today (Nov. 16) in New York.

With the sessions running through Nov. 19, speakers will include: James Douglas Kirk, executive vice president, Sales Analysis Institute of Illinois, Inc. (topic: Effective Selling in Tomorrow's Economy); Dr. Arthur Kantrowitz, vice president and director, Avco Corp. (topic:

Greater Communications Between Communicators and Scientists); Stephen O. Frankfurt, senior vice president and executive director of art, Young & Rubicam, Inc. (special presentation for agency timebuyers); Rev. Thomas M. Garrett, S.J., associate professor and director of the Institute on Business and Social Ethics, University of Scranton (topic: Television Through a Scholar's Eyes).

A special feature story on TvB can be found on page 49.



James Kirk



Arthur Kantrowitz



Stephen Frankfurt



Rev. Garrett

Leslie B. Worthington,  
President of U. S. Steel, says . . .



**“Industrial advertising is a vital ingredient in our marketing program.”**

“In a company like United States Steel, which is developing an average of two new and/or improved products each month, it is vitally important that we use every marketing tool available. Industrial advertising, in my opinion, is one of the most effective. Exciting new prod-

ucts, an aggressive sales force, a knowledgeable technical service organization and a sound industrial advertising program make an almost unbeatable combination for informing and selling customers and prospects wherever they may be located.”

*Advertising cuts the cost of selling . . .*

**ASSOCIATION OF INDUSTRIAL ADVERTISERS**



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

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Nets reactivate ratings storm

Furor over tv nighttime rating claims and counterclaims has broken out again among the networks. The mimeograph machines are being kept in a whirl, knocking out competitive ratings and shares and disputing the other network's contentions about: (1) who's in first place, (2) the leads by night of the week, (3) the majority of shows in the top 10, 20, 30, 40 or what have you. Everything comes documented, even though the sources may be different or a little bit hotter off the rating services' griddles. One mimeograph cites one Nielsen vs. another Nielsen, another points to an ARB report that confirms what Nielsen and/or Trendex have been saying. And the arithmetical sparks have been flying the past week and can be expected to go on flying until, perhaps, the advent (Dec. 7) of the November II Nielsen, which in most advertiser and agency quarters has been recognized as the new season's scriptures. But even that may not end it. There'll be the late ARB November report as a possible controverting agent. One thing that the avalanche figures can't controvert: (a) ABC-TV this season has come up with a whoosh, (b) it's a closer three-way horse race, (3) it's going to be harder than ever for any one network to holler predominance. In any event, the network medium as a whole will benefit from the welter of columnar space reaped by the publicity whirlwind.

## \$3.3 million in NBC-TV night buys

NBC-TV nighttime sales followed elections week with the writing of about \$3.3 million worth of new business, all of it scattered minutes. The advertisers and the number of minutes in the package: Colgate, 14; Bristol-Myers, 23; Sherwin-Williams, 18; Lehn & Fink, 15; Mennen, 26. All orders except Bristol-Myers' take effect the first of the year. B-M's batch will run through the rest of this month and December.

## Reps worried over spot tv market

Reps are referring to the flow of national spot business this fall as about the "trickiest" they've experienced in recent years. The burst of new schedules they had expected to come after the

elections has not materialized. In any event, there hasn't been a rush for availabilities since Nov. 4, and the key reps feel confused and disturbed. The bookings up into the middle of October were firm, but then the whole picture changed. It was assumed that the slowdown in the call for avails had been influenced by the anticipation that commercial spots would be preempted for political. Hurt most by the halting spot situation of the moment are the prime 20s. Reps are now beginning to wonder whether advertisers as a whole are making spot a victim of the November tendency to defer immediate advertising commitments and thereby bolster their year-end fiscal reports. Several reps have voiced to Sponsor Scope a suspicion that the flap over piggybacks may have had something to do with the tail-off of the spot market. However, there's a bright side. The pick-up in daytime spot has made this sector one of the healthiest in years. Among those buying last week were Lestoil, Haley's M.O. and General Foods for cereals, pet foods and Whip 'n' Chill. They're all minute schedules. Whip 'n' Chill's a longie—12 weeks.

## GM restores spot radio cut

General Motors has reinstated the spot radio schedules it cancelled when the UAW strike broke. Concerns General Motors Institutional, Chevrolet, Pontiac and Oldsmobile. The starting dates for the resumption have been staggered to make it more convenient for the stations to slot the spots.

## 'Doctors' for Colgate through '64

NBC-TV daytime finally got a big one off its mind: Colgate has renewed for its half of *The Doctors* for another year. It's a \$3.5 million investment. *The Doctors'* last share ran 32 against 42 for CBS-TV's *House Party*. The current week shapes up as the big moment of truth for the daytime sides of all three networks. To wit, it's the week when advertisers make known their intentions for the first 1965 quarter. P.S.: NBC-TV has taken an option on Screen Gem's entry into the soap opera field, namely *Morning Star*. Another Hollywood studio moving into the serial field is 20th Century-Fox. That leaves MGM,

United Artists, Warner Bros. and MCA to be heard from. Another note in the daytime sweepstakes: CBS-TV is reported a little concerned about the rating welfare of the *To Tell the Truth* strip and riffling through its inventory for a possible replacement.

### **Third Reynolds brand going steady?**

The multi-hundred stations in R. J. Reynolds' spot radio empire needn't be surprised if another brand is added to share the budget of the two regular brands — Camel and Winston — in the company's daily family of commercials. The likely newcomer: Salem. The money which has been used in flights for Salem is expected to go to the latest member of the Reynolds' circle, Tempo. The three-way split of the continuing schedules would take effect the first of the year.

### **Standard Brands on radio prowl**

Standard Brands appears to be personality scouting in local radio markets. The objective: personalities who have their own programs and who would be available to do a live commercial on Fleischmann's margarine. The advertiser has c.t. commercials on both Blue Bonnet and Fleischmann brands, but it apparently figures that a live pitch, wherever possible, might tend to distinguish one brand from the other. Fleischmann is the one low in cholesterol. In the field checking programs are Tom Phillips and Virginia Schroeder of Standard Brands' media department and Bill Groome of Bates. Probable first market meeting the requirements of the search: Philadelphia.

### **N.Y. banks' newest hunting ground**

New business hunters in New York agencies have suddenly become aware of a "sleeper" quarry in their midst: a batch of New York banks whose advertising budgets have been going places the past few years. Examples: Chase Manhattan, First National City, Manufacturers Hanover Trust, New York Trust Co. What gives them a special gloss for the agency rich in air media background is the fact that each of the banks keeps pouring more and more billings into tv. As a group, these

banks are in the \$3, \$4 or \$5 million class. Area economic development, mergers and other factors give their accounts an exceptionally attractive potential growth. They have a built-in agency profitability, plus an escape from the rating rat-race. Their mode for selling services or creating an image is, for the most part, the spot announcement. The keynote is class and dignity and the agency, broadly speaking, is relieved of the unremitting pressure of having to move goods off the shelf.

### **Bates next to go public?**

A report that's getting more and more mileage over Madison Avenue lunch sessions: top echelon at Ted Bates purportedly laying the groundwork for going public. According to this roundelay, going public would solve following problem for the agency: providing a solid estate for Ted Bates in his complete retirement from the company he founded. Ted Bates is listed on the agency's roster as honorary chairman. Incidentally, chairman Rosser Reeves a few years ago told Sponsor Scope that no other agency, and that included Esty, could show as big a profit per dollar billings as Bates.

### **Timex's countdown stunt on radio**

Timex last week used a new twist in spot radio for building an audience for a network tv program. The show was a Danny Thomas special on NBC-TV, which Timex regarded as a major item in its pre-Christmas promotion. The spot radio campaign was staged for the two days prior to the special's broadcast. There were 15 IDs a day, each on the hour, with the copy pitched in countdown form: "You have (X number) hours more before you can see the *Danny Thomas Show* on channel. . . ."

### **Close ratings ease buyers' job**

ARB's early local market reports for the September-October period convey the general impression that stations in the larger markets are in a three-way race. For timebuyers the situation couldn't be sweeter. They don't have to rationalize

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

to account men or clients why they're not using the number one-rated station. Another factor worth noting: every one of the three networks' o's and affiliates are pushing hard for the spot dollar. When ratings level out, competitive pressure intensifies among the reps also. ARB's big sweep report, which covers about 200 markets, measures November and usually comes out in January. The November report is used for spring buying, while the March report is resorted to for fall buying. The March report is described as the "demographic book," with the data focusing on the 18-39 age group. The marketer looks upon this group as important in that it ranges over the "years of acquisition." The importance is heightened by the fact that advertisers, lacking profiles on a market, have no way of knowing how important the older groups are. Hence they tend to place special emphasis on the 18-39 age bracket.

## The World Series' tv look

If you compare the Nielsen measurements for the 1964 and 1959 World Series, the downward trend in baseball tv audiences becomes quite evident. The average homes for the 1964 series was slightly above 20 million, whereas the average homes reached by the 1959 series was 24 million. Lending sharp flavor to the contrast is the gain in the interim of 5 million tv homes. In exact arithmetic: from 44.5 million homes to 52.6 million homes. Another catchy bit of comparison, the cost of series, as a package, in 1959 was \$1,600,000, while the same commodity in 1964 came to \$3,800,000. The figures, to say the least, cast provocative light on the economics of tv sports—especially for the slide-rule clan.

## Bristol-Myers third in tv dollars

The top 25 advertisers in tv accounted for 56 percent of the medium's (both network and spot) billings for the first half of 1964. For several years previous the share for the top 25 has wavered between 52 and 53 percent. The deduction you might make from this is that the rate of increased contributions from the leaders has been greater than ever. Following are the 1964 expenditures for the top 25, with their rank in parentheses.

It should be noted that billings for the automotive big three look surprisingly small because the bulk of their budgets are spent during the fourth quarter. Another note: Bristol-Myers, for the first time, is up there behind P&G and General Foods and ahead of Lever, Colgate and American Home Products. It's a striking measure of Bristol-Myers recent growth.

ADVERTISER	NETWORK TV	SPOT TV	TOTAL
P & G (1)	\$38,898,300	\$36,120,400	\$75,018,700
General Foods (2)	19,587,300	19,413,300	38,826,600
Bristol-Myers (3)	20,592,600	12,071,800	32,664,400
American Home Products (4)	21,384,800	9,346,500	30,731,300
Colgate (5)	14,162,200	16,311,000	30,473,600
Lever Brothers (6)	17,592,600	11,596,400	28,989,000
R. J. Reynolds (7)	14,572,300	5,888,000	20,460,300
General Mills (8)	8,223,000	11,279,800	19,502,800
Alberto-Culver (9)	10,889,800	6,831,500	18,282,200
Gillette (10)	15,191,400	4,447,800	17,669,200
American Tobacco (11)	12,726,600	4,907,800	17,634,400
General Motors (factory) (12)	16,933,400	.....	16,933,400
P. Lorillard (13)	10,369,100	3,366,000	13,735,100
Kellogg (14)	8,005,000	5,587,800	13,592,800
Brown & Williamson (15)	10,283,200	2,538,400	12,821,600
Liggett & Myers (16)	9,496,400	3,065,300	12,501,700
Philip Morris (17)	11,450,700	1,633,200	12,083,900
Sterling Drug (18)	8,529,500	2,447,400	10,976,900
Campbell Soup (19)	6,153,700	6,153,700	10,719,800
Chrysler (20)	9,825,000	.....	9,825,000
Miles Lab (21)	8,330,300	1,356,400	9,686,700
National Dairy (22)	6,410,800	1,925,500	8,332,300
Block Drug (23)	7,649,500	.....	7,649,500
Ford (factory) (24)	7,649,100	.....	7,649,100
J. B. Williams (25)	6,341,100	.....	6,341,100

## Catch and go for Bristol-Myers

The agency task forces that have been out in the field trying to make block spot tv deals for Bristol-Myers have been successful in some markets and not so successful in others. The agency that seems to have scored best is DCS&S. It brought in WABC-TV, ABC-TV's New York flagship, and a Chicago duo, WBBM-TV (a CBS-TV o&o) and WGN-TV. The Bristol-Myers deal is a sort of franchise, providing for an annual total dollar guarantee, which is carved up into quarters. The WABC-TV agreement calls for an expenditure of \$1 million, with a discount of 20 percent off the top. Ted Shaker, vice president in charge of ABC-TV o&o's, told Sponsor Scope the Bristol-Myers deal appealed to him particularly because it brought a guaranteed revenue for the third quarter. Also that it allowed a station to estimate pretty well what its billings will be from quarter to quarter and to fatten out income valleys that spread between the first and fourth quarter peaks of the year.

## Latest gilded rep roost

One of the newer East Side swank office buildings that could become a popular nestling place for reps is 227 Park Ave. H-R, PGW and Metro-media have already moved in and the Ed Petry firm is giving the premises a serious look. Never have there been so many location changes for agencies and broadcast sales operations as in the past year. (An aid to bringing you abreast of the changes is on the press. It's SPONSOR's 12th edition of the 5-City Tv/Radio Directory.)

## Cigaretts: 7 of top 15 spenders

Cigaretts and the cosmetic-toiletries category accounted between them for the 15 top brands in network tv during the first six months of 1964. Anacin outsput Winston, the one-time leader, by an appreciable margin. Crest edged out Colgate Dental Cream by a 5 to 3 margin. Bristol-Myer's Bufferin and Excedrin between them contributed \$7.5 million, but the R. J. Reynolds contenders, Winston and Salem jointly delivered \$10.7 million. The top 25 brands by network expenditure for the January-June span, as processed via the TvB:

BRAND	RANK	NET TIME & PROGRAMS
Anacin	1	\$6,665,000
Winston cigarets	2	5,806,800
Alka Seltzer	3	5,779,600
L&M filter tip	4	5,182,800
Crest toothpaste	5	5,182,800
Kent cigarets	6	5,007,900
Salem cigarets	7	4,925,500
Tareyton cigarets	8	4,382,500
Bufferin	9	4,253,300
Gillette	10	4,217,800
Pall Mall cigarets	11	4,101,600
Contac	12	3,635,100
Colgate dental cream	13	3,595,400
Excedrin tablets	14	3,358,700
Lark cigarets	15	3,258,700

## Post owns all cartoon rights

This is a postscript to the item in Nov. 2 Sponsor Scope about the tv film cartoon ambitions of General Foods' Post Div. Post's initial cartoon series, Linus the Lion-hearted, is the first property of its kind owned outright by a sponsor. Post is not only the copyright owner on Linus but it controls all the foreign and merchandising rights. Ed Graham Productions, Inc., which pro-

duces Linus, serves in an employee-for-hire relationship. The deal that General Mills has for its string of cartoon series is of an entirely different nature. General Mills' contract with the series' creative head, Jay Ward, and the producer, Peter Piech Productions, is restricted to the U.S. rights. In other words, General Mills does not control the sales and merchandising rights of its broadcast cartoons in foreign countries.

## Summer vs. winter daytime tv

Daytime tv, it would seem, has been making better audience headway in the summer than in the winter months. Compared to 1963, the average number of viewing homes in the summer of 1964 went up 13 percent. The average winter viewing for the two years was just about the same. Following is a Nielsen comparison of summer vs. winter viewing for the past three years:

PERIOD	YEAR	AVG. RATING	AVG. HOMES
July-August	1964	23.3	11,950,000
July-August	1963	20.9	10,410,000
July-August	1962	19.1	9,600,000
Jan.-Feb.	1964	25.4	13,030,000
Jan.-Feb.	1963	26.2	13,050,000
Jan.-Feb.	1962	25.0	12,250,000

## A trip down Memory Lane

You wouldn't have had to be around the business a long time to recall when (1) Jack Cunningham, of Cunningham & Walsh, was making speeches about tv's Index of Boredom, (2) Warwick & Legler got an injunction restraining Schick from exploiting an idea W&L claimed it conceived before the account moved elsewhere, (3) Madison Avenue was treated to such nifties as "Alice in Punditland," "Imagery Transfer," Subliminal Perception and Semantic Differential, (4) some of the radio stations took motivational research to their bosom and spouted such terms as "attentiveness," "identification and believability" and "gauges of distinction," (5) the 4A retained Clarence Eldridge to redefine the meaning of "advertising agency," in light of such expanded agency functions as marketing, planning, sales council and public relations, (6) General Foods and Bristol-Myers introduced the concept of alternating IDs and C&W's Newman McEvoy chided tv stations for yielding to it.

# CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a peach!

**WBT RADIO**  
**CHARLOTTE**



Jefferson Standard Broadcasting Company





# Beer industry sees 'happy days' ahead

Sales and advertising expenditures climb as breweries experience breakthrough after 15 years of lagging business

■ The beer industry is brewing again; the nation's third most popular beverage (behind milk and coffee) has reached a new high in popularity.

While consumers tripled record whisky and wine sales between 1947 and 1962, beer sales had remained largely stagnant, climbing less than 5 percent despite a 26 percent increase in population. But of late Americans have been quaffing beer at a greater rate. In 1963, beer drinkers downed 93.8 million barrels of brew, up 2.6 million, registering the second biggest year-to-year gain in one and one-half decades. The U.S. Brewers Assn. is predicting an even bigger increase this year— 97 million barrels.

As every adman knows, expenditures in advertising also have risen sharply. Over the period of 1958 to 1963 advertising allocations by breweries rose 34 percent, 13 percent from 1962 to 1963 alone. Last year brewers spent \$236,661,925 in advertising, according to a survey by *Modern Brewery Age*.

Over the 1961-63 period there were significant shifts in media use, however. The same survey of advertising by breweries in four size categories (sales of 100,000 barrels or less; 100,000 to 500,000; 500,000 to 1 million; and 1 million and over) revealed the following:

- Newspapers received less money from all four groups.
- Tv, which was off sharply for smaller brewers, was up half again with the second group, down nearly



2 percent with the third group and increased by a sharp 17 percent with the largest and most important group. In the highest volume category television represented 38 percent of all advertising expenditures.

- Radio advertising decreased in the first three groups, but with the larger breweries it registered a heavy 330 percent increase over the last two years. (From .056 percent of the per barrel advertising expenditures in 1961, radio enjoyed 17.8 percent of per barrel expenditures in 1963.)

- The average per-barrel allocation for advertising among all four groups was \$1.88 in 1963, varying with the size of the producer from \$1.26 for the smallest to \$2.43 for the largest.

- Taking the average of \$1.88 per barrel, ad money was distributed in the following proportions: television, 30.1 percent; outdoor, 18.5 percent; point-of-purchase, 20.1 percent; radio 15 percent; miscellaneous, 9.5 percent; newspapers, 4 percent; national magazines, 1 percent; regional magazines, 2 percent.

- Television, which quickly loomed as the favorite medium of brewers, has shown a significant rise in use. Between 1958 and 1963 spot tv spendings rose 52.3 percent and network tv 48.2 percent.

- Dollars in spot tv far outnumber the dollars in network tv. Figures for 1961 show brewers spent \$45,977,000 in spot and \$5,788,000 in network. In 1963, brewers spent up to \$61,380,000 in spot and \$7,062,000 in network.

An Edward Petry and Co. study, released earlier this year, showed that the five largest-selling beer companies — Anheuser-Busch, Schlitz, Pabst, Carling and Falstaff — nearly tripled their spot tv investment between 1957 and 1963 with an increase of more than \$17 million. In 1963 the "big five" spending in spot tv was double that of the second medium used to sell beer — outdoor advertising. (See

SPONSOR, July 27, for more on Petry study.)

Radio advertising by brewers continues to grow. The Radio Bureau of Advertising lists brewers in 8 of the top 50 rankings in spot radio expenditures for 1963. Top user of radio was Anheuser-Busch with \$6,110,000 followed by Carling with \$4,875,000 and Ballantine with \$2,992,500. These three breweries ranked 6, 8 and 12 respectively. Altogether, they accounted for about \$40 million in radio advertising.

Beer itself has not changed very much over the years, but packaging and advertising have. New innovations such as pull-tab lids, plastic handles and wide-mouth glass mugs

have renewed interest in the ancient brew. Special tips to customers on serving beer with peanuts, cheese, bread or pizza also help increase consumption. And too, population growth now includes WW-II babies. In the next five years, one of the largest beer-drinking groups of all — 20 to 24 years — will increase by more than 20 percent, while the rest of the population will grow from 6 to 9 percent.

Nowadays, beer drinkers buy more beer in supermarkets and food stores than in all other retail outlets combined. Beer sales have more than doubled in the average supermarket over the last ten years. A decade ago supermarkets were re-

### TOP 20 TV USERS — 1963, BREWERS INCLUDING DISTRIBUTORS GROSS TIME BILLINGS

	Network	Spot	Total
1. Jos. Schlitz Brewing Co.	\$2,184,000	\$7,957,830	\$10,141,830
2. Anheuser-Busch, Inc.	.....	7,283,060	7,283,060
3. Falstaff Brewing Corp.	3,192,600	2,873,160	6,065,760
4. Pabst Brewing Co.	173,900	5,514,630	5,688,530
5. Canadian Breweries, Ltd.	89,600	4,958,020	5,047,620
6. Theo. Hamm Brewing Co.	229,500	3,220,040	3,449,540
7. P. Ballantine & Sons	887,800	2,244,650	3,132,450
8. Stroh Brewery Co.	.....	1,951,800	1,951,800
9. Pearl Brewing Co.	17,600	1,882,930	1,900,530
10. F. & M. Schaefer Brewing Co.	.....	1,815,080	1,815,080
11. C. Schmidt & Sons, Inc.	159,000	1,416,780	1,575,780
12. Lucky Lager Brewing Co.	15,300	1,526,840	1,542,140
13. Piel Brothers	.....	1,261,330	1,261,330
14. Geo. Wiedemann Brewing Co.	2,200	1,190,950	1,193,150
15. Miller Brewing Co.	.....	1,142,720	1,142,720
16. Jackson Brewing Co.	.....	1,136,660	1,136,660
17. Drewry's Ltd., U.S.A., Inc.	12,500	1,062,110	1,074,610
18. Liebmann Breweries, Inc.	.....	1,039,850	1,039,850
19. Genesee Brewing Co.	.....	983,840	983,840
20. Duquesne Brewing Co.	.....	808,060	808,060

Sources: TvB/LNA-BAR for network  
TvB-Rorabaugh for spot

### BEER AND ALE TV EXPENDITURES, 1958-1963

	Spot	Network	Total
1958	\$40,299,000	\$5,874,000	\$46,173,000
1959	42,945,000	6,021,000	48,966,000
1960	43,807,000	7,208,000	51,015,000
1961	45,977,000	5,788,000	51,765,000
1962	50,006,000	8,134,000	58,140,000
1963	61,380,000	7,062,000	68,442,000
Percent Change 1958-1963	+52.3%	+20.2%	+48.2%

Note: Figures are gross time billings only. They include both company and distributor money.

Sources: LNA-BAR, N. C. Rorabaugh, TvB.

luctant to handle beer because of fear of offending some customers, particularly women shoppers. Although some states still restrict the sale of beer in supermarkets, 45 percent of the nation's food stores now sell beer and The Supermarket Institute reports 60 percent of its members sell beer. According to *Food Field Reporter*, beer now ranks as the fourth largest contributor to food-store dollar volume, behind bread, provisions and fresh vegetables.

The number of breweries supplying this heavy volume, curiously, decreases each year. Brewers in operation at the end of 1963 totalled 194, compared to 225 in 1962, 440 in 1949, and 725 in 1934. Reason: attrition of rising labor, material and distribution costs in a ruthlessly competitive and essentially static market.

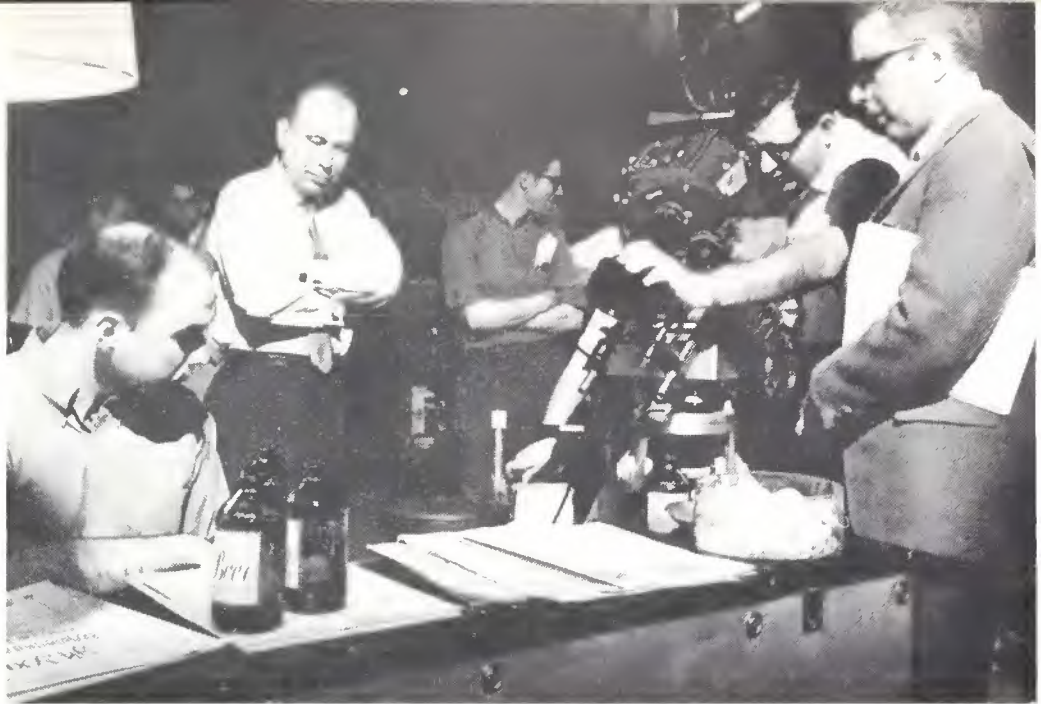
The inexorable market thrust of the major brewers, as in previous years, continued unabated last year. In 1963, the 25 frontrunners accounted for 83 out of 100 barrels sold, compared to 80 out of 100 in 1962. While total industry sales were up only 2 percent, the 25 leaders posted a 6.2 percent increase.

Here is a rundown of the sales, marketing and advertising developments for the top ten breweries:

**Anheuser - Busch** (Budweiser, Busch Bavarian, Michelob) topped the 9 million-barrel mark for the second consecutive year to lead the pack of breweries in 1963. Sales increased a modest 3 percent over 1962 (9.3 million barrels vs. 9.0 million barrels), while share-of-market improved slightly (10 percent in 1963 vs. 9.9 percent in 1962).

In 1961 the company introduced Michelob, a premium beer, in a new decanter-type bottle. By the end of 1964 the beer will be sold in every state.

Every year since 1957 the company has promoted its leading brand, Budweiser, with a special campaign called "Pick a Pair." This year's "Pick a Pair" campaign (May 1 through July 4) again received heavy support. Outdoor, magazines, newspapers and spot radio all took a share of the brewery's \$15 million ad budget, but television claimed the largest share with \$5,-100,000. (See SPONSOR, Apr. 20 and Apr. 27, 1964.)



This year the Glass Container Institute spent \$1 million in television for New York promotion of no-neck throw-away beer bottles.

## PROFILE OF TODAY'S U.S. BEER MARKET

- In 1963 Americans downed a record 93 million barrels of beer, two percent more than the 91.2 million barrels consumed in 1962.
- The U.S. Brewers Assn is predicting a bigger increase this year. The association estimates sales will reach 97 million barrels, a 3.2 million barrel increase.
- Recent rise lifts industry out of business lag from 1947 to 1962, during which time sales climbed less than five percent, despite a 26 percent rise in population.
- Shorter weeks, increased vacations and leisure time have increased beer-drinking opportunities.
- Population trends also are favorable. Beer's prime market (21 to 40 age group) will grow much faster than the rest of the population.
- The number of brewers has continued to decline. At the end of 1963 there were 194 breweries in operation, compared to 225 in 1962, 440 in 1949, and 725 in 1934.
- In December 1963 the U.S. Treasury approved the use of beer concentrates. This process — which removes the water from beer, reducing its volume by 75 percent — may have a strong impact on beer marketing in the future.
- Still accounting for less than one percent of the U.S. market, imports have expanded steadily. In 1950, 2.9 million gallons were imported. In 1963, 15.6 million gallons were imported.
- The big brewers are getting bigger. In 1963 the 25 front runners accounted for 83 out of 100 barrels sold, compared to 80 out of 100 in 1962.
- The top ten beer brewers in 1963 were Anheuser - Busch, Schlitz, Pabst-Blatz, Carling, Falstaff, Ballantine, Schaefer, Hamm's, Coors and Miller.
- Brewers spent over \$236 million in advertising in 1963.
- The slight differences in actual products has led brewers to advertise packaging differences — new opening devices, shapes and sizes.
- A number of breweries have been using broadcast media, especially radio, to air commercials oriented to the Negro and Spanish markets. Advertisers who have done so include Ballantine, Schaefer, Liebmann (Rheingold), Falstaff in such markets as New York, Philadelphia, Baltimore, Miami, San Antonio. (For further information on beer advertising to minority groups see SPONSOR, Aug. 17 and Oct. 19, 1964.)



Television has been the most important medium to Anheuser-Busch for many years. The brewery was one of the first advertisers to alter its distribution to conform to the pattern of a television signal rather than geographic boundaries. In 1959 Walter Reisinger, advertising manager, stated that "wholesalers are now assigned to tv coverage areas rather than by states as had been the former Anheuser-Busch pattern."

In 1963 Anheuser-Busch nationally spent \$2,184,000 in network tv and \$7,957,830 in spot tv. For the first half of 1964 Anheuser-Busch Inc. spent \$565,700 in network and \$3,455,800 in spot. The company's distribution arm spent nothing in network tv, nearly \$300,000 in spot.

**Jos. Schlitz** (Schlitz, Burgermeister, Old Milwaukee) trailed Anheuser-Busch by over 2.1 million barrels in 1962, but narrowed the sales gap in 1963 to 1.5 million barrels.

Sales in 1963 increased a healthy 13.7 percent (6.9 million barrels to 7.8 million barrels) and share-of-market improved from 7.5 percent to 8.4 percent.

In the spring of 1963, Schlitz led the introduction of the pull-tab beer can and was the first company to achieve national distribution. The new can was heavily advertised on tv. In 1963, Old Milwaukee brand distribution was expanded to Iowa, Indiana, Mississippi, Arkansas and Wisconsin (with further expansion this year). Schlitz is currently introducing Schlitz Malt Liquor in selected test markets.

In 1963 Schlitz spent \$2,184,000 in network tv and \$7,975,830 in spot tv. For the first half of 1964 Joseph Schlitz Brewing Co. spent \$1,280,600 in network tv and \$3,601,300 in spot tv. The Schlitz distribution arm spent nothing in network and \$234,200 in spot.

**Pabst** (Pabst Blue Ribbon, Blatz, West Coast's East Side). Third-place Pabst posted the second largest barrelage increase in 1963 vs. 1962 (825,000); fast-stepping Schlitz was first with 945,000. Pabst 1963 sales increased 14.1 percent over 1962 (6.7 million barrels vs. 5.8 million barrels) while share-of-market grew to 7.2 percent over 6.4 percent in 1962.

Two years ago Pabst started selling its premium beer at "popular prices" in the New York metropolitan area, California and four Midwestern states. The success of the move has led Pabst to lower its prices in the New England market. A major part of Pabst's good 1963 showing was credited to gains made in the Southwest where it extended its popular price policy.

In 1963 Pabst allocated \$173,900 to network tv and \$5,514,630 to spot tv. For the first half of 1964 the Pabst Brewing Co. spent \$76,200 in network and \$2,540,700 in spot. The Pabst distillers spent nothing in network and \$40,500 in spot.

**Canadian Breweries Ltd.** (Carling Red Cap Ale, Carling Black Label, O'Keefe, Stag, Heidelberg). Carling, which nosed out Falstaff for fourth position in 1962, widened its lead by 130,000 barrels in 1963. It also upped its market share from 5.9 percent to 6.1 percent; sales increased 5.4 percent over the two years (5.7 million barrels vs. 5.4 million barrels).

The company claims to be the fastest-growing in the industry, posting sales gains every year for the past 13 years. Since 1949 it has bought three breweries, built three and has another under construction.

## Understanding beer consumers



Dr. Kent: selling to the "grey consumer."

■ Three findings, each of them contrary to usual opinions regarding the mass market's attitude toward beer and its use of the beverage, have been determined from a new exploratory study conducted by Needham, Louis and Brorby.

The study, entitled "Missed Opportunities," explores the grey area between the black and white stereotypes of people and situations employed in most beer advertising.

Dr. Leonard Kent, NL&B vice president and director of research, outlines the three findings as follows:

- *Beer consumption has little to do with a person's social status.*

"It is very important to realize that the meaning and importance of beer is about the same for all social classes," Dr. Kent points out. So, too, are the motivations and satisfactions which are considered

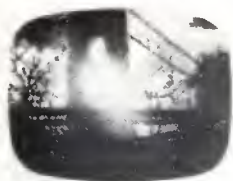
to be involved in beer drinking.

This invites the \$64 question: If social classes see beer as fulfilling a similar role, why do consumption rates vary among different social classes?

The answer, based on the NL&B study, is that beer consumption varies with the beer-drinking occasion. Each social class has its own pattern of life, and some patterns include more beer drinking than others, Dr. Kent explains.

Higher social classes are less likely to experience beer-drinking opportunities. They are less likely to experience such relaxed situations because of family, business and civic commitments. When they do socialize, they are less likely to do so informally.

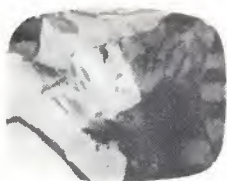
Although the NL&B findings point out that beer consumption varies with opportunity, much of



1. (MUSIC)



2. (MUSIC) Ever notice the day seems just a little brighter...



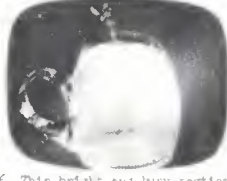
3. Everything seems to go better...



4. When you've got pleasant things to look forward to...



5. Along the Rheingold test. (MUSIC)



6. This bright and busy section of the world where there's more to enjoy...



7. And the beer you'll enjoy more is Rheingold Extra Dry.



8. (MUSIC) Rheingold is as good to your taste...



9. As it is to your thirst.



10. Because it's brewed extra dry. Brewed by people who love beer. For people who love beer.



11. No wonder Rheingold is as good to your taste as it is to your thirst.



12. So make your next beer Rheingold. Something very pleasant to look forward to.



13. Rheingold is as good to your taste...



14. As it is to your thirst.



15. Rheingold after Rheingold.

Rheingold is as good to television as it is to your thirst. Last year Liebmann spent over \$1 million in tv to advertise the beer, far more than in any other medium.

## NL&B study suggests brewers miss opportunities in advertising by thinking of the beer drinker as a stereotype

the current beer marketing strategy is based on the assumption that beer consumption varies with social status. The misleading stereotype of the "common man" in beer advertising suggests a missed opportunity to expand beer consumption through a broader portrayal of the beer drinker and beer-drinking situations, Dr. Kent says.

• *Beer is not seen as a catalyst of adult sociability.*

Beer isn't the party drink among adults, as it is often pictured, Dr. Kent states. In an adult social situation beer is not regarded as an energizer; beer is not a beverage to demonstrate or downgrade social status; beer is not a socially dangerous beverage; beer is not a complicated beverage (it is easy and convenient to serve); beer is not a beverage associated with hostile, threatening or feigned behavior

or situations; beer is not a quick-jolt beverage.

These negative expressions show how beer may often conflict with the mood and manner of social situations, according to Dr. Kent.

Once more, beer advertising ideas that apply to group situations do not apply to solitary situations. People genuinely desire to drink beer alone. It is more of a private and intimate experience than many people believe, emphasized the NL&B research director.

Dr. Kent suggests that the beer industry reflect solitary beer-drinking occasions in the appeal of its product — that it design the appeal of beer more in line with the ideal beer-drinking occasions.

• *People take beer for granted.*

A consumer's attitudes toward beer seem to be rigidly defined. He regards it much the way he does

In 1963 Canadian Breweries spent \$89,600 in network tv and \$4,958,020 in spot tv. The company spent \$5900 in network tv and \$2,352,000 in spot tv the first six months of 1964. During the same half-year period the distribution segment spent nothing in network and \$238,400 in spot.

Falstaff Brewing (Falstaff), in fifth position, increased its sales 3.9 percent in 1963 (5.5 million barrels over 5.3 million barrels), while its share-of-market went from 5.8 percent to 5.9 percent.

Last year Falstaff began testing draft beer for use in the home refrigerator in 2½ gallon aluminum kegs.

Although fifth in sales, Falstaff ranks as the third largest tv advertiser among breweries. In 1963 the firm spent \$3,192,600 in network tv and \$2,873,160 in spot television. First-half figures for this year show the company designated \$1,178,900 to network tv and \$1,706,600 to spot. Falstaff's distribution subsidiary spent \$117,600 in spot; nothing in network.

P. Ballantine & Sons (Ballantine) turned in a lacklustre sales performance in 1963, as in other recent years. Sales were off 1.3 percent (down from 4.54 million barrels to 4.48 million barrels), while its share-

milk, NL&B research shows. Dr. Kent gives four apparent reasons for this.

1) A strong association of beer with nature, which is also taken for granted.

2) The sameness in beer year after year.

3) The lack of excitement, mystery and romance in the beer-drinking experience.

4) A consumer disinterest in the brewing industry.

How much can you do to beer? How much can you change it? What can you say after customers say they take beer for granted? If they saw beer as romantic, unusual or exotic, Johnny Mercer might have written "The Days of Beer and Roscs." Is there not the risk in the brewing industry of getting so close, one can't see the beer for the foam, questions Dr. Kent. ♦



of-market contracted from 5 percent to 4.8 percent.

In 1963 Ballantine's tv budget was split \$887,800 for network and \$2,244,650 for spot. First-half figures for this year show the company spent \$116,500 in network, \$1,280,900 in spot tv. Ballantine also uses a great deal of spot radio.

**F. & M. Schaefer** (Schaefer Standard) has replaced Hamm's in seventh position. Sales in 1963 of 3.9 million barrels represented a 6.7 percent hike over 3.6 million barrels the previous year. Share-of-market improved to 4.2 percent over 4 percent in 1962.

In 1963 Schaefer utilized spot tv only, spending \$1,815,080 in that medium, and for the first half of this year again stayed with spot. The Schaefer company put \$786,-

100 in the medium; the distillers \$18,700.

**Theo. Hamm** (Hamm's, Gunther), in eighth place, increased its sales 2.7 percent in 1963 (3.8 million barrels vs. 3.7 million barrels), although its share-of-market remained at 4.1 percent. Hamm's was the first brewer to introduce the all-aluminum can, whose use will be expanded throughout Hamm's marketing area. Waldeh, a new premium brand, has been introduced in the North Central area.

In 1963 Hamm's spent \$229,500 in network tv and \$4,958,020 in spot tv. For the first half of this year the brewery spent \$155,900 in network and \$1,252,600 in spot. Distributors spent \$7300 in spot and nothing in network.

**Adolph Coors** (Coors) moved strongly ahead in 1963, up from eleventh to ninth place in sales. With distribution now in 11 western states, the company racked up 3 million barrels in sales last year, an increase of 9.5 percent. Share-of-market increased, 3.1 to 3.3 percent.

(No tv investment figures supplied by TvB)

**Miller Brewing** (Miller's High Life, Gettleman \$1,000 beer, Milwaukee's Best) retained its tenth place slot in 1963. While its share-of-market remained the same as in 1962 (3.1 percent), total sales increased 4 percent (2.9 million barrels from 2.8 million barrels).

In 1963 Miller spent \$1,142,720 in spot tv and nothing in network. First-half figures for 1964 show the company spent \$1,301,600 in network and \$406,200 in spot. The distillers spent \$87,200 in spot; nothing in network.

Miller, also a heavy radio user, recently signed a 52-week contract with Mutual Broadcasting.

That's the picture as far as the nation's top ten breweries are concerned.

The broadcast orientation, primarily toward tv, of these major brewers is, to quite an extent, followed by smaller regional and local breweries throughout the country. In general, the outlook for 1965 is for even greater allocations for broadcast advertising in the brewing industry — particularly if sales continue to rise. ♦

## Beer packaging innovations pushed



The pull-tab lid on beer cans provided fuel for many tv commercials in 1963. Frequent complaints of cut fingers and lips prompted a half-dozen minor changes. Shown here is the American Can Co's improved version of the easy-open top.

For even more convenience, the Continental Can Co. has introduced a new easy-off or pull-tab crown for beer and soft drink bottles. The new crown will enter a market of 44 billion beer and soft drink bottles filled annually and may be subject of forthcoming advertising on television.

■ The difficulty of finding and advertising "unique product differences" in beer has increasingly turned the attention of brewers to packaging as a major subject of tv commercials. 1963 was the year of the pull-tab lid for cans. This year, the pull-tab has been applied to the long-unchanged bottle cap, eliminating the need for a bottle opener.

Formerly, caps for bottled beer and bottled soft drinks differed only in regard to their inside linings, but now there are many variations of pull-tab lids available. (One, now being used by Schlitz and Anheuser-Busch, two of the three larg-

est brewers, is said to be the first with no tab extension beyond the normal extension of the crown.) The pull-tab for bottles is expected to catch on in the soft drink industry in addition to the beer industry, as was the case with pull-tab cans.

Few people need be reminded of the advertising mileage accrued through the introduction of the new lid. The Schlitz commercial theme of pull, pop, pull, pop, pull, pop is perhaps best remembered. Proof positive of tv's success in introducing the new packaging feature is found in two studies of consumer attitudes conducted by the Canco



## AVERAGE 1963 AD EXPENDITURES OF BREWERS COMPARED WITH 1961

Brewery Annual Output (barrels)	Tv	Radio	Newspapers	Mags	Regional Mags	Outdoor	P-O-P	Misc.	Total
<b>Under 100,000</b>									
1961	16.1¢	19.4¢	18.3¢	---	---	25.1¢	31.3¢	16.0¢	\$1.264
1963	5.5	14.5	11.1	---	.006¢	24.3	19.0	9.9	.853
Percent change	-66%	-26%	-40%	---	---	-.03%	-40%	-39%	-33%
<b>100,000-500,000</b>									
1961	30.6¢	23.3¢	29.0¢	---	---	58.0¢	39.0¢	8.0¢	\$1.879
1963	46.3¢	22.8	7.0	---	.01¢	18.5	36.0	28.0	1.570
Percent change	51%	-2%	-76%	---	---	-69%	-6%	350%	-17%
<b>500,000-1,000,000</b>									
1961	\$1.02	43.3¢	16.6¢	---	---	24.3¢	63.0¢	24.3¢	2.75
1963	.83	33.0	8.5	---	.01¢	62.0	52.5	26.0	2.67
Percent change	-19%	-24%	-51%	---	---	255%	-17%	10%	-3%
<b>1,000,000 and over</b>									
1961	79.0¢	13.0¢	13.0¢	---	---	35.5¢	57.0¢	29.0¢	\$2.265
1963	92.3	43.0	8.6	8.5¢	1.3¢	35.0	44.0	8.0	2.430
Percent change	17%	330%	-33%	---	---	-.01%	-23%	-73%	7%

Source: Modern Brewery Age

## on tv

### Two surveys indicate that 75 percent of home beer drinkers were introduced to pull-tab lid through television

Division of the American Can Company.

In July 1963, five months after the pull-tab was introduced, almost 75 percent of the nation's 57 million home beer drinkers said they had seen or heard of the new can. By August 93 percent of home beer drinkers were aware of the innovation. In both surveys television was mentioned as the "source of awareness" by 75 percent of those interviewed. Other media contributing to the public's awareness: store displays (14 percent), newspapers (11 percent) and word-of-mouth (10 percent).

The pull-tab for cans was quickly accepted by many brewers. More than 40 brands employing the feature were in the market in July of 1963; 84 percent in August; 97 percent by Labor Day.

The Canco study revealed that people liked the tab on cans for three reasons: 1) more convenient, 2) no opener needed, 3) easier to open. At the same time, there were the following complaints: 1) fear of

cuts, 2) opening difficulties, 3) premium price (usually, a penny per can more) in some markets.

A number of design changes were made this year and last year to improve the release and peel-off of the lift-tab feature. Among the changes are the curving of the aluminum tab to give better gripping and the inclusion of a "smile bead" by the opening to protect the lips from being cut.

Upon introduction, retail pricing of the new cans was mixed. A few of the brands that were out early sold pull-tab cans at premium prices in certain areas.

Production of beer cans in the United States is expected to go well over the 9 billion mark by the end of this year. About half of these cans will have been equipped with pull-tab lids.

Other developments in beer packaging which provide fuel for new commercials:

• Tests are underway on an all-aluminum beer can featuring a seamless body and end. The alumi-

num top is made to puncture at the touch of a can opener (idea pioneered by Hamm and Budweiser.)

• Some firms are eliminating the paper overwrap on six-packs and using a plastic carrier handle, making the cans self-merchandisers. This also speeds cooling.

• Wide-mouth glass mugs are being introduced.

• Six-packs are being supplemented with eight-packs, 10-packs and 24-packs with handles for carrying.

• The 16-ounce can is finding more acceptance.

• Labels and package designs are being improved. Many paper-wrapped packages now carry attractive pictures, usually of sports scenes.

• No-top cartons are more prevalent, speeding traypack stacking and displaying.

• Some firms offer six-packs in plastic bags and plastic fishnets. The fishnets are considered handy when immersing beer in water for cooling. ♦



## Bagging customers

■ "Play Vid-E-O, the tv personality game. Win up to \$100 in cash. It's easy! It's fun! Exciting!"

So reads the print ad of a Colonial Store supermarket, thus delivering an extra promotional boost for tv programs and personalities.

Vid-E-O may be called a picture version of Bingo and is, in fact, easy to play. The game centers upon a Bingo-like card that, instead of numbers, bears color pictures of 25 different NBC-TV stars — five rows of five each. Players compare their card with a master card, hoping to match five photos in a row.

The game was first tested this spring in Detroit, a merchandising mecca where supermarkets look like the average city's lineup of airport hangars.

Food Fair stores, the Detroit sponsor of Vid-E-O, signed for the standard minimum run of eight weeks. But results were so strong that they held it over for an additional four.

The chain promoted its tv-oriented game with full-page weekly ads in two Detroit papers. Importantly, it also employed "a heavy spot schedule" on WWJ-TV Detroit and WWJ radio.

The stations, for their part, supported the game with "stepped up promotion for NBC programs" and, during the first four weeks of the game, aired something like 200 tie-

in promotion spots. Reports A. Glenn Kyker, promotion manager for the WWJ stations, "It represents the advertising break of the year for NBC in Detroit."

Implicit in the Detroit test is the core of the Vid-E-O plan: Subscribing supermarkets bear the cost weight but also receive the most immediate benefits through increased store traffic. Because of the strong tv tie-in, it's virtually impossible for them to promote Vid-E-O without mentioning NBC's fall roster. As a result, the supermarket almost automatically inaugurates a good spot campaign with the local NBC affiliate.

Benefiting from increased business, stations in turn give the supermarket good on-air support. And, in fact, a pivot of the game's advertising success is the way the local store is encouraged to use radio and/or tv spots: As part of its own program promotion, the station will put on the air, free, generalized announcements about the game, such as this one:

"This is Lorne Greene of *Bonanza* inviting you to play the new NBC-TV personality game — Vid-E-O. Pernell Roberts, Michael Landon and myself are just a few of the many NBC personalities featured in the Vid-E-O game."

The supermarket reaches for an adjacent spot, telling where and

how to play the game locally. Since some station promos are 20 seconds long, the supermarket that buys an adjacent 10-second spot receives, in effect, a 30-second spot for the 10-second price.

And what is NBC's role for the harvest of program-and-personality publicity that its fall lineup receives? The network is happy to clear use of show titles and performer names, as well as supply much of the promotion material. Besides the color photos of some 50 stars, this also includes 13 taped promos (like the Lorne Greene example) and 50 slides of the participating stars for use on tv. In addition, the network has prepared 10-second and 20-second audio copy for use either on radio or video.

Thus, the coordinated efforts of all three — the supermarket, local affiliate and NBC network — focus on the national tv program, undoubtedly much to its sponsors' credit.

As mentioned, the rules of playing Vid-E-O are as easy as advertising:

(1) The housewife-player is permitted to pick up just one game card (free) each time she visits her local supermarket. The more visits per week, the more cards she collects and the greater her chances of winning a prize.



Vid-E-O, a picture version of Bingo based on tv stars, helps build supermarket traffic while plugging network shows

## with tv game

(2) The player matches the pictures on her card with those reproduced in the supermarket's local newspaper ad each week, checking off her card every photo that's reproduced in the ad. When she has matched five photos in a row — down, across or diagonally — she becomes a winner.

(3) Continuity is achieved by featuring one game each week, with the participating market required to sign for an eight-week minimum. As many as 72 different versions of the playing card are issued for each game, with the local supermarket bearing their cost (about \$10 per thousand).

(4) Because the master card, against which the player checks her own entry, is shown only in the supermarket's advertisement, it encourages readership of store advertising. And, as noted, the game's relationship to network programming encourages tv listening, as well as radio-tv advertising by the local store.

(5) Prizes are listed on the reverse of each entry card, as they apply to that card. For example, winning with the top line horizontally (ABCDE) may pay off with \$100 cash, while the fourth line vertically (DINSX) may yield only \$5. Winners claim and receive their awards by mail. Cost of the prizes is included in the fee that par-

ticipating supermarkets pay for the game.

This "spectacular new approach to building supermarket customer traffic," as its promoter billboards it, is the concept of John Heikes & Associates Inc. Although Vid-E-O is its first tv-related venture, this Los Angeles company is a specialist in creating supermarket and game promotions, has recently completed one for Marathon Oil. Vid-E-O has just been released for subscription and Heikes, himself (see cut), is currently on the road promoting it.

In addition to the Detroit edition of the game (in which NBC did not supply the promotion that it currently does), Vid-E-O has been placed in these tv markets throughout the Southeast: Augusta, Savannah, Charlotte, Columbia, Greensboro, Charleston, Columbus, Albany, Macon, Atlanta, Durham, Washington (N.C.) and Mobile.

Sponsoring it are the Colonial Stores and their subsidiary chain, Alber stores, for a total of some 250 outlets, and the Del Champs organization, 32 stores.

The result, says an NBC spokesman, already has been "oodles of extra promotion" for network sponsors. And the prediction, as game-man Heikes makes his way across the nation, is assuredly for oodles more. ♦



Heikes to NBC affiliates via closed circuit.



Once a bastion of Spanish colonial empire in the New World, Puerto Rico still shows its heritage, as at San Juan harbor approach . . .

## Air media opportunities grow



"Tourismo" is big business in Puerto Rico, which is less than four hours by jet from New York City. Annual dollar spending is now \$70 million, most coming from Puerto Ricans returning on vacation.



... but second look shows that Puerto Rico is enjoying modern boom, exemplified by graceful swirls of a major traffic intersection.

Puerto Rico's "Operation Bootstrap" has made the historic island a showcase for economic development, but not all broadcast admen realize the values which exist there for 1964-65

## in U.S. island commonwealth

■ If Columbus were to re-visit Puerto Rico today, he would promptly flip his *peluca*.

Indeed, wig-flipping is a common phenomenon among visitors to Puerto Rico today, particularly among executives of large mainland air advertisers — such as Kellogg, Alberto-Culver, Chevrolet, Avon, Liggett & Myers, Corn Products, to name just a few—whose representatives have visited the island to scout possibilities.

Yet Puerto Rico still lags in receiving its share of most U.S. ad budgets, largely because it is a real marketing oddball:

- Puerto Rico is the only sizable U.S. market where English is the minority language. Most Puerto Ricans, even those fluent in English, speak Spanish most of the time, and a somewhat Puerto Ricanized version at that. The island definitely belongs in the category of Spanish-language U.S. markets, but it's not the same Spanish as spoken along the Mexican border or by Cubans resident in Miami or other cities. (See "Air Media: Door-

way to the U.S. Spanish-Speaking Market, SPONSOR, Oct. 19, p. 35.)

- Economic and business life is oriented toward the U.S. mainland, since Puerto Rico is U.S. soil. Yet life at home in Puerto Rico is highly Latinized, and not unlike that of many countries in South or Central America.

- Puerto Rico is not a U.S. state, but it's not exactly a non-state either. Technically, it's an *estado libre asociado* (an associated free state) which operates as a commonwealth. It does not have senators and representatives in Congress (a situation many Puerto Ricans think is just dandy, since it thus avoids U.S. federal taxes) but is governed by federal laws and its own island government. The U.S. dollar is the currency, and there are no tariff or immigration barriers with the United States.

- Radio and tv stations in Puerto Rico—there are some 45 AM and FM stations on the island, and a dozen tv outlets—are licensed by the FCC. However, they are not "U.S. stations" in the strict sense,

and station policies are more similar in many cases to the casual restrictions of allowable commercial time to be found in Latin America than to the code standards of NAB.

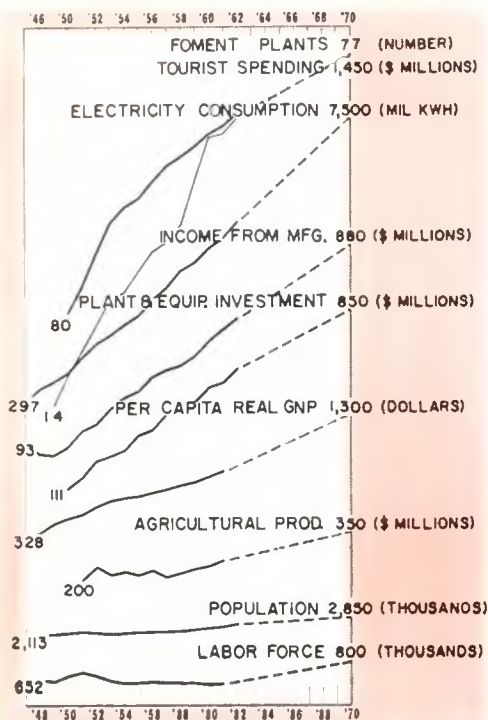
- Puerto Rico has little mineral or natural wealth, and half of the productive acreage on the island is planted with sugar cane. Yet it is no longer a strictly agricultural economy. Lured by the advantages of the island's tax structure and labor market, more than 50 large U.S. corporations have invested \$750 million in plants making everything from ball bearings to tv sets.

- By U.S. mainland standards, Puerto Rico is still in the "economically underprivileged" category as far as per capita personal income goes. Right now, this figure stands between \$750 and \$800 and it won't top \$1000 until about 1968. However, in the Latin American picture (and Puerto Rico is as much Latin American as it is North American) the island is pushing Venezuela hard for top spot in per capita net income. Further-



Despite emigration and economic expansion, Puerto Rican labor market continues to provide ready supply of workers for new crop of plants. Here, line handles tomatoes for Libby, McNeill & Libby.

### Puerto Rican economy, now and future, at a glance



The Commonwealth of Puerto Rico has had an annual real growth rate of nearly 10 percent during two of the last three fiscal years, and the boom on the island continues. Almost everything is headed upward—the number of plants promoted under the island's "Fomento" plan, tourist spending, investment by major firms like Union Carbide and Ford, etc. With no trade barriers between the U. S. and Puerto Rico, it is a major Spanish-speaking market for U. S. products, goods. Chart above is from a 1963 study by the Economics Department and Overseas Division of the First National City Bank of New York.

more, the figure is about three times the Latin American average, and gaining at a rate of 10 percent or more annually — and without U.S. income taxes.

These are just a few of the key contradictions, paradoxes, and marketing puzzlements which advertisers must face in Puerto Rico. There are many more. It is enough, however, for an advertiser to realize that Puerto Rico is a market entity whose gross national product in 1965, by the latest estimates of the Puerto Rican Development Board, will be \$2.75 billion, and that air media are unique in their ability to reach the market:

**Radio:** The home without one or more radios in Puerto Rico is a rarity; virtually every one of the island's 450,000 households, from the plush villas of the wealthy and the resident executive class to the poorest households in *barrios*, is radio-equipped. Stations range in power downward from 25 kw to 100 watts. Spot rates are quite low, and it will be some time before the average price for commercial minutes on the island exceeds \$5 (the island's top-rated radio outlet, WKAQ San Juan charges about three times this figure for prime-time buys.) In the face of these low rates, and a lack of NAB-type policies, multiple-spotting is a common practice.

**Television:** There are seven commercial VHF and two government-

owned educational VHF channels active in Puerto Rico. Programming is in Spanish. Top-rated outlet currently is WAPA-TV in San Juan (owned by Screen Gems). About a third of all advertising dollars in Puerto Rico are spent in tv. Home saturation of tv continues to grow; latest commonwealth estimates are for 300,000 tv homes (66 percent saturation). The key stations in San Juan, WAPA-TV and tv sister station of WKAQ, each serve a potential audience of about 200,000-220,000 homes because they feed most of their shows to stations outside San Juan, which have only limited local production. Newest trend: a trio of English-language UHF stations scheduled to start this fall in San Juan, Ponce and Mayaguez. They will be affiliated with NBC-TV and carry several NBC shows in what amounts to a reverse switch on Spanish-language broadcasting.

**Print media:** According to a checkup made by the Gotham-Vladimir agency, an international agency headquartered in New York with a San Juan branch, newspapers are an important advertising medium in Puerto Rico, even though the peak combined circulation of the island's four daily newspapers is less than 200,000. As is true in many Latin American markets, the newspapers are well edited, but are held back by a literacy factor (even though the



Among high-rated local tv shows in Puerto Rico is "Cine Recreo," moppet-appeal melange of cartoons and games hosted by Pacheco and seen on Screen Gems-owned WAPA-TV. It has stateside sponsors.



New trend: English-language UHF stations in Puerto Rico. Here, Clement L. Littauer (l) of Antilles Broadcasting is welcomed during New York visit by NBC-TV station relations vice president Thomas E. Knode.

commonwealth government, like that of Mexico, spends about a third of its annual budget on education). Many Puerto Rican households which are, by U.S. standards, illiterate, own radios or tv sets. In the magazine field, the story is similar, although there are several magazines (such as the refugee edition of *Bohemia*) aimed at the Puerto Rican market. Ad rates are competitive to air media.

**Other media:** Movie screen advertising pre-dates tv in Puerto Rico as a major ad medium. Since there is no color tv to speak of and outdoor billboards are prohibited, it continues to be a popular ad medium with advertisers seeking color impact. Public transportation is widely used on the island, and car cards and posters are active in the ad plans of many advertisers.

That's the media picture in brief.

Radio programming is generally similar to that of Spanish-language independents operating in mainland markets, although some of the smaller stations literally "load" their music segments with commercials (at rates of nearly one spot every other minute). Formats are basically music-and-news, plus the *novelas*, or soap-opera-type dramas, so popular with Latin listeners.

Tv programming more closely resembles the tv of the United States, with some interesting exceptions. What would be interpreted as "clutter" is common practice even

on the top tv stations, which drop two minutes worth of commercials between one-hour shows at the break point. Many U.S. network film shows are current in Puerto Rico (this season's *Munsters*, for instance, is day-and-date on the island and on the mainland).

Interesting sidelight: most export U.S. film shows are dubbed in Mexico City, to be voiced in a brand of Spanish that is generally considered "universal" in Latin American markets. However, few if any Mexican-produced tv shows are aired in Puerto Rico, nor is there any exchange or syndication of Puerto Rican shows to Mexico.

Features are popular on tv in Puerto Rico, as they are in the U.S. proper. WAPA-TV, for example, schedules about 15 feature films a week, using English-language prints with Spanish titles.

About a third of the programming on the key Puerto Rican tv stations is live and locally produced; the rest is film, basically from the United States. Live shows include the usual service and informational shows (news, weather, sports, etc.) but also a number of Puerto Rican musical variety shows featuring island artists. There is less participation buying, more full-program or co-sponsorship buying than on the U.S. mainland.

Puerto Rican tv is growing rapidly to enjoy much the same kind of popularity with major advertis-

ers as it has on the mainland. A San Juan agencyman who handles the Corn Products account in Puerto Rico told SPONSOR:

"We're one of the largest tv advertisers on the island, with more than half of the ad budget for Puerto Rico going to tv. It's been a very effective medium, and has been very instrumental in forcing distribution for brands like Boseo and Skippy and in establishing them with Spanish-speaking consumers."

Puerto Rican air media are not without their problems, despite their booming growth.

One of the chief headaches was voiced thusly to SPONSOR by a New York broadcast executive whose firm controls an important air outlet in San Juan:

"As far as most produce usage is concerned, Puerto Rico is part of the United States. But unless a client's agency has a branch in Puerto Rico, he has a headache. Too many Madison Avenue agencies consider Puerto Rico part of the 'export market,' and do not handle timebuying through regular U.S. buying channels but through the international department. They don't want to bother with the business, or give it to a rival agency's branch down here. Fortunately, this attitude is changing."

It's a change for the better in the opinion of many marketing experts. ♦

Advertising news program proves a prime vehicle for reaching the general public as well as members of the advertising-marketing fraternity

## The broad, broad



Jack Schang, North American Van Lines' ad manager, found the Sunday night program an excellent vehicle to reach "mobile audience."



Max S. Steiner, president of "World's" current dual sponsors, uses show to reach cross section of non-advertising listenership.

■ It may come as a revelation to those in advertising that they have become a generic group to whom product and service messages are beamed via mass media. Despite the often hard-nosed and non-glamorous realities of the advertising world, its nearly legendary allure continues to attract audiences seeking a behind-the-scenes peek at the nuts-and-bolts aspect of the business.

The agency trend to "going public" has spotlighted advertising and added to the public's natural curiosity about the personalities and concepts in a field that now accounts for expenditures in multi billions of dollars.

This curiosity has inspired the authors among the agency chiefs to "tell all." David Ogilvy has achieved best-seller status with his "confessions," and now Milton Biow's "butting in" is the latest in the secret-baring vein.

This insight is producing a more sophisticated audience that should soon be able to recognize and reject the false impressions contained in attacks on "hucksterism."

Air media are also doing their part to present the many facets of advertising. Ad-lore programming attracts a multitude drawn from all walks of life and, at the same time,

such shows are natural fare for members of the advertising-marketing fraternity. Therefore, sponsors of these shows can draw upon two distinct audiences for their sells.

One program with such a varied audience composition is *The World of Advertising*, broadcast on Chicago's WGN. The show offers a combination of late-breaking industry developments, both at the national level and along Michigan Avenue—Chicago's Madison Avenue—plus interviews with a line-up of agency, marketing and industry luminaries. Host is George Lazarus, advertising and marketing columnist for the *Chicago Tribune*.

Since its inception in January, the Sunday evening view from within the ad industry has been used by sponsors to reach different segments of the audience.

Currently under the aegis of Max S. Steiner's dual companies—Clifford Peterson Tool and Triangle Manufacturing—*World* carries messages aimed at the general cross section of non-advertising listeners.

The program's initial sponsor North American Van Lines, found the Sunday-evening fare the right vehicle for tracking down mobile young adults and potential movers within the advertising-marketing fraternity. The Fort Wayne-based



Richard Danielson, director of advertising for the Standard Oil Div. of American Oil, is greeted by (l) host George Lazarus, on WGN's "The World of Advertising," a weekly 15-min. look in the advertising-marketing business.

## 'World of Advertising'

trucker also aimed at the highly specialized group within advertising whose jobs involved the moving of displays and exhibits.

Both present and past sponsors have expressed appreciation for sales directly attributable to the program, a tribute to its divergent audience appeal.

Through the Garfield-Linn agency, *The World of Advertising* marks the first time in radio for both of its current advertisers.

Max S. Steiner, president of both companies, believes that the management level of big business reached by the show provides a custom-made marketing base for Peterson Tool Co., a supplier of over 50,000 different kinds of tools used in business and industry. He is also convinced that the broad audience makeup is a natural for Triangle Manufacturing's consumer item, a plastic pot cleaner dubbed Handy Mandy.

"The public is always curious about happenings in advertising and how the business functions," says Steiner. "So we believe that there is a public service, informational aspect to the program. The show also meets our basic marketing patterns."

Steiner emphasizes that he has a vital concern for "the image-building factor."

"The prestige of identification with the station, and host George Lazarus, initially led us into the show," he declares.

North American Van Lines, through E. H. Russell, McCloskey & Co., found that *World* was ideally suited for reaching a "mobile audience." Defining this group as "people on the move," North American noted that the Michigan Avenue contingent constituted a particularly notable assemblage within its frame of reference.

According to the Chicago Chamber of Commerce, there are nearly 11,000 people engaged in advertising in Cook County alone. WGN's coverage area extends far beyond this, and the chamber's figure does not include the additional thousands in marketing, research, and other allied fields. The station believes that the current figure is probably higher than 11,000, since this number is based on statistics for the first quarter of 1962 (the latest available).

Although household moves comprise the bulk of North American Van Lines' business, the transporting of displays and exhibits has become an increasingly important portion of its activities. Because people in advertising, marketing and related fields often shoulder the re-

sponsibility for such moves, North American found that its sponsorship of *World* hit this secondary market.

The moving firm was versatile in devising various merchandising devices as part of its sell. Premiums (in the form of Charles Goren bridge handbooks) were offered on each show, and personalized recordings of the programs were presented to each guest who appeared. Additionally, host Lazarus provided his sponsor with sales leads in the form of information about pending personal moves within the ad-marketing field.

The Goren premiums actually were qualified offers: eligibility hinged on the recipient's being a legitimate moving prospect or providing a lead to someone who was a potential mover.

Marketing strategy involved in the Goren giveaways resulted from NA's sponsorship of *Championship Bridge* in more than 100 tv markets during the past five years. Bridge players, intensive research had disclosed, matched the age and income group of adults on the move—the very same category that includes members from the ranks of advertising.

"Excellent" is the term North American uses to describe the re-

sponse which followed its radio premium offer.

"Radio produced twice as many responses per dollar invested than consumer or trade print advertising," declares Jack Schang, the sponsor's ad manager, who was particularly pleased because each respondent represented a bona fide lead.

North American's decision to discontinue its sponsorship in May was based on an important marketing

factor. According to Schang, NA found that it had already locked up its share of the market for the upcoming months of June, July and August, traditionally the busiest season for household moves.

Credit for *The World of Advertising's* continuing appeal to a diverse audience goes to the high caliber of its "talent." Since bowing on WGN, an impressive "who's who" of sponsor and agency not-

ables guested on *World's* microphones. A partial roster includes:

William Wood Prince, Armour's chairman; Leonard H. Lavin, president of Alberto-Culver; Douglas Smith, advertising and merchandising director of S. C. Johnson; Fairfax Cone, chairman, Foote, Cone & Belding; Norman H. Stepelton, National Tea Co. president; Richard Danielson, director of advertising for the Standard Oil Div. of American Oil; Helene Curtis' director of marketing, David H. Kutner; and Dan Seymour, president of J. Walter Thompson.

Each show includes a brief run-down of the guest's company, pinpointing the firm's importance within the over-all marketing structure.

Subject matter covered in these interviews has wide appeal because of the shift between technical and consumer-oriented information. For example, on a recent program, National Tea's Norman H. Stepelton was expansive about the increasing importance of frozen foods in supermarket operations—a topic of obvious interest to every homemaker. On the other hand, Stepelton also discussed specialized and sophisticated marketing problems, such as how vital shelf space is handled when new products are introduced.

Host George Lazarus generally draws upon his daily column as a source for the show. However, "my varied contacts resulting from the radio show have helped to develop a substantial number of news stories," Lazarus says.

*World* continues to provide its diversified audience with an insider's view of the advertising field.

Although the program is not presently available to North American, the former sponsor indicates strongly that its past success with *World* will be reflected in the company's upcoming media plans, which will again include radio. North American had been absent from the medium for five years, prior to its association with *World*.

Current dual advertisers Petersor Tool and Triangle Manufacturing carry the program on a "till forbid" basis. As a newcomer to radio, Max Steiner is delighted with his sponsorship. He indicates, according to WGN, that he intends to maintain his association with *The World of Advertising* for "a long time to come." ♦



Boston's Star Market Co. is now in its 15th year as sponsor of "Starring the Editors," a weekly analysis of the news offered by members of the fourth estate on WBZ-TV. Panel members (l-r) are C. Edward Holland, "Record-American;" Erwin D. Canham, "Christian Science Monitor;" David J. Farrell, "Herald;" and David Brickman, "Medford Mercury" and "Malden News."

## Print editors star on tv

*Starring the Editors*—four members of the "fourth estate" acting as a panel or editorial board—has begun the 15th year of continued sponsorship by its original sponsor, Boston's Star Market Co.

For the past year, Procter & Gamble, Boston Edison and Massachusetts Electric have shared sponsorship with Star on alternating weeks.

Aired Sundays on Group W's WBZ-TV, the free-wheeling editorialized discussion is one of the medium's longest continually sponsored programs. It has been airborne 52 weeks a year since its inception in 1950.

Evaluating and offering their own interpretations of the news are the

following tv-conscious print editors: Erwin D. Canham of the *Christian Science Monitor*; David J. Farrell, *Boston Herald*; the *Record-American's* C. Edward Holland; and David Brickman, who publishes and editorially directs the *Medford Mercury* and *Malden News*.

The continued popularity of the show has produced a second, entirely new version of *Starring the Editors*. This offspring recently debuted on two UHF outlets in New England — New Britain-Hartford's WHNB-TV and WHYN-TV Springfield-Holyoke. Sponsor is Food Marts and other participating food products. Editors starred here are drawn from journals in Connecticut and Western Massachusetts.



# TvB: after first decade

Agencies and clients thrive on creative, diplomatic and research services provided by industry's "super rep," in a continuing crusade to expand tv sales

■ Where can a sponsor get advice about creating an image via tv?

Where can an agency see screenings of a variety of commercial ad concepts?

Where can a small budget advertiser have his commercial constructively criticized, with comments recorded on an unused soundtrack on the tv-tape?

The answer: TvB.

A recent SPONSOR look at the "super rep of television" shows that TvB wears several hats — as diplomat, creative advisor and researcher — in its continuing and highly successful crusade to expand and encourage the use of tv as an advertising medium.

Although the organization is beginning its second decade of service to the industry, the closeness with which it works with clients and agencies still comes as a surprise to some.

With its \$1.2 million annual budget, activities cut across all lines, running the gamut from orchestration of a local store's tv jingle to selling video to a major non-user of the medium.

Much of its work is conducted at the all-important "grass roots" level.

For example, during the summer, TvB held a seminar for the annual meeting of the Trans-American Advertising Network (TAAN), a group of 23 relatively small agencies — one to each market — with billings up to \$15 million each.

These agencies were shown how they could accelerate their own growth through the growth of their clients, with television providing the key.

"We were able to show these ad men a local, in-depth view of a tv market," says George Huntington, TvB's executive vice president, who points out that some of TAAN

members have had no video advertisers.

Agency men were advised to "take a look at your local accounts, your banks, department stores and

Paul Willis, president, Grocery Manufacturers of America, tells TvB luncheon meeting that "industry must do a better job of communicating" at a session typical of TvB meetings.



### TELEVISION BILLINGS\*

Year	Network	Spot**
1963	\$ 832.7	\$ 871.1
1962	798.8	721.2
1961	712.1	617.4
1960	682.4	603.3
1959	627.3	560.7
1958	566.6	473.8
1957	516.2	415.5
1956	488.2	368.2
1955	406.9	NA
1954	320.2	NA

\* In millions. Gross time charges only.  
 \*\* Pre-1960 data adjusted for changes in reporting procedure.  
 Sources: LNA/BAR — network; N. C. Rorabaugh Co. — spot

### TELEVISION'S SHARE OF TOTAL ADVERTISING VOLUME

Year	Total ad volume*	Total tv volume*	Tv's share
1963	\$13,107	\$ 2,032	15.5%
1962	12,381	1,897	15.3
1961	11,845	1,691	14.3
1960	11,932	1,590	13.3
1959	11,255	1,494	13.3
1958	10,302	1,354	13.1
1957	10,311	1,265	12.5
1956	9,905	1,207	12.2
1955	9,194	1,025	11.2
1954	8,164	809	9.9

\* In millions  
 Source: McCann-Erickson

auto dealers," where considerable grass roots strides can effectively be made.

A case in point: the client or agency (tv novice who makes use of the TvB organization's collection of over 3000 commercials (the "losers" in the Hollywood Ad Club contests) as an aid in examining various images that can be created; and in seeing how various selling concepts have been used.

Such commercial screenings are especially helpful to a tv newcomer to whom a storyboard has little meaning — because "it's like a print ad."

Specifically, TvB's job is to show how creativity can be used by a local non-advertiser with a small budget, Huntington explains.

A local retailer can take heart from the simple, yet effective commercial for Macy's department store through the Grey advertising agency — using only slides and a voice-over; a "big" store selling with a "little" commercial.

"We show the retailer how he can *amortize* his commercial — as a non-advertiser, this is a brand new idea to him," states John Sheehan, TvB vice president for national sales.

In a reverse of the pitch



George Huntington (standing), TvB's executive vice president, and Walter Vetter, in charge of TvB creative services take charge of a meeting held recently for members of the Trans American Advertising Network.



Trans American Advertising guests of TvB included Revill Fox, Fox & Chenowith, Denver; Gordon Thomas, Richardson, Thomas & Bushman, Philadelphia; Franklin Foster, Foster & Green, Baltimore; Charles Meissner, Charles Meissner & Assocs., Milwaukee; Joseph Feldman, Feldman & Kahn, Pittsburgh; Charles Ramsey, Phillips-Ramsey, San Diego; James Gerrard, Robinson-Gerrard, Houston; Arthur Anderson, David W. Evans & Assocs., Salt Lake City; Kim Jepson, Jepson-Murray Advertising, Lansing; Alfred S. Moss, Friend-Reiss Advertising, New York; Harold Reiss, same agency; Gene Robers, Martin & Robers, Ft. Wayne; Richard Clark, Darwin H. Clark Co., Los Angeles; Stanley House, Stanley House & Assocs., Washington, D.C.; Richard Lynch, Richard Lynch Advertising, St. Louis; Robert Phillips, same agency; John Kemper, Fulton, Morrissey, Chicago; Charles Rawson, Charles Rawson & Assocs., Atlanta; Charles Rawson, Jr., same agency; Wally Wendt, Wendt Advertising, Great Falls; Lloyd Nelson, Lloyd Nelson Minneapolis; R. G. Orr, L. C. Cole, San Francisco; A. P. Phillips, Jr., A. P. Phillips, Orlando

to TAAN agencies, bankers recently were told that "the best way to help your bank grow is to help your community grow" by assisting local businesses to understand the importance of tv. As the third largest users of local tv, banks are in a unique position to aid their customers' growth via video.

Occasionally, agencies call upon TvB to don its diplomatic hat and "go educate the client about tv." In this function, the organization is able to provide basic tv information to a sponsor who doesn't know the abc's of the medium — an area of great sensitivity that requires the good offices of an independent third party.

Less often, the shoe is on the other foot — the client asks TvB to "educate" its agency.

Other areas of diplomatic egg-reading include:

- Overcoming regional advertiser reluctance to use tv in cities that border on the next market, because the advertiser's counterpart in that area would benefit.

- Merchandising a sponsor's advertising by including market people in TvB visits and establishing rapport between a client's marketing people and the advertising agency.

- Reassuring a client who has second thoughts about his heavy tv budget. ("We point out that he's in good company.")

- Appearing at sales meetings and explaining the significance of a tv buy. Recently a household name toiletries manufacturer asked TvB to explain to its fieldmen the how's and why's of advertising on television.

- Producing such films as *Heartbeat*, which an agency can use as a "foot in the door" with a potential tv client. ("If the client doesn't like the idea, we get the blame rather than the agency.")

There is another side to the coin — the "sure ways" *not* to get TvB's cooperation. For example, don't ask it to:

Act as a check against competition; test to see if "tv will sell a product;" measure an advertiser's image, rather than the power of the medium; set standards that do not exist, c.g., "how much more effective is a 60-second commercial as

compared to a 20-second message"; set station policy on make-goods, piggybacks, etc.

Recently, the producer of a new coffee brand was turned down in its request for a test market of the item. "Actually, they wanted us to check if they were using the medium correctly. If it fails, we asked rhetorically, will you change your agency or the medium?"

Particular sales problems often provide the impetus for much of TvB's research.

Does CPM decline if more stations are added to a sponsor's schedule? Result of delving into this question: Selectroniscope — a vast collection of data that details the economy of buying a long list beyond the top 50 markets, and which also shows how an advertiser can build either reach or frequency. Additionally, a sponsor can compare the cost of a full page ad in a leading consumer magazine with a variety of television schedules that can be bought with the same expenditure.

Research through the years has produced an array of unusual facts. Although some are now outdated, they exemplify how potential markets can be pinpointed for specific types of sponsors:

- Heavy smokers stay up late.

- Viewers with freezer facilities spend three times as much time with tv as compared to time spent reading newspapers.

- Heavy tv viewing families drive more than lighter viewing families.

- Young tv homes use 50 percent more liquid bleach than non-tv homes. (A 1956 statistic, at a time when liquid bleach manufacturers were non-tv users.)

Prior to TvB's formation 10 years ago, SPONSOR queried ad men about the pressing problems that a TvB would have to cope with (SPONSOR, June 14, 1954, p. 31). Ad men called for: a periodic census of tv sets; an up-to-date county-by-county coverage study; a quick way to estimate spot tv costs; standardization of tv rate cards; dollar figures on expenditures by spot clients; impact studies on programs vs. announcements; audience data by sex, age, socio-economic status; and effectiveness of spot tv and other media compared.

The success in meeting these decade-old problems is reflected where it counts — the growth in tv dollar advertising figures during this period. ♦

## TvB aids local retailers

Hudson-Belk's newly-opened department store in Raleigh, N.C., is the latest local retailer to call upon the talents of TvB's less-than-year-old retail television production service.

H-B had an idea for a tv commercial jingle and asked for assistance in putting its concept on tape.

Result: sponsor took TvB's advice and let the organization modernize and reorchestrate its song, and also select the vocalist.

"We suggested a progressive jazz group, and they bought the idea," says Louis M. Serota, TvB director of retail sales in charge of the service.

"We used top musicians," he adds, "and augmented the commercial with changing visuals to suit the same audio."

It's all part of meeting a need that arose from the pressing problem of answering local retailers' "how to-do-it" questions.

"Our major function," Serota says, "is to get the advertiser started, guide him, show him what can be done for what he wants to spend. We know what can be done on a local basis, but often the retailer does not."

An infrequent user of tv, up to that time, H-B now has a long schedule on WTVD Raleigh-Durham.

# THE CHANGING SCENE

## Zenith Sales Corp. Realigns Top Executives

Zenith Sales Corp. has announced a major realignment of and additions to its top executive staff.

L. C. Truesdell, president of Zenith Sales Corp. made the announcement. "The company's increase in color tv volume alone is expected to equal the total sales enjoyed by a number of well known companies," he said. "To assure continuing top level concentration on each important segment of our business and to handle this expanding volume in the most effective way, the following promotions and changes are effective immediately."

Key organizational changes are the promotion of Walter C. Fisher to executive vice president and director of sales, Philip J. Wood to vice president in charge of marketing; and the addition of J. D. Dougherty as vice president, sales manager.

Erik Isgrig, vice president and director of advertising, will have overall responsibility for all phases of the company's expanded advertising and promotion in all media. D. D. Thompson will continue as national advertising manager; Joseph J.

Ptacin, sales promotion manager; and Howard Fuog, advertising and promotion production manager.

Continuing in their capacities as market development managers are W. G. Frick, who is in charge of television; J. B. Anger, stereophonic high fidelity and phonographs; and Charles C. O'Brien, radios.



Walter Fisher



Philip Wood

Other new appointments and assignments announced by Truesdell include: John McCallister, as manager of product development; Andrew Sarkady, who recently rejoined Zenith, as manager of commercial planning; and Henry Hector, as manager of production scheduling and distribution, with full responsi-

bility for this operation. Alex Stone has been appointed manager of the distributor analysis department; and R. L. Anderson will continue as manager of sales statistics, with both operations included as part of the new commercial planning section, under Sarkady's direction.

Tom Preston will continue as manager of the sales training department; Ralph Spenny, assistant treasurer and credit manager, will continue to head this department; and William A. Nail to head the public relations department. The service department will continue under the direction of Brian Marohnic, and the parts and accessories department will continue to be headed by John Adams.

An important part of Zenith Sales' expansion, Truesdell said, is the creation of a new executive committee. Truesdell will serve as chairman of this policy and planning group with Messrs. Fisher, Wood, Dougherty, and Isgrig.

## Norman Gittleson Dies November 9

Norman (Git) Gittleson, 46, New York salesman for SPONSOR since mid-August, died Nov. 9 in Detroit.



Norman Gittleson

A pioneer in television and a winner of the coveted George Foster Peabody Award, Mr. Gittleson had a wide range of broadcast experience in his lifetime.

After serving four years in the navy during World War II, he made his radio debut as a salesman with WGKV Charleston, W. Va. He became sales manager at WTIP in the same city and in 1949 joined WFMV-TV Greensboro, N. C., as sales promotion manager. Two years later, he became general manager of WJAR-TV Providence, R. I.

In succeeding years, he was executive vice president of WMUR-AM-TV Manchester, N. H.; general manager of KLMS Lincoln, Neb., and president of Broadcast House Enterprises, Manchester. Before coming to SPONSOR, he was regional director of the Radio Advertising Bureau. Active in broadcast circles,

## NEW CALL LETTERS APPROVED BY FCC



Principals of Philadelphia's new WPHL-TV present checks to members of city's Television and Rad'io Advertising Club who picked the call letters, approved last week by FCC. Bill Vogt (center), TRAC president, watches as (left to right) executive vice president Leonard Stevens and President Aaron J. Katz, of WPHL-TV, hand checks to Walter MacDonald, of Atlantic Refining Co., and Henry C. Wehr. Club's Jean Ritter, another winner, was not present. Station will begin broadcasting next summer on channel 17 as Philadelphia's fourth commercial station.

## ACCENT SALES SOAR FROM USE OF RADIO



W. C. McNitt, general manager of Accent International says, "Accent's use of radio has gone up in direct proportion to its sales. We started with a small network radio campaign four years ago. Sales results have dictated a greater and greater investment in network radio campaign. Visual is from "The Soaring Sixties," 1965 sales presentation of the CBS Radio Network.

Mr. Gittleson was a member of the organizing committee of the Television Advertising Bureau.

He is survived by his wife, Frances, and three children.

### Wyer Introduces New Premium Line of Soups

A chunk chicken and noodle soup mix is being introduced nationally by Wyler & Co., a division of The Borden Co. This premium soup will head a new line which includes an onion and mushroom.

Over 500 radio stations on the ABC and NBC networks will carry commercials for Wyler's soup mixes and the new chunk chicken variety. Sales messages will be heard five mornings each week on ABC's *Breakfast Club*, nine times each week on NBC's *Emphasis* and twice each Saturday on NBC's *Monitor*. Compton Advertising, Chicago, prepared the campaign for Wyler.

### Wesley Advertising Changes Management

Wesley Advertising, Inc., whose billings have more than doubled in the past three years to over \$13,000,000, today announced a number of key management changes designed to implement its recently inaugurated diversification and expansion program.

Thomas B. Hubbard, who joined Wesley last fall as vice president-operations, and who has more recently been serving as chairman of its executive committee, was elected president.

In Wesley's new management structure, Edward Markel was elected senior vice president and will be responsible for all agency operations reporting directly to Hubbard.



Edward Markel



Thomas Hubbard

Elected vice president and director of media, marketing and research was Thomas P. Maguire, former vice president and media director of Maxon, Inc., who was also associated for many years with the Columbia Broadcasting System.

Robert E. Eastright was elected vice president and director of creative services. Eastright was formerly vice president and creative director of Gardner Advertising prior to which he had been a copy group head at J. Walter Thompson and Young & Rubicam, Inc.

\***syn'chro-lized**

a. pertaining to a hookup of television stations, by which programs and commercials can be beamed from one camera to an entire market, simultaneously.

b. pertaining specifically to KELO-LAND TV, the 3-station hook-up which made *synchrolized* market coverage a reality. KELO-LAND TV enables an advertiser to cover the entire Sioux Falls-98 County Market—all at the same split second of confirmed time, with just one film, one tape or live commercial originating on KELO-TV Sioux Falls.

**YOU COVER IT ALL FROM KELO-TV SIOUX FALLS**

KELO-LAND TV gives you twice as much Metro Area audience...and more audience in the total 98-county market...than all other stations combined!

ARB Audience Summaries, 9 a.m. to Midnight, 7 days a week, March '64. A **MIDCO** STATION

# Are you our man in the EAST?

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

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

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

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

Box 203, SPONSOR,  
25 West 45th Street  
New York, N.Y. 10036

## THE CHANGING SCENE

### 'Living Camera' Series Seen in Europe, Japan

Drew Associates' multi-prizewinning *Living Camera* series of filmed television reports on individuals in crisis, regularly seen over WOR-TV and other stations coast to coast, will also reach millions of viewers outside the United States.

Peter M. Robeck & Co., Inc., sole sales agency for the series, has concluded sales to tv networks and stations in 10 European and Asiatic countries. *Living Camera* has been acquired by BBC in Great Britain, Radio Tv Francaise in France, N.T.S. in the Netherlands, Australian Consolidated Press in Australia, Flemish Tv Network in Belgium, Radio Danmark in Denmark, Nordeutscher Rundfunk Fernsehen and Bayerischer Rundfunk Fernsehen in West Germany, Mainichi Broadcasting in Japan, Sveriges Radio in Sweden and RAI-Radiotelevisione in Italy. Sales are pending in Finland, Ireland, Spain and Latin America.

In this country, Robeck has sold *Living Camera* programs to a wide syndication coast-to-coast.

### Syndication Sales Still Climbing

MGM-T has sold its new portfolio of 31 post '48 feature films in New York, Chicago and Los Angeles. The deals were made by Edward A. Montanus, MGM-TV director of syndicated sales, with WCBS-TV New York, and WBBM-TV Chicago, and by Charles Alsup, MGM-TV western sales manager, with KNBC-TV Los Angeles.

"NBC Films may not have the fastest gun in the West, but it has made the fastest deal in the East," according to William P. Breen, vice president of sales, NBC Films a division of NBC Enterprises. NBC Films sold *Car 54, Where Are You?* and *Astro Boy* to WNYS-TV Syracuse, N.Y. *Car 54, Where Are You?* will be programed daily by WNYS-TV at 6:30-7:30 p.m. EST, and *Astro Boy* will appear as a "split cliffhanger" in WNYS-TV's daily children's show *Baron and his Buddies* (4-5:30 p.m. EST). Syracuse bought 60 episodes of *Car 54*. NBC Films' 104 half hours of *Astro Boy* were sold to WNYS-TV.

With the addition of thirteen more subscribing stations this week, Murry Woroner, president of Woronor Productions in Miami announced the sales have now topped

### JAMES QUIRK CONGRATULATES WIP



John Schubeck (second from right), WIP, Philadelphia, newscaster, is congratulated by James T. Quirk, publisher of "TV Guide" magazine after winning the Walter L. Tillman Challenge Trophy at the fourth TV Guide Invitational golf tourney held at the Llanerch Country Club. Also pictured are Mrs. Walter L. Tillman and James R. Kelley, Philadelphia regional manager, "TV Guide." Schubeck topped a field of 140 advertiser-agency-station golfers who participated.

one hundred markets for *The First Christmas*. Twenty-five of these are in the top fifty markets.

Scymour Reed, president of Official Films, reports banner sales activity by his firm within the past two weeks with 28 sales chalked up on various properties. In that period his first-run series *Survival!* has added five additional markets with KTVU-TV San Francisco-Oakland, Calif.; KTVT-TV Dallas-Fort Worth, Tex.; WEWS-TV Cleveland, Ohio; KGMB-TV Honolulu, Hawaii and WGAN-TV Portland, Maine. The package of 12 space features, *Space Group One* recorded sales to KTVU-TV San Francisco-Oakland, Calif.; KONO-TV San Antonio, Tex.; WBNS-TV Columbus, Ohio; WBRC-TV Birmingham, Ala. and WNBE-TV New Bern, N.C. *Peter Gunn* was bought by WWAY-TV Wilmington, N.C. and renewed by WZZM-TV Grand Rapids, Mich. and the award winning *Biography 65 Library* was purchased by WTEN-TV Albany, N. Y. From Official's list of newsreel anthologies, *Almanac* scored sales to WZZM-TV Grand Rapids, Mich.; WTVK-TV Knoxville, Tenn. and *Greatest Headlines of the Century* was also purchased by WTVK-TV and WFMY-TV Greensboro, N. C. Wrapping up the Official sales picture late in October were contracts for *The Star and the Story* by KSOO-TV Sioux Falls, S.D., *My Little Margie* for KTVW-TV Tacoma, Wash. and *Yancy Derringer* and *Robin Hood* for WFMY-TV Greensboro, N.C.

Sales of Seven Arts' *Films of the 50's* and other product were concluded in a strong sales pace during the past week. Seven Arts' Volumes 7, 8 and 9, a total of 307 features including such titles as *Magnificent Obsession*, *Woman Obsessed*, *A Hatful of Rain* and *Desk Set* were sold to KIRO-TV Seattle, Wash. Volumes 8 and 9, a total of 257 features, were acquired by KOLO-TV Reno, Nev. Volumes 1 and 2, a total of 74 features, were sold to WKBN-TV Youngstown, Ohio. Seven Arts' *Porky Pig* cartoon, included in their library of *Looney Tunes* cartoons, which also features other Warner Bros. characters, has been acquired by KPHO-TV Phoenix, Ariz.; KAIL-TV Fresno, Calif. and WHYN-TV Springfield, Mass.

## Have you seen her on TV lately?



## Or her?



## Or them?



1. Produced for Philip Morris, Inc. through Leo Burnett Co., Inc.
2. Produced for Gulf Oil Corp. through Young & Rubicam, Inc.
3. Produced for Consolidated Cigar Corp. through Papert, Koenig, Lois, Inc.

PRODUCED BY

# Audio

PRODUCTIONS, INC.  
630 Ninth Avenue, New York, N. Y. 10036  
(212) PLaza 7-0760



Leonard Pillans, General Manager  
7-Up Bottling Corporation

# Success Clients buy K·NUZ Houston's Success Station

KNUZ programs to the audience we want to reach—the teenagers and young adults. Our continuous saturation program is beamed at the younger audience. The result? A steady increase in business—most satisfying.

*Leonard Pillans*

## K·NUZ

HOUSTON'S 24-HOUR MUSIC AND NEWS

Notional Reps.:  
**THE KATZ AGENCY, INC.**

New York • Chicago  
• Detroit • Atlanta •  
St. Louis • San Francisco  
• Los Angeles • Dallas

In Houston: Call DAVE MORRIS — JA 3-2581

## THE CHANGING SCENE

### Thomas Taylor Joins Sindlinger Research

Thomas A. Taylor, a specialist in television, radio and broadcast sales for 18 years, joins the Sindlinger & Co., Inc., national research organization as vice president and director of broadcast services. Albert E. Sindlinger, president of the computer-based market and media research firm, said Taylor's appointment is effective immediately.

Sindlinger explained addition of Tom Taylor to the executive staff "is the result of a steady and continuing demand from broadcast and advertising clients for professional servicing as media research becomes more computerized."

### Baker Selected Managing Director

Station Representatives Assn. has announced that the Board of Directors selected Hastings W. Baker as managing director of SRA to fill the vacancy of the resignation of Lawrence Webb, who is now vice-president and general manager of Station KRLA in Pasadena, Calif.

Baker for a number of years was secretary and treasurer, and a member of the Board of Directors of Beaunit Corp., as well as treasurer and a member of the Board of Directors of Tyrex, Inc., an association of chemical fiber companies. Most recently Baker held a high executive position with the 20th Century Fox Corp.

### Alspaugh Appointed to RAB Board

James M. Alspaugh, executive vice president of H-R Representatives, Inc., has been elected to serve on the Radio Advertising Bureau's board of directors for a term of two years.

A 20-year veteran of radio broadcasting and station representation, Alspaugh was also recently appointed to the Trade Practices Committee of the Station Representatives Assn. and is an active International Radio and Television Society committeeman.

## GILLS BEGINS PUSH



The James G. Gill Co., coffee roasters and packagers, has introduced its 1964-65 advertising campaign. The program is designed to dramatically demonstrate the flavor and economy of Gill's coffee with the theme "Flavor so Big you can't miss it, economy so Big you get up to 24 more cups per pound." The advertising program is tv oriented but supplemented with frequent color newspaper insertions.

### Script House for Television Movies Is Formed in West

With seven scripts already in the works, Bardena Associates, a new company "for purchasing and developing film properties for motion pictures and television" has been formed on the West Coast.

Pointing out that more than \$100,000 has been invested for film properties to date, the firm is the brain-child of Richard C. Meyer, veteran film editor turned producer, in association with Robert Nagy, San Francisco financier.

Among the authors in the Bardena stable are Eugene Burdick and Jesse Lasky, Jr.

Pointing out that the firm is essentially a clearing house for new properties, Meyer declared, "Already we have drawn great attention from the studios, independent producers and the networks seeking information about the properties we purchased and are developing."

### NAB Legal Department Announces Appointments

Vincent T. Wasilewski, executive vice president of the National Assn. of Broadcasters, announced the appointment of Gordon C. Coffman and Kenneth W. Gross to the National Assn. of Broadcaster's legal department.

The two men will work under NAB's General Counsel Douglas A. Anello.



## Detroit Retail Business Good Despite Strike

Retail sales in Detroit continue well ahead of last year despite the newspaper strike which is now approaching the end of its fourth month. George Duff, general manager of the Retail Merchants Assn., points out the larger stores have increased their radio and television expenditures as a result of the strike.

Duff adds that the smaller stores which rely on newspaper ads are "probably feeling the effect."

## Du Pont Buys Sponsorship In NBC Prime Time Shows

The E. I. Du Pont de Nemours and Co. Inc. has purchased sponsorship in four prime-time programs for 1964-65 it was announced today by Don Durgin, vice president, television network sales, NBC.

The programs are *The Alfred Hitchcock Hour*, *The Jack Paar Program*, *The Virginian* and *Saturday Night at the Movies*.

The Du Pont order was placed through N. W. Ayer & Son.

## ANA Committee Studies Premium Promotions

The sales promotion committee of the Assn. of National Advertisers has named William S. Lawson, supervisor of sales promotional services for the Nestle Co., as chairman of a special subcommittee to survey and analyze the use of premium promotions within ANA member companies. Lawson, who has been with Nestle for the past 19 years, brings to this project a wealth of practical experience in the use of premiums.

## Creo-Terpin Syrup Returns to Network

Creo-Terpin cough syrup, product of the Denver Chemical Manufacturing Co., Inc., Stamford, Conn., has returned to network radio advertising. Sponsorship in Art Linkletter's *House Party* on the CBS Radio Network will be Creo-Terpin's major advertising medium.

The order was placed through Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York.



**WILCOX PUTS THEM ON** ... to find out what's new with Madame Nhu ... whether Dick Gregory thinks he has a right to be unevivil ... why Justice Douglas married his 23-year old secretary. In San Francisco, KCBS Radio listeners quiz the men and women who make the headlines on *KCBS News Conference*. Moderators Fred Wilcox, Fred Goerner, and their daily *News Conference* celebrity field phoned questions with wit and dexterity. This kind of two-way radio is aimed at adults, and it hits its mark by delivering quality response to advertisers. For proof, see our survey in depth.

## GOERNER TAKES THEM OFF

... for an all-afternoon excursion into everything that's new, interesting and significant. A man of boundless curiosity, Fred Goerner guides listeners through new worlds. *KCBS Spectrum 74* is one-stop listening for armchair explorers. Goerner (with co-hosts Fred Wilcox, Helen Bentley) leads expeditions into the worlds of science, medicine, travel, history, fiction, fashion. These are the listeners: the higher income, higher spending, higher educated families in Northern California. Ask for details.

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

A CBS Owned Station represented by CBS Radio Spot Sales.

**Radio 'Secret Weapon' For Winning Politics**

Radio was the "secret weapon" for many successful candidates, Edmund C. Bunker, president, Radio Advertising Bureau, said. Addressing the Kiwanis Club of Charleston, S.C. Bunker said that an RAB cross-check of election winners revealed a "high percentage of them using radio, with a frequency that increased sharply as the election neared."

"Radio proved itself again as a medium that gets across ideas sharply and concisely to a large and often non-partisan audience," Bunker said. He predicted that no campaign of any size in the future would be conducted without a heavy commitment to radio advertising.

The RAB president noted "that conversely, many losing candidates relied too heavily on tv, and used

radio without any real faith in its effectiveness."

"These candidates often relied on old-fashioned advertising techniques, and adapted ideas that were better left to selling grocery products."

Bunker said that the RAB facilities—including a tape library of some 7,000 radio commercials—has been available to candidates on a non-partisan basis.

**Masonite Corp. Invests In Advertising Promotion**

Masonite Corp. will invest approximately \$2½ million in advertising and sales promotion during its new fiscal year, according to James H. Hurley, director of advertising and sales promotion.

Continuing its national television schedule for the fourth year, the company plans 29 spots on the *Tonight* show and nine on *Today*, to reach 20,000,000 homes during fall and winter. For spring, 16 spots are slated for the *Tonight* show.

Schedules in both television and

print media will emphasize the company's line of Royalcote wood-grained paneling and other interior decorator panels, plus prefinished Colorlok and other exterior siding. Specialty farm and industrial products will be the subjects of ads in a long list of trade publications.

Supporting the almost \$1½ million advertising budget will be an appropriation of \$1 million for sales promotion aids and literature for use by salesmen, lumber and building supply dealers and distributors, and industrial accounts.

Thirteen western states are being given extra support. The company will sponsor a series of commercials over the ABC television network for American Football League games.

**General Electric Sponsors 'Story of Rudolph' on Tv**

*The Story of Rudolph, the Red-Nosed Reindeer*, a fully animated color-filmed musical Christmas fantasy, will be presented as a special holiday feature by General Electric on NBC-TV Sunday, Dec. 6 (5:30-6:30 p.m. EST). The advertising agency for General Electric is Maxon Inc.

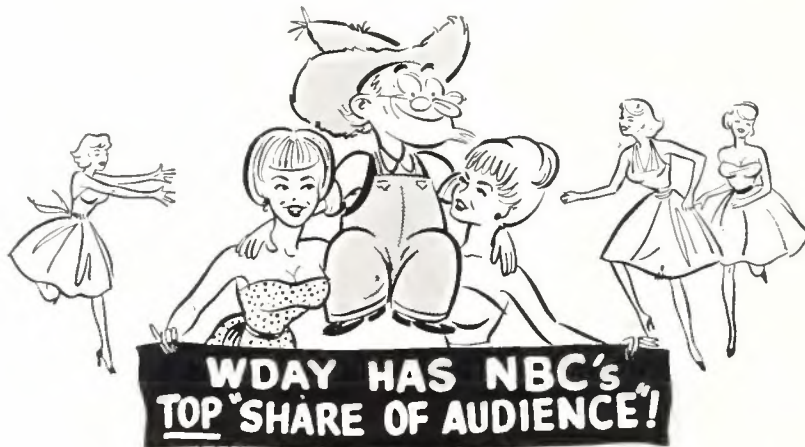
Burl Ives is the off-camera voice of an animated snowman who sings and tells the tale of the little shiny-beaked buck which was barred from Santa's sleigh team until a blizzard threatened to cancel Christmas.

The special program will preempt two NBC-TV half-hour color series—*G-E College Bowl* (5:30-6 p.m. EST) and *Meet the Press* (6-6:30 p.m. EST).

**Boston Radio Station Received RTNDA Award**

The CBS owned radio station in Boston, WEEI, has been awarded first place for editorializing in the annual Radio-Television News Directors Association's national competition.

The award — one of the most coveted national awards in broadcasting — was given to WEEI for a series of three editorials on the Boston school boycott broadcast by Donald J. Trageser, vice president of CBS Radio and general manager of WEEI, Feb. 7-25. WEEI editorials are researched and written by Peter Stoler.



From 9 a.m. to 12 midnight, Sun. through Sat., WDAY-TV is the nation's top-rated NBC outlet in three or more VHF station markets — *actually 50%!*

If this seems incredible to you, ask your computer to gallop through the March, 1964 ARB!

And speaking of ARB—their "Channel One" for August, 1964 rates Fargo in the top 100 U.S. markets. In fact, *99th!*

No, we ain't got the tallest tower



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*

around here. *All* we got is the Red River Valley's most popular personalities, the best engineering, the smartest local promotion, and by far the greatest audience. Plus *tremendous* "espreedecore," as a visiting agency guy said recently. We believe that's French for "We get a lot of *FUN* out of our work." Ask PGW!

**WDAY-TV**

AFFILIATED WITH NBC • CHANNEL 6

FARGO, N. D.

## PGW SHIFTS QUARTERS



Peters, Griffin, Woodward, Inc., opened new San Francisco offices in the International Building at St. Mary's Square. The move gives the pioneer station representative 75 percent more space. The modern and functional PGW facilities are located in Suite 1202. On the left is Curt Curtis, general manager of KLS-TV, and on the right is Taylor Rhodes, vice president in charge of radio-tv, Erwin Wasey-Ruthrauff & Ryan, Inc.

## Commercial Cost Control And Techniques Studied

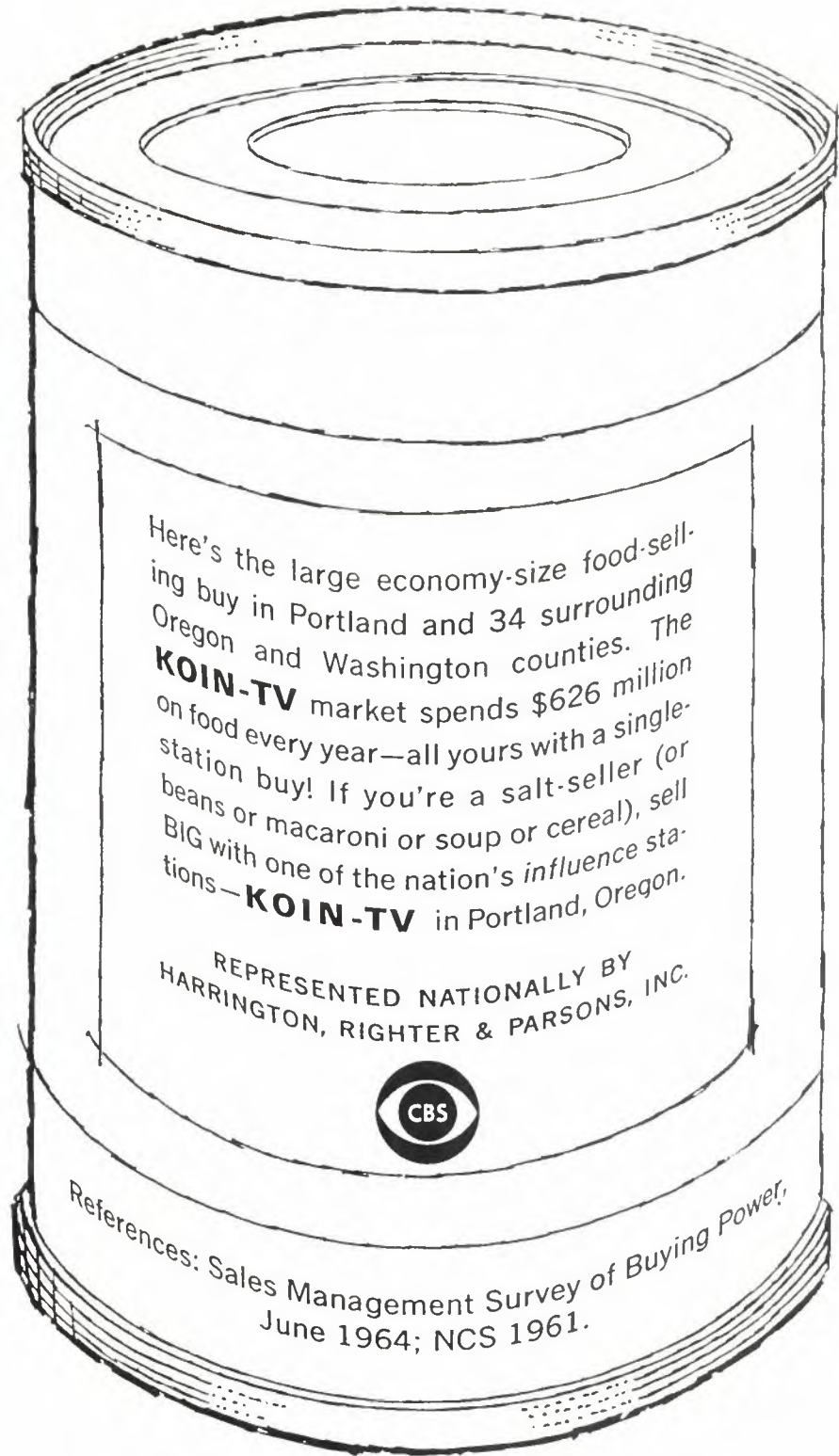
Tv commercial production experts from advertiser, agency and producer organizations will address the Workshop on "What Every Advertising Man Should Know about Tv Commercial Production," sponsored by the Assn. of National Advertisers to be held on Nov. 24, at the MPO Videotronics Studio in New York.

The rising costs of television production, plus the need for advertisers to increase the efficiency of their efforts in order to meet the highly competitive nature of business today, are factors which make this workshop especially timely.

The workshop will feature practical ideas and demonstrations provided by leading advertisers, agencies and producers to illustrate the control of cost elements, how to gain maximum benefits from coordination among agency, advertiser and producer functions and a step-by-step rundown on the methods and techniques used in tv commercial production today.

## H-R Headquarters Moves To Fifth Avenue Location

H-R has moved to new headquarters at 277 Park Ave. They are now located on the fifth floor of the Chemical Bank Building, across from the Union Carbide between 47th and 48th Streets.



# SPONSOR SPOTLIGHT

## ADVERTISERS

**William Balderston, Jr.**, product and sales planning director, electronics, Philco Consumer Products Div., has resigned, effective Nov. 15.

**William T. Green** named assistant branch manager of Libbey Products, Owens-Illinois, New York branch.

**John E. McKay** named group merchandising director for the Robert Wood Johnson Co., a division of Johnson & Johnson, New Brunswick, N. J.

## AGENCIES

**Kenneth E. Watkins** joined O. S. Tyson and Co., Inc., as publicity writer.



**WRCB-TV**  
Chattanooga market's  
widest coverage  
A RUST CRAFT STATION

**Roger Crotty** and **Tom Brogan** joined Wade Advertising, Inc. of Chicago as a research supervisor in the market-research department and art director, respectively.

**Gayle Render, Henrietta Kieser, Ed Benson, Jim Vanderwarker** and **Fred Webber** joined the copy department and became account executives with Knox Reeves Advertising, Inc., Minneapolis, Minn.

**John F. Connor** joined Fuller & Smith & Ross Inc., Chicago, as manager of administration.

**Robert H. Ellis** named director of marketing of Batten, Barton Durstine & Osborn, Inc.

**John E. Doble** joined the New York office of Foote, Cone & Belding as account supervisor on General Foods.

**James M. Fitzgerald** appointed a vice president of Fuller & Smith & Ross Inc.

**Bob Powell** joined Roche, Rickerd, Henri, Hurst, Inc. as vice president and account executive.

**Richard Stone** and **David Langley** added to the staff of MPO Videotronics, Inc. as designer-photographers.

**Ralph Grady** appointed manager of Geyer, Morey, Ballard, San Francisco.

**Robert Geller** joined the New York office of Foote Cone & Belding as a supervisor in the media department, working on the Clairo and Health Insurance Institute accounts.

**Edward A. Russo** and **Skip Ackerman** appointed account executives of Co-Ordinated Advertising Agency, New York.

**Terence J. Wilson** named a creative director of Adams, Martin and Nelson Advertising, Inc., Minneapolis, Minn.

**Frederic M. Sandven** appointed assistant account executive for D'Arcy Advertising, St. Louis on the Banquet Frozen Foods account.

**James B. Ortwein** appointed to client contact on the Budweiser account.

**John Kuekes** and **Richard R. Bennett** joined Geyer, Morey, Ballard, Inc. as merchandising director and art director.

**William Apy** joined Post-Keyes Gardner Inc. as vice president.

**Quentin H. McDonald** named management supervisor at Benton & Bowles, Inc., New York.

**Vincent Burke** and **Lawrence Miller** joined Cunningham & Walsh Inc., New York as copywriters.

**Tom Camarda** promoted to research director of the George P. Hollingberry Co.

**Jim Fish** appointed account supervisor at Guild, Bascom and Bonfigli, Los Angeles office.

**Jack Steinberg** appointed director of the public relations department, Cunningham & Walsh, Inc.

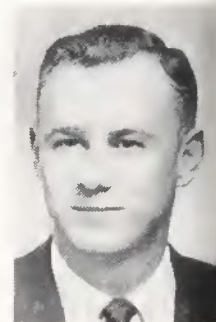
## AVAILABLE IN HOLLYWOOD TV SUPERVISOR-PRODUCER-DIRECTOR

Heavy experience in commercial and program production. Member Directors Guild of America. West Coast representative for a major New York agency has free time to handle additional assignments. Personal top-level contacts at all 3 networks.

BOX 98, SPONSOR, NEW YORK 19, N.Y.



Jack Steinberg



William Best



James Nelson



Peter Triolo

James M. Nelson joined the staff of Leonard M. Sive & Associates, Inc. as chairman of the Plans Board.

Peter Triolo named vice president and director of media and programming at Ketchum, MacLeod & Grove, Inc.

Donald Stone elected vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Frances Effenbein joins Warren, Muller, Dolobowsky as art director.

Rosanne Polgar appointed to the copywriting staff of Sudler & Hennessey, Inc., New York.

Charles F. Metzger and Lloyd C. Miller appointed vice presidents of Dancer-Fitzgerald-Sample, Inc.

William Beste, Harold Chase and Irving Sloan named vice presidents of Batten, Barton, Durstine & Osborn, Inc.

### TIME/Buying and Selling

John Cook added as sales executive in the New York office of Stone Representatives, Inc.

Ray Mineo joined the George P. Hollingbery Co., New York, as account executive.



Harold Chase

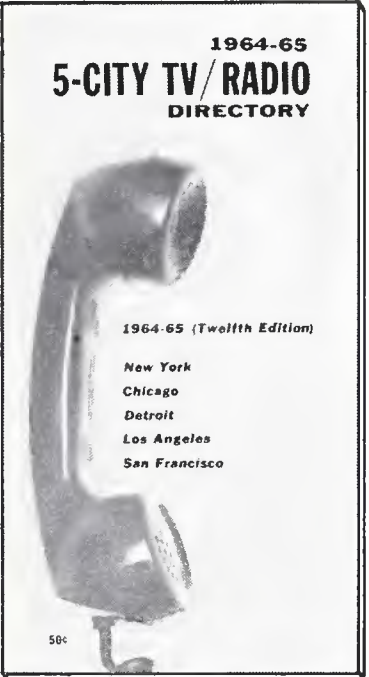


Irving Sloan

Grey, 430 Park at 55th..... PL 1-3930  
 Guild, Bascom & Borland, 170 W. 42nd St. 1-3978  
 Lawrence C. Gumbiner, 170 W. 42nd St. 1-3978  
 Hicks & Greist, 555 Park at 59th..... 1-3978  
 H. H. H. Assocs., 515 Park at 59th..... 1-3978  
 H. H. H. Assocs., 515 Park at 59th..... 1-3978  
 Charles W. Key, 310 Park at 59th..... 1-3978  
 Kestler, Hilton, Chesley, 611 Park at 59th..... 1-3978  
 500 Lexington at 50th..... 1-3978  
 Kinyon & Eckhardt, 247 Park at 59th..... 1-3978  
 Kinyon, MacLeod & Grove, 713 Park at 59th..... 1-3978  
 Kinyon, Madden & Jones, 1270 S. 4th St. 1-3978  
 Kottl, Lamis & Landau, 41 E. 42nd St. 1-3978  
 Kurrer, 575 Madison at 50th..... 1-3978  
 L. J. Food, 505 Park @ 59th..... 1-3978  
 Lamber, 505 Park @ 59th..... 1-3978  
 C. J. L., 505 Park @ 59th..... 1-3978  
 Lawrence Kane & Artley, 135 Park at 59th..... 1-3978  
 Leer, 135 Park at 59th..... 1-3978  
 Al P. W., 135 Park at 59th..... 1-3978  
 Lennen & Newell, 135 Park at 59th..... 1-3978  
 MacM., 135 Park at 59th..... 1-3978  
 Richard, 135 Park at 59th..... 1-3978  
 J. M., 135 Park at 59th..... 1-3978  
 Max, 135 Park at 59th..... 1-3978  
 McD., 135 Park at 59th..... 1-3978  
 McCarty, 135 Park at 59th..... 1-3978  
 Miller, Maskey, 135 Park at 59th..... 1-3978  
 Harold Williams & Associates, 135 Park at 59th..... 1-3978  
 Morse International, 135 Park at 59th..... 1-3978

# NEW 1965 EDITION COMING NOVEMBER 19th

- AGENCIES
- REPRESENTATIVES
- NETWORKS
- ASSOCIATIONS
- RESEARCH
- NEWS SERVICES
- TRANSPORTATION
- HOTELS
- TRADE PUBLICATIONS
- FILM/TAPE PROGRAMS
- FILM/TAPE COMMERCIALS
- PROMOTION/PUBLIC RELATIONS
- ADMAN'S EATING DIRECTORY



## 52 Pages With Just About Every Phone Number You Need In These Five Big Cities In SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each. Just write to . . .



25 West 45th Street,  
New York, N.Y. 10036  
212 581-4200



**WE'VE  
MOVED...**

**TO...**

**25 WEST 45th STREET  
NEW YORK CITY, 10036  
212 581-4200**

**\*  
Sponsor**  
EDITORIAL AND  
ADVERTISING OFFICES

**SPONSOR SPOTLIGHT**

**Peter L. Klinge** joined the research-promotion staff of the Katz Agency, Inc. He was previously associated with McCann-Erickson, Inc. as a buyer, Times-Mirror Co., in the research-promotion department and J. J. Lane Advertising.

**John E. Franks** appointed to the New York staff of Harrington, Richter & Parsons, Inc., as an account executive.

**Jay Walters** appointed vice president and Chicago sales manager of Harrington, Richter & Parsons, Inc.

**TV MEDIA**

**Douglas Trenner** appointed an account executive in WOR-TV sales, New York.

**Robert E. Rice** and **Richard Deitsch** appointed general sales manager and local sales manager of WSEE-TV Erie, Pa.

**RADIO MEDIA**

**Donald J. Trageser** elected a director of the Mass. Broadcasters Assn. He is vice president of CBS Radio and general manager of WEEI Boston, Mass.

**Robert J. Foley, Sr.** appointed general manager of WNUW New Albany, Ind.

**Ed Browning** appointed sales manager for WFMV-FM Richmond, Va.

**Jack Baker** added to the sales staff of WIP Philadelphia, Pa.



**Peter Klinge**



**Don Higley**

**Mark Stacey** appointed to the news staff of KFMB San Diego.

**SYNDICATION & SERVICES**

**Don L. Higley** appointed to the production staff of the Fred A. Niles Communications Centers, Inc., Chicago, New York, Hollywood.

**Robert Craver** appointed manager of MGM Telectudios' newly-created mobile facilities division. **Michael J. Gould** appointed central division of MGM-TV.

**Edward R. Scannell** added to the executive sales staff, handling the midwestern states for Triangle Program Sales. His headquarters will be in Chicago.

**Dan Enright** appointed director of International Production at Screen Gems, Inc., New York.

**Berton Dulce** appointed research director of the Institute for Motivational Research. He was formerly senior project director in the Survey Research Div. of the Audits & Surveys Co., before coming to the Institute as study director.

**Joan M. Lycknell, Sid R. Hecht, Kent Lane** and **Ted Liss** appointed general manager, sales manager and producer-salesmen, respectively for VPI of Illinois, Inc., Evanston, Ill.



**Robert Rice**



**Richard Deitsch**



**John Franks**



**Jay Walters**

## Trouble in Drivel City

By Bill Backer

Vice president and associate  
creative director  
McCann-Erickson, New York

■ I feel obliged to publish a disclaimer here at the top. I am not an agency music man by trade, nor a professional supplier of music to this business. I'm paid for writing and directing advertising, or for my neat appearance or out of kindness. B.M.I. sends me an occasional check for some none-too-popular music I've written over the years. But along Madison Avenue my beat is not, and never has been, an agency music department.

I point this out because some people prefer the opinions of an acknowledged expert in a particular field, and I wouldn't want them feeling cheated.

SPONSOR magazine pulled my name from results of the 1964 American Television Commercials Festival: "Best Music With Lyrics, William Backer". That's why they asked me to write about commercial music.

I don't expect my musical opinions, then, to merit much pause from the likes of Dan Seymour, Joseph Kaselow or Mitch Leigh. But the fact of a relative outsider landing in this spot does raise an interesting question. What went wrong with the thousands of other jingles and songlets? Where are the pros? I'll hazard some guesses and keep any specific musical criticisms to myself.

To begin with, the people who order up music in this business are from Ad Alley, not Tin Pan Alley. Many don't understand what music can and can't do. They end up using it as an easy way out — the way a shiftless housecleaner uses a rug — not for the color and the feeling, but to hide dust or dusty ideas.

Got a moldy, tired phrase? Try to conceal the drabness with music. Your cold, logical approach seems to just lie there? Cover up the tell-tale sign with two-four, four-four, any beat at all — whatd'ya talk,

whatd'ya talk — all that went out with the cracker barrel. Nowadays, who needs a point of view? Put a beat right there, and tune all through, and a big brass drum, and a rat-a-tat-tat — shout it to the public, forty voices, rosy future, high hopes, you got trouble.

My friend, before you call for your message in music, you better have a tight, bright, neatly expressed, two-dimensional idea. You can't stop at what you want people to think about your product. You'd better decide how they should feel about it, too. And if, in your opinion, this particular product's appeal is 100 percent logical, let the fiddlers fiddle in somebody else's studio. Because music isn't sensible, it's sensory. And the guy who looks down a bald list of product attributes and calls for an arranger has harmed this business as much as anyone I know.

Did you ever stop to think what would have happened to the golden days of song writing if some of our present-day advertising czars had seized control of the Brill Building?

*Basin Street is the street,  
Where modern style and value meet.*

*So smooth you'll find your car behaves*

*On this modern design, hand-crafted by slaves.*

"Hey, Manny, have someone put a tune to this by tomorrow morning!"

The same public which dozes while a singing commercial parks an exciting new car in Dullsville, wakes up and plunks ten million hard earned dollars on records that sing out streets — a far duller subject. How come? Because the writers wrote like people feel, as well as how people think. They saw their subject from the "Sunny Side of the Street" or from "Easy Street" or "The Street Where You Live." And they wrote with a flair.



**BILL BACKER,**

whose opening disclaimer must be taken lightly, is indeed an authority on music for commercials. He is vice president and one of three associate creative directors at McCann-Erickson. As a writer, his commercials have been recognized with several gold medals from Cannes, two first place awards and a dozen or so certificates of merit from the American Tv Commercials Festival, plus various radio and local awards. This year's American Tv Commercials Festival judges awarded Backer the special citation for "Best —Music With Lyrics" for the Coca-Cola theme "Things go better with Coke."

Given that kind of writing, a songlet or jingle can find romance in anything from a railroad to a recipe. "Oreo Cookies" or "Cracker Jack" are easy compared with "Shoo Fly Pie" and "Apple Pan Dowdy" or "Eatin' Goober Peas."

David Ogilvy claims that good salesmen don't sing, I rather think that good salesmen don't sing merely to add a note of memorability. The guaranteed remembrance factor went out of singing years ago.

In order to make a sale, however, good salesmen do sing at the right moment: like when they want a beer drinker to feel mellow and convivial over the gusto in a particular brew, or when a whole generation should feel like twisting in a certain brand of shoes.

Want everyone from 16 to 60 feeling like "Happy Days are Here Again" or "Hallelujah" or "Everything's Coming Up Roses" because of the world's most popular soft drink? Why not "Things Go Better with Coke?"

The only reason I can think of is you end up having to try to write articles like a music expert. ♦

**BETTER LOOKING ...  
BETTER LISTENING ...  
BETTER SELLING ...**

**WSUN**  
TELEVISION abc RADIO  
TAMPA - ST. PETERSBURG

JUST FOR  
THE  
WLOL\*  
OF IT!

**up radio**

JUST FOR  
THE  
WLOL\*  
OF IT!

MINNEAPOLIS • ST. PAUL

# CALENDAR

## NOVEMBER

**Peters, Griffin, Woodward, Inc.** annual promotional seminar for PGW represented stations, Pick Congress Hotel, Chicago, Ill. (11-16).

**Edward Petry & Co.** annual promotion seminar, Pick Congress Hotel, Chicago, Ill. (16).

**Oregon Assn. of Broadcasters** fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel, Chicago (16-18).

**ABC Radio regional affiliates** meeting, Hotel John Marshall, Richmond, Va. (17).

**Georgia Assn. of Broadcasters** 1st annual FM Day, Riviera Motel, Atlanta, Ga. (17).

**Television Bureau of Advertising** annual meeting, New York Hilton, New York (17-19).

**American Assn. of Advertising Agencies** east central annual meeting, Hotel Sheraton-Cadillac, Detroit, Mich. (19).

**Ohio Assn. of Broadcasters** fall convention, Christopher Inn, Columbus, O. (19-20).

**International Radio & Television Society** newsmaker luncheon, Waldorf Astoria, New York (20).

**Assn. of National Advertisers** workshop, MPO Videotronics Studio, New York (24).

**National Council of Teachers of English** 54th annual convention sponsored by the Television Information Office, Sheraton Hotel, Cleveland, O. (25-28).

# YEAR AFTER YEAR



## A LEADER

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

- Population of 2,508,700
- Buying Power—\$5,441,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

(Market Data Source: SRDS, Jan 64)

### WSYR-TV DOMINATES

... because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS. NUMBER ONE in HOMES DELIVERED ... \*20 PER CENT over Station No. 2 ... \*65 PER CENT over Station No. 3.

\*ARB for March, 1964. Sign-on to Sign-off, Monday thru Sunday



**WSYR-TV**

Channel 3 • NBC Affiliate • 100 KW  
SYRACUSE, N. Y.

Plus WSYE-TV channel 18 ELMIRA, N. Y.

## WTRF-TV STORY BOARD

**7**  
Time\*

**MIDDLE AGE!** A man reaches middle age when he is warned to slow down by the doctor instead of the police!

**wtrf-tv Wheeling**  
THE BIGGEST DIFFERENCE between men and boys is the cost of their toys!

**Wheeling wtrf-tv**  
ELECTION YEARS and campaign efforts always seem to end up boosting the merits of a one-party system.

**wtrf-tv Wheeling**  
CONSOLIDATE! Man to psychiatrist: "I'd like to lump all my nagging little worries into one big complex and get it over with."

**Wheeling wtrf-tv**  
SOME GALS are real jewels but they're always looking for better settings.

**wtrf-tv Wheeling**  
WORKER: "Did you say the boss offered you an interest in the business?" CO-WORKER: "Yeah. He said if I didn't take an interest in the business soon, he'd fire me."

**Wheeling wtrf-tv**  
WHAT THIS COUNTRY NEEDS is a ballpoint pen that starts writing when the writer does.

**wtrf-tv Wheeling**  
GAL TO GAL! "To me," said one, "He is a pain in the neck." "Funny," said the other, "I had a much lower opinion of him."

**Wheeling wtrf-tv**  
A PRACTICAL NURSE is one who falls in love with a wealthy patient!

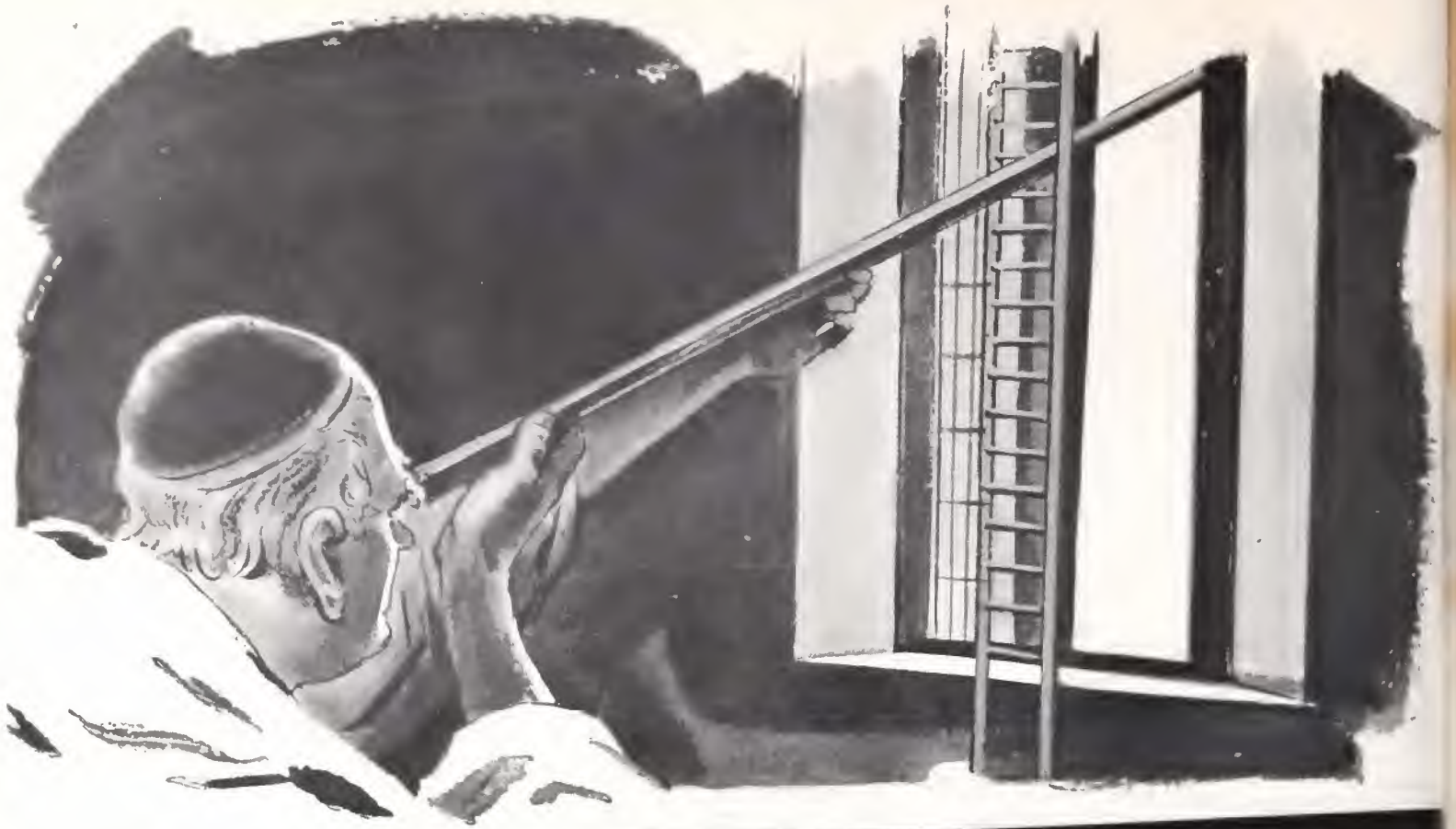
**wtrf-tv Wheeling**  
\*FOR SCHEDULES and availabilities that give advertisers the specific audiences they want in the Wheeling/Stuebenville TV Market. Your Petry Man will be happy to pinpoint the folks you want to sell from the 529,300 TV Homes reached by WTRF-TV in Wheeling.

CHANNEL SEVEN **NBC** WHEELING, WEST VIRGINIA



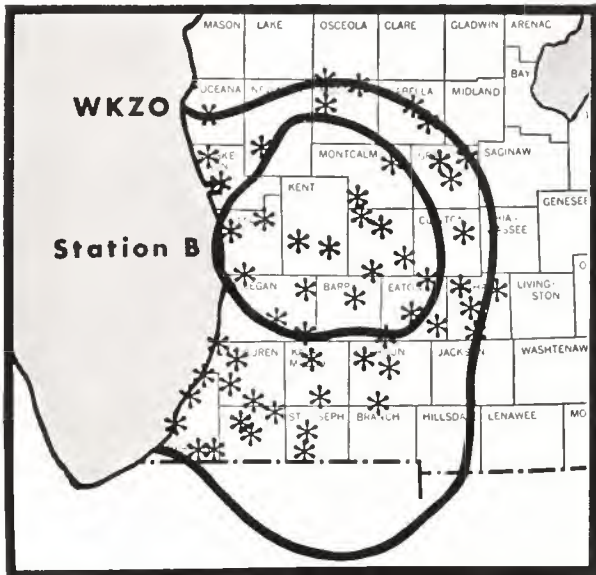
*Television is the only  
efficient way to reach the  
49-county North Florida/  
South Georgia regional market,  
and WJXT, Jacksonville  
is the only television station  
to blanket the total area*





**YOU MAY NEVER SEE THE OLDEST TELESCOPE\* —**

Southwestern Michigan A&P and Kroger store cities within stations' primary coverage areas



**BUT... WKZO Radio Magnifies Your Supermarket Coverage in Greater Western Michigan!**

If you want high-powered coverage of distribution outlets—and customers—in Kalamazoo and Greater Western Michigan, look no further than WKZO Radio.

The big picture shows up in the map at left. In the service area (.5MV. contour) of our biggest competitor in Southwestern Michigan, there are 18 A&P and 16 Kroger stores.

But in WKZO's primary service area there are 60 A&P and 33 Kroger stores—not counting stores in our competitor's home county, even though we come in strong there.

Let your Avery-Knodel man help you focus your advertising on more outlets—and more listeners—with WKZO Radio!

\*Attributed to Roger Bacon, 1214-1292.



*The Feltzer Stations*

- RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJEF GRAND RAPIDS  
 WJFM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC
- TELEVISION**  
 WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTV/ CADILLAC-TRAVERSE CITY  
 / WWUP-TV SAULT STE. MARIE  
 KOLN-TV / LINCOLN, NEBRASKA  
 / KGIN-TV GRAND ISLAND, NEB.

**WKZO**

CBS RADIO FOR KALAMAZOO  
 AND GREATER WESTERN MICHIGAN

*Avery-Knodel, Inc., Exclusive National Representatives*