

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

MAY 4, 1964

PRICE 40c

Will FTC buy cigaret ad code?	25
Loam success story follows Lestoil's	32

RECEIVED
MAY 5 1964
NBC



COMMUNITY INVOLVEMENT

Winner receives WCCO Television Scholarship from News Director R. E. ...

Preparing the youth for tomorrow is the broadcasters' responsibility today.

WCCO Television conducts an annual statewide high school Broadcast Journalism Conference in cooperation with the University of Minnesota School of Journalism.

The 5th Broadcast Journalism Conference (Apr 20-21, 1964) saw the awarding of the 5th annual WCCO Television 4-year Scholarship for students in the field of Electronic Journalism.

WCCO

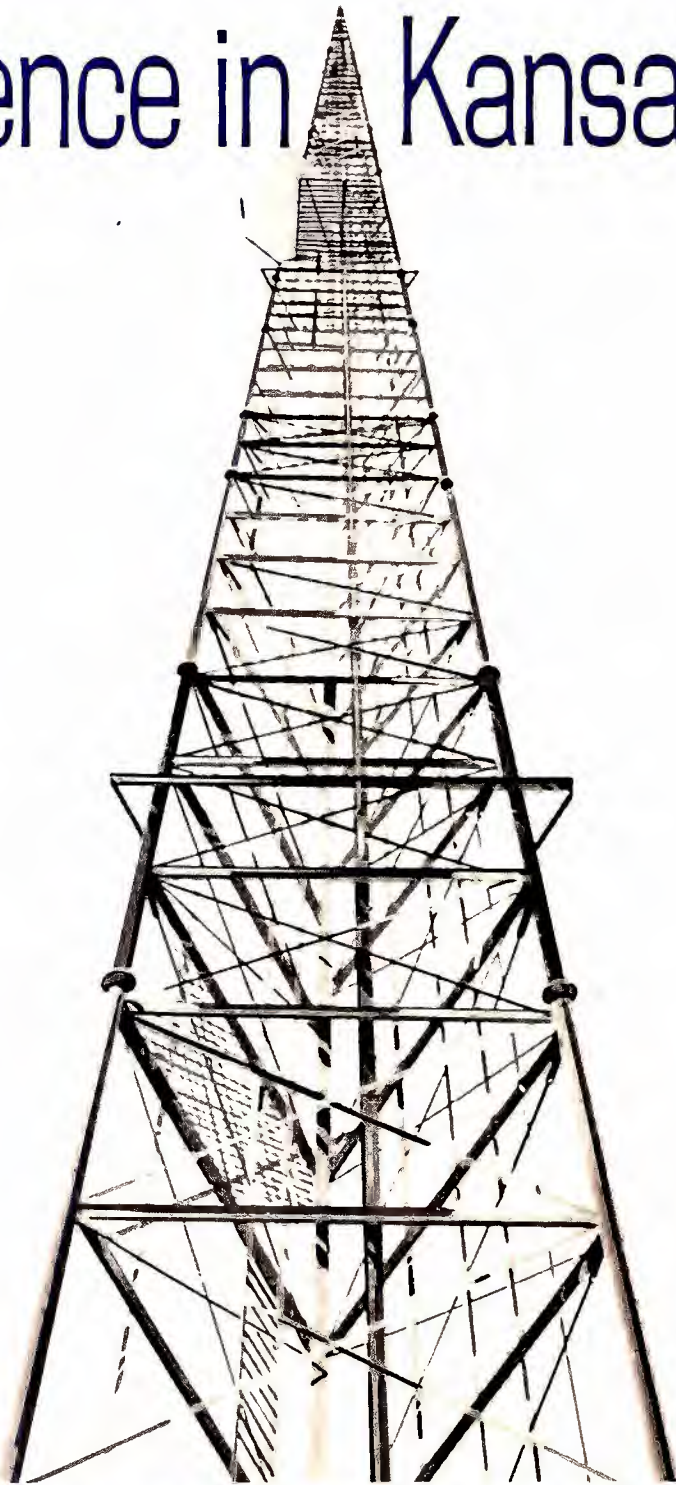


MINNEAPOLIS—ST. PAUL
Nat'l Reps: Peters, Griffin, Woodward, Inc.



Community City Stat...
... acceptance makes WCCO Television...
... ENCE BETWEEN DANOG A...
... TELEVISION

the difference in  Kansas TV is



TALL TOWER POWER

A single buy gets you more than half: The counties...
The population... The consumer spendable income...
The TV homes... of prosperous Kansas. This includes the
rich, South Central area that encompasses Wichita, fourth
fastest-growing city in the country during the past decade.
To Sell Kansans / Buy KTVH...
With 1504-Foot Tall Tower Power!



Wrinkle-Remover's FDA Seizure May Affect Tv Ad Millions

Chicago—Millions of dollars in tv advertising may be affected in Food & Drug Administration's seizure late last week of retail supplies of Helene Curtis' new Magic Secret wrinkle-removing lotion. FDA picked up 35 cartons of the product in Baltimore, along with promotional materials, on grounds Magic Secret is not a cosmetic but a drug, and therefore the company needs FDA approval of its safety and effectiveness. Cosmetics don't need advance government approval. The government has filed suit in Federal Court in Baltimore, alleging false and misleading labeling.

Helene Curtis introduced Magic

Secret in February, and has been using heavy network tv in its promotion (SPONSOR, Apr. 27), created through E. H. Weiss & Co., Chicago. Its total ad budget is estimated between \$3.8 and 5 million.

Just last month, Chas. Pfizer's Coty subsidiary came out with a similarly compounded preparation, Line Away, with a tv budget of some \$750,000 in spot. West, Weir & Bartel is its agency.

Hazel Bishop also has a similar lotion, Sudden Change, and Max Factor and Revlon plan to enter the field this month.

Potential market for temporary wrinkle-smoothers is estimated from \$9 to 100 million a year. Action by the FDA could affect tv campaigns, through their Interstate Commerce application.

Helene Curtis' President Willard Gidwitz says seizure "won't stop further sale of Magic Secret anywhere. We will oppose all government interference, and are prepared to fight for our rights in the courts. He adds that "it will take a day or two to straighten out the silly mess the government has caused, and then we'll try to decide on our future plans."

Gidwitz points out that Magic Secret "was tested by five independent laboratories and four leading dermatologists, and cleared by them all." The lotion contains a protein obtained from the blood of cattle.

Schick Electric Sets 7,000 Spots for Spring

New York — Nearly 7,000 one-minute radio spots plus network tv commercials on NBC's *Today* show, have been set by Schick Electric, Inc., via Norman, Craig & Kummel, for Mother's Day and Father's Day promotions.

The Mother's Day campaign, which begins this week, consists of some 2,000 radio spots in 43 top markets, in addition to live demonstration commercials on *Today*. It will stress the "Petite Salon" portable home hair drier, while also promoting Schick's line of electric shavers. Over 4,600 spots will be used in local radio.

No 'Code' Panic at Commercial Filmers

New York — There'll be no truckload of junked cigaret tv commercials, no wild flurry of re-makes, no quickie casting calls to find models who look over 25 years old. In fact, the announcement of the new "Cigaret Advertising Code" from leading tobacco companies (see lead feature, this issue) was causing hardly a ripple in New York commercial production offices last week. Sampling of producer comment:

Mickey Dubin of Klaeger Associates: "I think most cigaret companies were completely ready for

the code. It's no calamity. Most points in the code were included in commercials currently being shot or recently completed."

Spokesman for MPO: "Cigaret code is likely to have little effect as a 'panic producer.' Agencies and clients seem to be prepared."

Al Mendelsohn of Elliot, Unger & Elliot: "We've done commercials lately for Philip Morris, Lorillard and Liggett & Myers. Not one is back for re-makes. Essentially, everything in the code has been discussed between us and agencies for the past eight or nine months.

Clyne Now President Of Maxon Advertising

New York—C. Terence Clyne has been elected president and executive officer of Maxon, Inc., succeeding Lou R. Maxon who has been elevated to the chairmanship. Clyne joined Maxon in 1962 as executive vice president after serving as vice chairman of McCann-Erickson. Maxon has been president since founding the agency in 1927.

Maxon's total billings last year were \$42.2 million, of which some \$30 million went into air media. This was parceled out as follows: network tv—\$25.7 million, spot tv—\$2 million, network radio—\$300,000, spot radio—\$2 million.

In another switch, Maxon has moved its headquarters to New York's Rockefeller Center from Detroit, where chairman Maxon resides. Detroit now becomes a regional office, along with others in Chicago, Minneapolis, Montreal and Hollywood. New York personnel are being moved to the new headquarters from the company's own building at 12 E. 53rd St., which Maxon plans to sell.

Grant Offers Stock Abroad, U. S. Next

Chicago — Grant Advertising, which spends an estimated 40 percent of its over-all \$50 million billings in television, has announced plans to go public — but with an innovation from the method used by the other two American agencies whose stock is publicly owned (Foote, Cone & Belding, and Papert, Koenig, Lois).

Its plan is to have its 32 foreign offices to sell between 45-47 percent of their stock within the next three years. Grant, with eight offices in the U.S., then plans to go public.

First step in current public offering program took place Apr. 19, when Grant's South African division placed 190,000 of its 400,000 shares on the at \$4.55.

For Grant employees, 10,000 shares were reserved at preferential price of \$3.

Reasons given by chairman Will C. Grant for going public include gaining greater respect for the advertising business by "shedding its cloak of secrecy," in addition to inherent diplomatic and financial considerations.

CONTINUED ON NEXT PAGE

Conflicts Erase Compton-Wade Merger

New York — The projected merger of Compton Advertising, of New York, and Wade Advertising, of Chicago, which would have produced an agency with combined broadcast billings of some \$104 million — \$140 million over-all — was called off late last week.

Announcement of the negotiation termination came from Wade, which said it was because of "too many account conflicts, coupled with a desire on the part of employee-stockholders to continue as an independent agency.

One of the conflicts was whether Miles Laboratories, Elkhart, Ind., Wade's largest client, would agree to a shift of \$10 million in billings to Compton. Products involved are One-A-Day Multiple Vitamins; Chocks, chewable flavored vitamin for children; Bactine, an antiseptic preparation; and Nervine, a tranquilizer.

Other conflicts involving heavy broadcast advertisers included Alberto-Culver Co., Compton's largest Chicago client, and Toni Co., which

bills some \$2 million at Wade. Also, Wade handles International Milling Co. (Robin Hood Flour) Minneapolis, and Compton handles Duncan Hines Cake Mixes out of Proctor & Gamble.

Compton's total billings last year were around \$110 million, of which 74 percent or \$81.4 million went into air media. Wade, which billed some \$30 million in '63, put 81 percent, or \$22.5 million, into broadcast.

McCalls Sets \$5 Million To Buy AB-PT Shares

New York—An investment of up to \$5 million in common stock of American Broadcasting - Paramount Theatres has been authorized by the finance committee of McCall Corp., which currently holds 112,500 shares.

This was disclosed by McCall President Herbert R. Mayes last week after the company's annual meeting in New York, where he also noted that together with the 95,000 AB-PT common shares owned by Hunt Foods & Industries, McCall's controls 4.5 percent of the outstanding stock. Hunt Foods, headquartered at Fullerton, Calif., owns 35.5 percent of McCall's common stock.

Neither McCall nor Hunt has filed notice with the SEC to indicate it intends to solicit proxies from other AB-PT shareholders to contest moves by the entertainment company designed to block any attempt to seat directors on its 14-member board.

The move calls for balloting at a special meeting an hour before the annual AB-PT stockholders session, on a motion to eliminate cumulative voting for directorships. To be elected under cumulative voting, a board nominee would need the backing of some 6.6 percent of all AB-PT shares voted.

Under cumulative voting procedures, holders multiply the number of shares held by the number of directors to be elected, and can distribute or concentrate their votes as they choose. Holders of 4,586,205 shares are entitled to vote at the AB-PT meeting.

\$25 Million for NBC-TV; \$3 Million to Radio Net

New York—Nineteen advertisers placed orders totaling over \$25 million in NBC-TV's 1964-'65 program schedule since mid-April, reports network sales vice president Don Durgin. Six orders were for new programming: half-sponsorship in "Flipper" by Mattel (Carson/Roberts); co-sponsorship of "Kentucky Jones" by Timex (Warwick & Legler); alternate half-hours of "90 Bristol Courts" by Gerbert Products (D'Arcy); buys in "Alfred Hitchcock Hour" by Speidel (McCann-Marschalk) and Plymouth (Ayer); and "Solo" and "Daniel Boone" buys by Union Carbide, Consumer Products Div. (Esty).

U.S. Hopes to Ease Export Sales of Tv

Geneva—The General Agreement on Tariffs and Trade may soon be able to vote on a U. S.-sponsored amendment calling on the 62-nation GATT membership to "eliminate obstacles to the international sale of television programs."

John G. McCarthy, president of Television Program Export Assn., says the amendment is already in the hands of the GATT Working Party on Television, which will discuss it at their next meeting, possibly starting within the next two weeks.

Moore Tells Admen ABC-TV Can Continue its Momentum

New York — The combination of the strides made by ABC-TV this season and the promise of the strong, new programs scheduled for 1964-65 "spell momentum and opportunity for the network and for each and every advertiser on ABC," says network president Thomas W. Moore.

Moore expressed his enthusiasm at a presentation last week before agency and advertiser executives whom he also told: "In our solid nucleus of returning shows, we have the building blocks that make up the foundation of successful evenings. Seven of ABC-TV's new 1963-64 shows will return, and every one of our situation comedies is a proven hit."

Also speaking was network sales vice president James E. Duffy, who pointed out ABC-TV moved into second place in national ratings this season, with latest report showing it delivers 300,000 more homes per minute than NBC. He said network has 12 shows in top 40 against NBC's eight and CBS' 20, and has 20 half-hours reaching 10 million or more homes against NBC's 16 and CBS' 27.

Quaker Oats, Osodettes Shift Accounts to DDB

New York—Doyle Dane Bernbach last week acquired two more heavy broadcast advertiser accounts, picking up a total of \$5 million over-all billings from two sources—some \$3.5 million from Quaker Oats Co. (Quaker Oats and Mother's Oats) and \$5 million from International Latex Co. (Isodettes).

DDB in 1963 had total billings of some \$74 million, with 29 percent (\$18.2 million) going into radio and tv.

The Quaker brand shift, effective this fall, is being made from the Chicago office of Compton Advertising, which will continue to handle some \$1.5 million in other Quaker billings—Muffets, Shredded Wheat, Ful-O-Pep and Capt. Crunch, the latter a new pre-sweetened cereal.

Other broadcast-oriented account picked up this year by DDB included Democratic National Committee and Heinz.

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

GENERAL

- 25 The cigaret ad code: will FTC buy it?**
In an effort to beat FTC to the draw on ad regulations, nine major cigaret companies adopt self-administered code
- 29 Air media give new life to chocolate drink market**
Yoo-Hoo, other brands find airwaves erase seasonal lag, boost potential market
- 32 Jifoam: another Lestoil?**
David-Goliath story for a new oven cleaner raises old query: Do "upstart brands" exist only as long as it suits national advertising giants in the food chains?

TIME/BUYING & SELLING

- 36 Yardstick joins sliderule to cut bungling of radio buys**
Charting all factors — "values" as well as "numbers" — helps find the effective, not just efficient stations

RADIO MEDIA

- 40 Radio at the cash register**
The massive radio audience at hallowed point-of-purchase gets infrequent probe by Hooper; measures potential "sell" to consumers stratified by instant "retail category" count
- 42 Oreo air ad "best" in ARB survey of video audience**
Cookie commercial wins in national balloting for January 11-17 period, followed by Kellogg's, Hamm's

TV MEDIA

- 44 Tv sponsored sports grows and grows**
All athletic events today pack a multi-million dollar advertising wallop — a far cry from 1939 when baseball was just a "rookie on the medium"
- 46 Timebuyers discover Philadelphia**
WIP Philadelphia learned the hard way it couldn't predict a musical hit, but the station's outing for timebuyers will long be remembered by visiting agency executives

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Los Angeles
Boyd Garrigan
San Francisco
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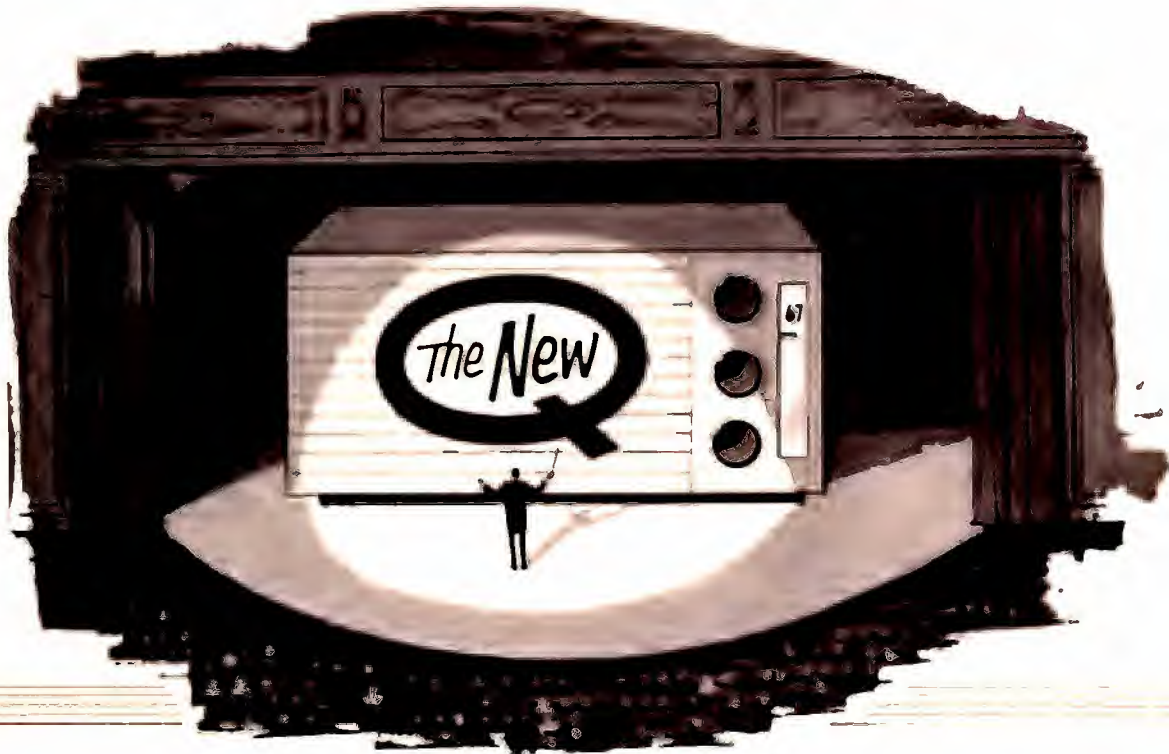
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World Premiere This Week in Chicago



A Great Station—Now *GREATER!*

5:00–9:00 am
HENRY COOKE'S CHICAGO

9:00 am–12:00 noon
JIM CONWAY'S AMERICANA

12:00 noon–3 pm
JOHN DOREMUS' MATINEE

3:00–6:30 pm
CHUCK BENSON'S BEST

6:30–7:30 pm
WMAQ – NBC NEWS

7:30–8:00 pm
FOLK FESTIVAL

8:00–8:30 pm
ON CUE

8:30–9:00 pm
SOUND TRACK

9:00–9:30 pm
IN PERSON

:27 and :57
WMAQ NEWS

9:30–10:00 pm
PATTERNS

10:00–10:30 pm
HOLIDAY

10:30–11:00 pm
NORMAN ROSS

11:00–1:00 am
JACK EIGEN

1:00–5:00 am
SOUND OF JAZZ



BEER BARONS



buy WNBC-TV. Top names in the brewing business know it's the most efficient means of whetting the taste of choosy New Yorkers. Among the barons:

P. Ballantine & Sons, Inc.

Pabst Brewing Co.

Piel Brothers

Liebmann Breweries, Inc.

F & M Schaefer Brewing Co.

Jos. Schlitz Brewing Co.

Take a tip from the beer barons: whatever the product or service you sell, you uncap more selling power on WNBC-TV.



WNBC-TV
NEW YORK

Publisher's Report



Radio on the move

For years we've been talking about radio as a billion dollar advertising medium.

Some may say that we're pipe dreaming. But I don't think so. When you consider that radio is part of the daily living habit of nearly every family, that as a direct pipeline from sender to listener it affords an unlimited range of imagination and persuasion, then the \$700 million or so it currently attracts in advertising volume is far from its proper level in the national economy. National radio in particular has been the laggard. I mean both spot and network.

Now the situation is changing. Like spring, I see national radio busting out all over. I predict that, by 1967, radio, strongly aided by national revenues, will be a billion dollar medium.

Here's some of what I see.

Taking Chicago as a radio checkpoint, I note that advertisers, agencies and national representatives are expressing more enthusiasm for the medium than at any time since the 30's. Don Nathanson, president of North Advertising, told me that radio in consort with television is a potent tandem for many products, that he's very high on radio. Alberto-Culver, after getting its feet wet with an initial radio test, has earmarked \$1 million for radio advertising of Command in 31 markets—and that's only a beginning. Two station representatives gave me their actual Chicago radio billings for the first quarter of 1964 compared to the same period last year: One did (in rough figures) \$450,000 last year versus \$570,000 this; the other, \$290,000 versus \$460,000. In the first instance, the stations remained the same; in the second several important stations were added.

Last week, while visiting the CRC Studios in Dallas, I had the pleasure of hearing the new RAB jingle built around the words "Radio moves . . ." I can't imagine anything but a smashing success for these tuneful, fast-paced promos to be played over hundreds of stations in May (National Radio Month) and after. They reflect the new professionalism and confidence of radio.

Similarly, I was impressed during the April NAB convention in Chicago by the varied and high quality offerings of radio program and commercials companies. More companies were represented and reported more activity than any session the past 10 years.

NAB has experienced, promotion-minded Sherril Taylor heading its radio set-up. He's bent on improving radio programming via a series of clinics to be held this year. Sherril formerly was a top executive at RAB and should be counted on to approach his job on the basis of practical contribution.

RAB itself is in high gear and getting stronger every day. Ed Bunker obviously enjoys his role and works hard at it. In Miles David, he has one of the soundest strategists in any of the media bureaus.

Last, but not least, the networks feel the surge. Where could you find anyone more dynamic than ABC Radio's Bob Pauley? All four networks are looking for a big year.

Worm Glenn

Overall programing

or

Over-all programing?

We started out to say something nice about our farm programing, and ran into the old (for us) problem: Ours is a balanced market; if we bleat too much about what we do for farmers, we're liable to reinforce the *Iowa-equals-only-corn* canard, at the expense of Iowa's *Wow-what-a-puissant-industrial-area* truism.

The problem boils down to a hyphen, if Merriam-Webster's *New Collegiate Dictionary* is to be trusted. Programing for our overall-wearing audience is an important part—but only a part—of our over-all activity.

Man and boy, we've served Eastern Iowa's urban and rural audiences for 42 years. Our Farm Service Department covers 300 plus farm events annually. Its four agricultural college graduates provide knowledgeable reporting and commentary for WMTland—46 Eastern Iowa counties and eight counties in Illinois, Minnesota and Wisconsin, traveling some 50,000 miles a year to do it. They pry open the crack of dawn six mornings a week for two hours of farm news and features, come back with a third hour at noon, then get out in the field. Mechanical corn-picking contests, originated by WMT in 1948, are now held in ten states; the Iowa version draws 12,000 to 15,000 people annually. Our "Iowa's Favorite Farmer's Daughter" contest annually draws 300 to 700 entries, keen audience interest, and full sponsorship.

The Farm Service Department contributes to the balanced programing which maintains the audience that makes WMT the important Eastern Iowa station for advertisers.



WMT

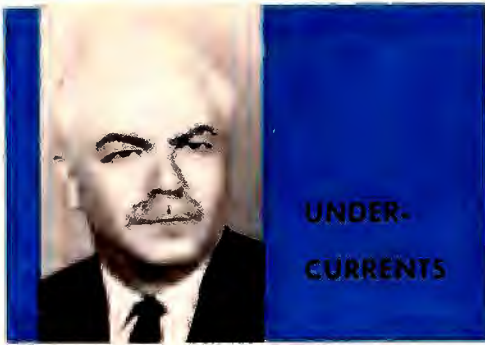
CBS Radio for Eastern Iowa

Mail Address *Cedar Rapids*

National Representatives *The Karm 4000*

Affiliated with WMT-TV, WMT-FM

K-WMT, Fort Dodge, WIBC, Dulett



Ben Bodec is back on the "Sponsor Scope" beat.

I don't know anyone in the trade with a keener sense of the significant in broadcast advertising.

I do know that advertising men in radio and television have followed his scoops with a continuing reward of knowledge that pays off where it counts—on the job.

With this issue, "Sponsor Scope" goes up to two full pages. This will mean "more and better" information on things that the air media fraternity wants from Scope.

If there is something in the wind that will likely hobble the creative team, they'll learn about it first in Scope.

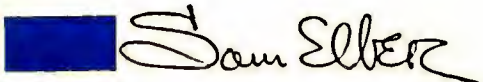
If there is an avant guard commercial technique that may become a trend, or a break-through in an old stymieing wall, its disclosure will likely be found in Scope.

If a head of competitive steam is building up in a particular segment of the agency or advertising broadcast industry, the first hiss will almost certainly be heard in Scope. It will disclose cause and effect.

Perhaps the best wrap-up of the idea is that "Sponsor Scope" will be "probing the currents and under-currents of broadcast advertising," with a particularly incisive probe of marketing facets of the business.

There's another addition to SPONSOR this week which we're sure you'll notice immediately. Color. We're sure you'll approve of it.

But one thing more we can promise by way of new things for these pages. A whole new schedule of features that will dig into the broadcast advertising areas that will ring at the cash register.



LETTERS

Hero Through Error

Thank you for the fine article which SPONSOR wrote about me and my views in the Apr. 20 issue ("The Forgotten 51st Market").

One of the things that most impressed me was the incredibly accurate reflection of my views in such a long article. It has often been my experience that an editor or magazine could find lots of room for many errors in an article a fraction of its length.

But, SPONSOR did make me quite a hero in the single error I noted. I'd love to take credit for having 41 percent of our sales in 1963 from accounts that had never used radio before. But it isn't so. Actually, the cutline for the photograph on page 47 should have read that 41 percent of our sales were new to the market, not the medium.

SAM BROWNSTEIN

*General Manager
Prestige Representative Organization
New York, N.Y.*

ED NOTE: Heroes are made, not born.

FM Needs Selling

Our congratulations to Robert Richer, president of Robert Richer Representatives, for his lucid article on FM's two-pronged development, titled "FM Is a Muscle Medium," in the Apr. 20 issue of SPONSOR.

FM's superior transmission qualities do not isolate it from sales competition with other broadcast media. FM must be prepared to do a better selling job for advertisers or it cannot hope to get advertising dollars.

RALPH ALRIN

*Director of Operations
Market 1 Network, Inc.
New York, N.Y.*

Read Cover-to-Cover

Thomas Knitch of Foote, Cone & Belding asks an interesting question, "Why does everybody pick on tv?" (Commercial Critique, SPONSOR, Apr. 20.)

Let us hope Mr. Knitch is a cover-to-cover reader of SPONSOR, as to read the yellow page Friday at 5, for one of Mr. Knitch's bosses supplies a satisfactory answer to the question.

Certainly more should be written and reviewed precisely in the line of Fairfax Cone's reference to non-programming content.

And what might be acted upon by the networks could be the names of the producers of every little parlor game. Strike them off and the names of sponsors would stand a chance to seem important to free tv as it's known.

HAROLD R. GINGRICH

*President
Harold R. Gingrich, Radio-TV
Productions
Oak Park, Ill.*

Shaving Data to Execs

We were very much impressed with the article SPONSOR published using our shaving data (Mar. 30). Your treatment of this TvQ application yielded a most interesting and lucid story. We are reproducing it and mailing it to about 7,000 top management and broadcasting people.

MINA BLOCK

*Project Supervisor
Tv Q
Manhasset, N. Y.*

Aid for Ph.D Candidate

We are suggesting as a P.D dissertation topic: "The relative effectiveness of local advertising media: radio, television, newspaper," and believe some material which has appeared in SPONSOR would be helpful in our study.

Specifically, we would like to obtain copies of two of your articles: "Inter Media," which was in the issue of Feb. 4, 1963 and "Spot Tv and Newspapers," which was in the May 31, 1958, issue.

NORMAN H. SANDERS

*Creative Advertising
Fort Worth, Tex.*

ED NOTE: Glad to further education.



The spot for spot

If you want to move goods in volume, the Charlotte market will handle a healthy load for you. To satisfy the buying appetite of this populous area, Charlotte now headquarters over 1,000 wholesalers. Their sales top \$2 billion a year. Long-time leader in the Carolinas, Charlotte is now the second largest distribution center in the Southeast! Hardest worker that you can employ here is

Charlotte's WSOC-TV

NBC-ABC. Represented by H R WSOC-TV WSOC associated with WSB TV WSB, Atlanta WHIO TV WHIO, Dayton W D M a KTV San Fra



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

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

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

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

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

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



THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 1, 1964

NAB's LeRoy Collins and Code Director Howard Bell are delighted with the tobacco industry's new self-regulatory code. Collins praised the tobacco companies for showing the "will to provide important self-regulation and self-discipline in serving the public interest."

The cigaret manufacturers' code and czar setup to pull back on glamor advertising, incidentally, is supreme vindication for Collins' oft-criticized stand against the glamor cigaret appeal to youth.

Code Director Bell adds some practical considerations to the plaudits. NAB cigaret advertising restrictions for code subscribers will remain in full force.

But, detailed guidelines for advertisers and broadcasters on how to carry out the NAB cigaret code restrictions will be held up awhile. Bell says broadcasters will wait to see how the tobacco industry implements this aspect of its voluntary code.

NAB will keep on monitoring the broadcast commercials on a case by case basis, to make sure that code subscribers live up to code terms for cigaret advertising.

Also, NAB code got into program aspects when it advised subscribers to forego scenes luring youth to smoke. But the tobacco industry code specifically says it does not include entertainment portion of any television or radio programs.

Washington's government crusaders for blunt health-hazard warnings on cigaret labels and advertising are encouraged, but of course not altogether satisfied with the industry's self-regulatory code setup.

Sen. Maurine Neuberger said the code proposes to amend "abuses" in the glamor and youth appeal, and in filter claim chaos--but where is the health-hazard declaration? Hill legislators in the Neuberger camp will judge the code by the choice of administrator, who will have final authority over advertisements and imposition of fines.

Surgeon General Luther Terry calls the code a progressive step in reining in appeal to the young. But health is the prime concern of his department, he says, and logically that concern would require protection for all ages.

FTC Chairman Paul Rand Dixon says the cigaret manufacturers' new code does not in any way preclude FTC's proposed rule-making on health-hazard acknowledgment on labels and in advertising. He invites industry comment on new developments, in the FTC's rule-making docket--deadline is May 15.

Dixon still insists--as he did during recent Senate appropriations hearings--that the industry could save itself future private damage suits if it would put a hazard warning on the label. But the tobacco industry could not

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

see the FTC in its avowed role of "White Knight"--a savior of damage costs, when the idea came out at recent hearings.

The FTC will go after the \$2 billion medication business with its quarter-billion dollar advertising, Dixon has promised.

The FTC chairman told Appropriations Committee Chairman Magnuson recently that conflicting claims bewilder the public: "Blatant and contradictory advertising, particularly before the captive tv audience, invites public skepticism of the effectiveness of government protection of consumers."

With a somewhat backhanded compliment to the advertising profession, Dixon said the half-truths of the medication commercials diminish confidence of the public in all advertising--"a 12 billion industry in itself, and tremendously important to the nation's economic vitality." Dixon said he expects a tough fight when FTC tries to tame down "exaggerated" claims. He should. They've been having it.

The cosmetics people will have another oral round on the subject of disclosure of foreign origins on packages and in advertising. May 20 is the date. A recent hearing brought anguished cries that the required disclaimers would take more words than a radio spot announcement has time for--to say nothing of taking the glamor and oomph out of the ads.

Earl Kintner, former chairman of the FTC and now a Washington attorney, said beauty aspects of packaging products such as Faberge, which he represents, would suffer from label disclaimers.

About a year back, Coty, Inc., was slapped with a \$20,000 consent judgment for violating an order to stop being so French about domestic perfumes, this case, "L'Aimant."

NAB has asked the Federal Communications Commission to put off oral argument on its newly proposed station reporting forms from May 18 to June 29 to give broadcasters a chance to study new aspects.

FCC has agreed to have separate forms for renewal versus new applicants, but what worries NAB is a set of hybrid questionnaires--based partly on FCC's original, heavily detailed query forms and partly on amending suggestions by the ad hoc industry-attorney-FCC committee.

Both are incorporated in FCC's new long form. FCC is offering at the same time, an alternative really short form as the ad hoc committee originally devised it.

At one point, the commission foresees the unhappy possibility that its own reporting forms may unwittingly promote clutter. The FCC wants licensee to report the number of "interruptions"--technically commercials or for programs containing commercials--that break into program content.

Trouble is, FCC thinks maybe all kinds of announcements--even for sustaining and pubservice programs--should be classed as "interruptions."

But if they are, won't licensee tend to stuff them all between programs and at station break, to avoid listing too many "interruptions" on the form? It's a problem.

UNITED ARTISTS **SHOWCASE 2**

BURT LANCASTER GARY COOPER

DENISE DARCEL • CESAR ROMERO

VERA CRUZ

Two raucous, rowdy soldiers-of-fortune battle for Gold, Girls and Glory, in Old Mexico—and give the viewers every bit of the action-excitement they love . . . VC's real promotable!

Running time: 94 MINUTES



WRITE WIRE OR PHONE

U.C.I.C.I. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC.
555 Madison Avenue, New York 22, N.Y. • Area C 31-212 • 600-47

REP. ROGERS: WHO MAKES THE LAWS?

More Regulatory Encroachments May Be Attempted

Texas Congressman urges vigilance against usurpation of legislative powers; sees pressures in areas of pay-tv, CATV, licensing and commercials control

The broadcast advertising industry and all businesses associated with it were warned, last week, of the threats posed against them by regulatory encroachment.

Representative Walter Rogers (D-Tex.), speaking at the Station Representatives Assn.'s annual awards luncheon, told members of SRA and their guests from all fields allied with broadcast advertising that without continued vigilance and work, their businesses "could be in a state of suspended animation, living a day-to-day existence, in constant fear that the thread holding the economic Sword of Damocles might be severed and you destroyed."

Acknowledging the sincerity of purpose of the Federal Communications Commission, Rogers said, however, that it does not in his opinion "detract from the dangerous precedent that could have been set" had the proposed rule-making power of the FCC to fix the length and frequency of broadcast advertisements gone unchallenged.

"The basic issue involved," said Rogers, "was the length and frequency of broadcast advertisements. It was the question as to who has the power to legislate in that particular field. It was my position at that time and it is presently my position that this was an attempt by a department of the government to invade the constitutional prerogative of the legislative branch of government."

He also pointed out that the abandonment of the rule-making procedure by the FCC did not settle the question. Every member of the Committee with one exception testifies before the subcommittee that it was his opinion it did have such power.

Had the Congress abandoned efforts to pass legislation, therefore, Rogers told the broadcast advertising fraternity, "We could have won the battle and lost the war."

The congressional leader also reminded the luncheon guests that "a quite similar case had to do with the FCC fixing license fees.

"The FCC assumed the power to fix license fees," he said, "not by virtue of affirmative legislative authority granted it by legislation that had proceeded in the usual manner through the Congress. It based its assumption of this authority on

language contained in an appropriations bill which was passed in the year 1951. Why there was such a long delay in asserting a power that did not find its source in a legislative committee of the Congress has not yet been answered.

"It is my feeling," Rogers added "that the powers exercised by regulatory agencies of this government must be clearly defined in the regular parliamentary manner. If the power to exact license fees can be otherwise assumed, then we cannot escape the conclusion that other powers can be acquired in the same manner."

It could then be presumed, according to the legislator, that the FCC could assume the power

SRA Awards Presented At New York Session

The Station Representatives Assn. presented its 1964 awards last week during its seventh annual luncheon at New York's

Waldorf - Astoria. Agency personnel honored were Vera Brennan, Sullivan, Stauffer, Colwell & Bayles broadcast supervisor, who received the Silver Nail Timebuyer of the Year Award; Gordon Gredell, timebuyer at D'Arcy Advertising, Chicago, named Chicago Timebuyer of the Year; and Leonard S. Matthews, executive v.p. of Leo Burnett, Chicago, given the Gold Key Award for outstanding leadership in advertising.

In addition, a special award of honor was presented to Sol Taishoff, editor and publisher of *Broadcasting* for his contribution to the broadcast industry through his outstanding journalism.

Miss Brennan, who joined SSC in 1956 as a broadcast supervisor previously was with Scheidler, Be-



Vera Brennan



Leonard Matthews



Gordon Gredell

& Werner, Duane Jones Co. a Biow Co. Gredell went to D'Arcy July 1959 after three years as timebuyer with Needham, Louis Brorby in Chicago. Matthews has been with Burnett since his graduation from Northwestern U. in 19- First in its research department, transferred in 1949 to its media department as a timebuyer, from where he rose to his present position. Taishoff has been editor and publisher of *Broadcasting* for over years.

permit or deny pay television and to control the extent to which the spectrum could be employed for those purposes, and, while he did not anticipate such a stand, "should the composition of the Commission change to a majority in support of pay television, I do not know what the result would be."

The threat of pay-tv has not lessened, according to Rogers who foresees additional demands and attempts shaping up for the very near future.

"Any undertaking with the profit potential possible in pay television," he said, "is bound to attract much attention. American entrepreneurs do not have the reputation of missing a chance like this without mounting a vigorous fight."

Saying that the California activity in pay-tv had its origination with prize fights on closed circuit broadcasts, he added, "People who wanted to see these broadcasts and were willing to pay for them are no different from people who appreciate opera and would pay for that type of broadcast."

Touching on CATV activity, Rogers spelled out his views on the possibility of a combination of closed circuit tv and CATV opening the door to pay-tv.

"I would point out that without legislation enacted by the Congress of the United States such results could not come about," he said. He warned, however, that quality of free-tv could be impaired without protective legislation.

Rogers also anticipated renewed attempts to bring network facilities under regulation partly by desire to subject them to government control and partly for the indirect control of CATV or closed circuit activities. Public reaction to the control of these facilities, Rogers feels, will determine the success or failure of these attempts.

Recognizing that "freedom and regulation are at best conflicting terms," Rep. Rogers said that the responsibility of the broadcast industry and its associated fields is greater than on any other segment of the economy.

"How the industry acquits itself in carrying out this responsibility will determine not only the future regulation of the industry, but also (its) prosperity," he concluded.

'Be Brave' in Approach, Copywriters Urged

Bernbach tells AWANY session not to be afraid of "rousing" public

Some 450 copywriters were admonished by the head of a major advertising agency last week, who told them: "The American public doesn't love us. They don't even hate us. We just bore them."

Addressing the fourth annual awards dinner of the Advertising Writers Association of New York, William Bernbach, president of Doyle Dane Bernbach, stressed it's "foolish not to be brave" in writing copy. "Writers and artists have a challenge to rouse and move" the public. But he cautioned it takes "more than just a good plan to provoke and persuade" the consumer.

Noting there are times when an advertiser wants to be assured his campaign will add up to success, Bernbach told the gathering: "Tell him he can't be sure. . . . We can't be sure. There are no more tangibles in forecasting advertising results than for a book or play to become a hit."

He also reiterated a number of points he recently made in a talk to San Francisco copywriters (1) "Your duty is not to follow, but to lead. Be a thinker of new thoughts. You owe it to the client." (2) Get the advertising looked at. Just because an ad looks good is no assurance it will get looked at. The necessary ingredients are warmth, sincerity, and insight."



William Bernbach

(3) "Don't be afraid of selling. The purpose of an ad is to sell." (4) "Establish a personality for the client's product. Find out how the ad wears on the public. It must stand for something." (5) "Stand up to the client when circumstances warrant. Don't submerge your convictions. In that way you'll be truer to yourself . . . truer to the client."

Following his talk, he screened three D-D-B commercials which he said "took chances and created sales." One was for Volkswagen, showing its use by a snow-plow driver in getting to work; another for Laura Seudder potato chips, with a boy reciting a pledge; and the third for Cracker Jack, being passed around by sinister-looking people during a card game.

During the dinner, Bernbach was inducted into the AWANY "Copywriters' Hall of Fame" as its fourth member. Previous inductees are David Ogilvy, chairman of Ogilvy, Benson & Mather, George H. Gribbin, chairman of Young & Rubicam; and Leo Burnett, chairman of Leo Burnett Co.

As for the awards, it was pointed out that there were some 1,435 entries this year in six different categories, about 500 more than in '63. All finalists received Merit Awards, with winners getting Gold and Silver Keys.

The Gold Key winner for radio was Dan Bingham of D-D-B, for a Volkswagen commercial, with a Silver Key going to Robert Collins of Charles W. Hoyt Co., for B&B Beans.

In tv, a Gold Key for a commercial of over 30 seconds went to Gerald Schoenfeld of Cunningham & Walsh, for American Export Lines, lensed by Hepworth. Silver Keys in same category to Nancy Sutton of Grey Advertising, for Van Heusen Shirts, lensed by Rose-Magwood, and to George Hawkins of Young & Rubicam, for Chrysler (corporate), lensed by Southerland. Winner of a Gold Key for a tv commercial under 30 seconds was Monte Gherler of Papert, Koenig, Lois, for N.Y. Herald Tribune, lensed by CBS Tape

Latex squirming about stations' delay on piggyback policy

International Latex, which spends 60 percent of its \$12 million tv budget in spot, is trying to cut through the haze enveloping piggyback standards. Through Y&R, it has circulated a questionnaire among stations. *Objective:* clarification of what is or is not acceptable in types and placement of piggybacks. Latex resorted to questionnaire after getting little more than blank stares from reps. John Boone, Latex media director, told *Sponsor Scope* it is imperative his company know as quickly as possible where stations in 60-80 markets it uses stand on their interpretation of the piggyback code. Fall planning is now underway. Added Boone: If situation remains obscure much longer Latex will consider expanding its daytime networks buys. Now using CBS-TV and NBC-TV. Other spot tv users that have been pressing reps for similar enlightenment: American Home Products, Standard Brands, General Mills, Lever Bros. Also raising network switcheroo hints. Lever ad chief Sam Thurm's comment: If hullabaloo about piggyback turns out a serious obstacle to buying spot, advertisers will start looking at other media.

Brand managers wresting spending control from corporate level

Package goods giants, particularly in the soap field, are undergoing a marketing strategy upheaval. Both short and long range planning. In budgeting and capital funds, especially for promotion and advertising. The swing in emphasis is from the corporate full line to individual products. Lever's healthy profit statement for 1963 (\$13 million after taxes) and Colgate's smashing success with Ajax newcomers has done much to expedite the new strategy. Means greater recognition for brand or product manager over corporate management in exercising operating control of brand budget. *Significance for agencies:* A strength position to fight for individuality of own brands and resist shackling intrusion of corporate integrity. *Media implication:* brand's ability to reject being included in corporate purchase allows greater freedom, flexibility to plan and buy on limited range, market-by-market basis.

CPM becomes "out" word in spot; new shibboleth is "quota"

Spot tv sellers better know what's "in" and what's "out" among the more sophisticated agency buyers when it comes to appraising the package pitch. The old numbers game of cost-per-thousand is fast becoming old hat. There's been a decided shift in emphasis. The key or "in" word is "quota." The spreading use of computer has had a lot to do with it. By "quota" is meant the composition, or analysis, of audience. And this composition gets progressively more complicated. Before the "quota" pattern hit the buying turnpike, the buyer was given a specific budget and told to spend it in the most efficient way he or she knew how. Now the buyer's told to deliver so many impressions, confined to specific demographic reach and frequency, using certain spot lengths at certain hours. The advent of the "quota" pattern tends to nudge further upward the status of the timebuyer. Calls for a broader and deeper sense of values. Leaves more room for intelligent maneuver and negotiation. In other words, the meeting of the "quota" has become more important than the money expenditure.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

CBS-TV soliloquizing on station payment for NFL championship

CBS-TV is debating with itself whether to compensate affiliates for clearance of National Football League championship game. Event being offered at \$120,000 per commercial minute for one year; \$110,000 for two years. Agency commission included. Altogether 18 announcements per game. Rights price: \$1.8 million per game. Additional expense, without station payment, estimated at around \$200,000. As arrangement now stands, affiliates get paid only for second game of the five double-headers in the 18 regular season broadcasts. Last year the championship game scored 15.5 homes. At coming price the cost-per-thousand figures around \$7.50. *Item:* Canadian Football League looking for Saturday sponsorship in States. Would compete for NCCA audience.

Saturday a.m. kid time on networks getting tight for fall

The three tv networks haven't much more to sell for the final '64 quarter of the available participations in the Saturday morning kid time. Leaders in the toy-games field — Matel, Ideal, Marx Bros., Deluxe Reading, M&E Doll — have already sewed up their pre-Christmas requirements. Industry as whole spends 75 percent of budget in tv. In 1963 it was \$10.35 million for network; \$9 million, spot. Total expenditure was 9.9 percent off, compared to '62.

Agency tv commercial producers in \$8,000 to \$50,000 salary range

Measure of strides made by tv commercial makers in agencies is the fact their salary levels have become pretty well crystallized. These producers, as to function and salary, fall into three classifications. Class I: junior, assistant or associate producer, \$8,000. Class II: full producers who have the responsibility of implementing the story board, \$10,000 to \$15,000. Class III: executive or supervisory producers, \$18,000 to \$50,000. The bulk of these are in the \$20,000 bracket and a goodly percentage are in the \$30,000 arc. According to reports within the producing clan, there are two freelance operators whose take is over \$60,000.

Strange saga of the cuckoo's bow into the Personna act

How the cuckoo sound effect got into the Personna blades (Philip Morris) tv commercial makes an interesting anecdote. Benton & Bowles' original story-board had an off-camera breaking into the testimonial with the word, "censored." Agency then became concerned over the possibility that networks and stations would reject the commercial on the implication that the NAB Code Review Board had censored the copy. In the search for a substitute interruption, client and agency agreed "cuckoo" was both catchy and diverting. Which goes to show that a crisis can turn into a jackpot.

WBEN-TV

programs for 885,900 households...

THAT'S WHY YOU SELL MORE ON ^{CH.} **4**



JOHN CORBETT

SPEAKER OF THE HOUSE

12:15 - 12:30 P. M. Mon. thru Fri.



BILL AND MILDRED MILLER

MEET THE MILLERS

1:00 - 1:30 P. M. Mon. thru Fri.

These two daily weekday programs of WBEN-TV reflect the practical side of selling . . . the side advertisers like to be on.

Practical because their content is all about the home, homemaking, home planning, home cooking which is what people at home find interesting and informative. In Western New York television, WBEN is the only station where they find such programming.

Both John Corbett and the Millers have enjoyed top audience loyalty for over a decade, proving their worth as entertainment and proving their value to satisfied sponsors.

If you are interested in the households that last year spent over 1.3 billion at the retail level plus the vast Canadian market you'll find them on these Ch. 4 "home" shows. And you'll find these experienced TV salesmen "at home" with your product.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio
The Buffalo Evening News Station

CH.

CBS In Buffalo

4

RCA announces...a whole new



NEW BTF 5E 5KW

Here's a line that's completely new and different! New in styling, new in color and size, new in operation, it's an entirely advanced concept of transmitters, in all desirable powers, employing the famous RCA direct-FM principle. RCA had "Direct FM" in its first FM transmitter, built in 1941—and in all the FM transmitters built since then, including this new line.

NEW STYLING, new steel/blue color and convenient new "eye-level" height make these transmitters most attractive to look at and much easier to use.

RCA Broadcast and TV Equipment, Building 15-5, Camden, N. J.

Line of FM transmitters!



NEW BTF 10E 10KW

NEW BTF 20E 20KW

NEW CIRCUITRY means improved stability and a new kind of stereo and multiplex performance.

NEW EXCITER assures simpler, more straight-forward operation and maintenance, greater dependability.

Attuned to the quality needs of FM for today and tomorrow with finest sound and fidelity, these are the transmitters to put your station "out front." Find out what it's like to own the finest in FM transmitters.



The Most Trusted Name in Radio



Charlotte is Pie à la mode

Metro Charlotte is just the topping on a trading area 75 miles wide . . . your client's treat 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. It's easy as pie to get the full WBT story from your BLAIR member.

WBT RADIO
CHARLOTTE



BLAIR
GROUP
PLAN
MEMBER

Jefferson Standard Broadcasting Company

The cigaret ad code: will FTC buy it?

In effort to beat FTC to draw on ad regulations, nine major companies adopt self-administered code

THE CIGARET ADVERTISING CODE, adopted by the nine companies that produce 99 percent of the 2.9 million packs sold every hour, sent a stir — accompanied by nervous smoking—through Madison Avenue as it was announced early last week.

The Code doesn't introduce any radically new changes in current practices, but does wash-cloth procedures so that ad copy is channeled through a one-man, industry-sponsored advertising administration.

A shrewd public relations move, the Code is undoubtedly intended to:

- Forestall proposed Federal Trade Commission regulations and controls. (See SPONSOR, March 9, p. 4; March 23, p. 21.)

- Make public the generally careful advertising practices of the cigaret industry, especially since it's been the recent target of much public criticism. (These careful ad practices have, as one tobacco spokesman puts it, "been generally tailored to FTC preferences" over the past several months.)

- Centralize inevitable advertising controls in the hands of one administrator, thus providing what another tobacco man calls "more rapid and efficient clearance" of advertising—in contrast to FTC-sponsored government regulation. As a start, the latter system would

CONGRESS MAY CRASH CIGARET TV PARTY

A hint that Congress may step into the ferment surrounding the question of cigaret or other "questionable product" advertising on the air came last week from Rep. Walter E. Rogers, chairman of the House Sub-committee for Communications and Power. Speaking before the annual advertising awards luncheon of the SRA in New York, Rogers pointed to several key broadcast questions likely to be tackled by Congress, and added:

"Some other questions that will undoubtedly be renewed will concern program content and commercial content, the latter being pointed up by the present controversy concerning cigaret advertising, and we may as well expect this and more serious questions to be raised with regard to the advertising of other products considered by many to be harmful to the human body."

almost certainly be slowly taken through the courts, creating sheer havoc until its legality is either accepted or rejected.)

Virtual one-man control of cigaret advertising is given over to what the Code identifies as its "administrator." He can levy fines up to \$100,000 in clearing all advertising, for instance, and is also to handle such far-reaching procedures as protests to his own rulings—i.e., to decide whether or not he'll reconsider.

Conspicuous in its absence from the five-article Code is the fact that the potentially powerful administrator will be paid by the nine cigaret companies that will select and hire

him: American Tobacco, Brown & Williamson, Larus & Brother, Liggett & Myers, P. Lorillard, Philip Morris, R. J. Reynolds, Stepano Brothers and United States Tobacco.

Company representatives to the group that will select him, their procedures and his possible salary were all top secret last week.

The Tobacco Institute's President George B. Allen pointed out, however, that the administrator will have "guaranteed tenure" and that "appropriate steps will be taken to protect his office" — presumably from intramural pressures. Since these matters are not covered by the Code, itself, however, they'll likely

Cigaret Code . . .

be formulated in pre-hiring conversations with the administrator, if not in his contract.

Actual naming of the administrator will thus provide the strongest clue as to whether he'll be an industry figure head or whether, as

with "Czar" Will Hayes and the early motion picture code, he'll be able helpfully to regulate the industry that succors him.

Interestingly, not much was known about the Code until it was announced last Monday. Subse-

quently, no one would say how long it's been in the works, but spokesmen agreed it's been considered "for a number of months"—reportedly since last summer when the Tobacco Institute made specific suggestions. Last March 16 their counsel informed the Federal Trade Commission at public hearings that tobacco companies had been working on a code "for some time."

Even so, a public relations spokesman for one of the major tobacco companies didn't learn of the Code's adoption, himself, until he heard it on tv.

Only four times in the eight-page document are radio and tv proscribed:

(1) First, "all forms of advertising in both radio and tv, as in most other media, are specifically included in Code coverage.

(2) Further, cigaret advertising is forbidden "on tv and radio programs . . . directed *primarily* to persons under 21 years of age."

(3) No cigaret ads, either, "in spot announcements during any program break-in, or during the program break immediately preceding or following, a television or radio program directed primarily to persons under 21 years of age."

(4) And, significantly, advertising as defined in the Code "does not include the *entertainment* portion of any television or radio program."

No tobacco man or agency spokesman was about to admit their advertising doesn't already conform to Code standards, of course.

A spokesman for the American Tobacco Co., for instance, says: "No one knows just how it'll affect our advertising, but there'll probably not be a radical shift . . . We're in substantial agreement with the Code now . . ."

Said a P. Lorillard man: "No doubt each company will review its advertising in light of the Code and take steps as needed—if any are needed."

Even a slight effect could have severe reverberations, however, considering the amount of money cigaret-makers spend annually on broadcast media (see chart). Since retail cigaret grosses in the United States reach an estimated

A Cigaret Czar?

Section 1. There shall be a Code administrator who shall be a person of recognized independence, integrity and intellectual achievement to the end that decision by him shall command public confidence and respect. The administrator shall have all of the powers and authority necessary and proper to enable him to discharge effectively the responsibilities entrusted to him by this Code.

Section 2. The administrator shall have complete and final authority to determine whether cigaret advertising complies with the standards of this Code and to enforce this Code in all other respects.

Section 3. The administrator shall appoint a staff adequate and competent to assist him in discharging his duties.

Section 4. Neither the administrator nor any member of his staff shall be an officer, director, employee or stockholder of any manufacturer of tobacco products, nor shall any such person have any financial interest in the business of any such manufacturer.

Section 5. The administrator is authorized to convene scientific advisory panels to enable him to carry out his duties. Persons selected for such panels shall be of independence, integrity and competence in their particular areas of scientific discipline. In selecting such persons, the administrator may consult with appropriate governmental and private agencies such as the U. S. Department of Health, Education and Welfare; National Academy of Sciences; National Research Council; American Medical Assn.; Scientific Advisory Board of the Council for Tobacco Research — U. S. A.; medical and scientific societies; colleges and universities, and non-profit research institutes.

Section 6. The administrator shall by regulation establish procedures for the administration and enforcement of this Code including, without limitation, procedure for:

- (a) The submission to him of proposed cigaret advertising which together with any supporting data or documents, shall be kept confidential, except as otherwise provided . . . or as agreed to by the submitting party;
- (b) The submission of protests by parties subject to this Code concerning any determination by him;
- (c) Hearings in connection with all submissions and protests; and
- (d) Reconsideration by him of any of his determinations."

—Article II, The Code Administrator, from the Cigaret Advertising Code

\$21 million a day (70 million packs), it's obvious that any change in advertising that appreciably affects dollar volume could make quite a dent in the national economy.

But consider the caustic remarks of Robert Steinle, advertising manager of United States Tobacco, a company capitalized at \$25 million, which does most of its business in pipe and chewing tobaccos, relatively little in cigarettes, a part from *Sanov*: "It presents no innovations for us . . . Actually, it's an advertising problem stemming from a public relations point of view." If companies already *are* adhering to sane and civil practices, why shouldn't these—as well as recently publicized criticisms—be pointed out to the public, he wonders.

United States Tobacco sponsors no tv, but carries "a fair amount of radio" and Ad Manager Steinle says conforming with the Code "will not produce any change (in allocation) at all."

All nine cigaretmakers signatory to the Code are members of the Tobacco Institute, Inc., Washington, whose president considers the Code "a serious effort to deal with questions raised in various quarters about cigaret advertising." George D. Allen says the Institute "sincerely hopes" the FTC will, as a result, withhold its advertising proposals "and give the industry a chance for self-regulation and control."

The Code, Allen points out, covers "a number of areas" not even cited in FTC proposals—a mong them, regulations relating to youth, athletes and filters.

The nine cigaret companies, although traditionally close-mouthed when it comes to any public statements, are vocal in one contention. They steadfastly agree that the Code was strictly "a joint effort" without spearheading by any one company or by the Tobacco Institute. (Scuttlebutt reported that Institute personnel dominated the Code meetings and that the move was probably the brainchild of Allen.)

Tobacco men admit, however, that actual construction of the document was undertaken by their legal staffs, once top-level officers had given the nod for participation.

Tobacco Giants Are Blue-Chip Spenders

Tv dominates the media mix in tobacco company ad plans, with more than two out of every three ad dollars going into network or spot tv, primarily for cigaret brands.

Magazines are second choice (about \$30 million last year), with radio edging out newspapers (\$19 million vs. some \$18 million) for runner-up.

In radio, R. J. Reynolds sets the spot pace, spending nearly \$6.9 million. American Tobacco's spot radio amounts to \$5.5 million. P. Lorillard spends about \$2.7 million in spot radio, followed by Liggett & Myers with slightly over \$1 million. Philip Morris and Brown & Williamson, in 1963, were relatively inactive in radio.

All tobacco majors have minor (if any) network spending.

The following, compiled by TvB, is 1963 spot and network tv spending by the six leading companies of the nine that are currently backing the new Cigaret Advertising Code.*

COMPANY	'63 SPOT	'63 NETWORK	'63 TV TOTAL
American Tobacco	\$5,924,400	\$13,678,400	\$19,602,800
Brown & Williamson	4,082,760	12,868,300	16,951,060
Liggett & Myers	7,188,050	11,389,700	18,577,750
P. Lorillard	6,876,190	12,551,700	19,427,890
Philip Morris	5,993,660	14,255,400	20,249,060
R. J. Reynolds	6,004,270	24,509,800	30,514,070
GROUP TOTAL	\$34,599,000	\$85,143,400	\$119,742,400

*Note: All figures are for gross time and do not reflect either discounts or production and program charges. The three remaining tobacco companies in the nine-company Code group are minor advertisers. Laris Bros. and Stephano Bros. have no 1963 tv spending recorded, no radio; U.S. Tobacco reportedly spent less than \$20,000 in tv, even less in radio last year.

(The document has virtually no legal jargon or complexity, however.) And, since the Code is essentially advertising-oriented, company lawyers were, in effect, liaison for the various advertising chiefs.

As a result of their participation, it's not expected that the Code, even under a severe administrator, will wander far from what are already accepted as sound practices. One tobacco advertiser said about the only problem raised for his company is the use of models who don't *look*, as required, at least 25 years old. On the other hand, the company doesn't show 11-year-olds having their first smoke, so this isn't considered a serious revision.

Asked about the prohibition of a "picture or illustration of a person smoking in an *exaggerated* manner," one advertising manager replied: "Yes, I wondered myself what they meant."

Account supervisors and executives were mostly silent—and for

two reasons, both of them sound: (1) It's strictly a "wait-and-see" period for them before they'll discover exactly what it means to live with the Code. Greatest likely hurdle: The loss of time before production deadlines, since the administrator's office will act as a clearing house. (2) Most agencies have firm policies of not speaking for—or about—tobacco clients. As one "don't-quote-me" account executive remarked, "It's not so much that our *agency* has the policy of not speaking as it is that our *client* has a policy that the agency not speak . . ." True to expected form, even public relations offices weren't always returning calls.

Timetable. The Code won't go into effect at once, of course. It must first be given anti-trust clearance by the Justice Department, a procedure that's not expected to be delayed although no priority has so far been requested.

Then, the administrator will have

Cigaret Code . . .

to be chosen from candidates who, for obvious reasons, are not now being identified, although active consideration doubtless is underway. The Code stipulates: "A person of recognized independence, integrity and intellectual achievement" who also has no tobacco stock or other financial interest in any of the participating companies.

Once designated, the administrator will open offices—definitely in New York (headquarters for five of the nine cigaret companies) rather than the South (agricultural heart of the industry) or in Washington (headquarters of the Tobacco Institute). Besides opening offices, the administrator will also have to organize the "adequate and competent" staff that's allowed him. The process, says one company's spokesman, "will be quite a job."

Therefore, active Code enforcement will likely be a matter of weeks ahead.

In Washington, meanwhile, the NAB found itself in the odd position of being simultaneously pleased and annoyed at the self-regulatory tobacco industry move.

NAB President LeRoy Collins, who has gone on record on several occasions as opposing cigaret commercials aimed at a youth market, was pleased with the basic aims of the cigaret code, and applauded the move.

Pleased also was Howard Bell, director of the Code Authority, who has long cited the broadcast industry as being unique because it has both a self-regulatory code and the machinery to implement it, and who has stated he would welcome industry codes in preference to government rulings.

NAB officials were privately annoyed that the cigaret code had stolen some of NAB's thunder, for, they contend, it was NAB—not the tobacco industry—that first promulgated a set of rulings covering cigaret commercials on television. This

was done in Miami January 29, with a comparable set of radio amendments due to be voted in June before the Radio Board of Directors.

"We've been evaluating cigaret commercials in tv since the end of January," Code Authority Director Bell told SPONSOR. "We've questioned quite a few. In a number of cases, we have affected changes in copy. It's not been necessary to issue general warnings to Code subscribers, and in all cases in question the agency and client have backed down."

Did the Cigaret Advertising Code mean that NAB would retire from the scene? Not at all.

"We're in the middle of preparing our own set of guidelines," said Bell, "and we're going to continue. We feel the cigaret industry code is a worthwhile step, but we want to see how it will be implemented. We plan to hold off on release of our guidelines until this is done. Meanwhile, we will continue to enforce the code amendments concerning cigarets, and we will look at cigaret commercials on a case-by-case basis."

Elsewhere in Washington, there was evidence that NAB would not be alone in developing standards for cigaret advertising. Having held a three-day hearing on a proposed set of cigaret-advertising rules, the Federal Trade Commission gave no indication that it would back down. Stated FTC chairman Paul Rand Dixon: "I doubt if the Cigaret Advertising Code would affect our deliberations."

There was an indication from Washington sources that what FTC might eventually release would not be a stringent set of rules requiring cigaret advertisers to state that smoking may be injurious but rather a set of guidelines. For one thing, there's been heavy pressure from congressmen, senators and farm lobbies from tobacco-growing states. For another, the tax revenue from cigarets is around \$3 billion

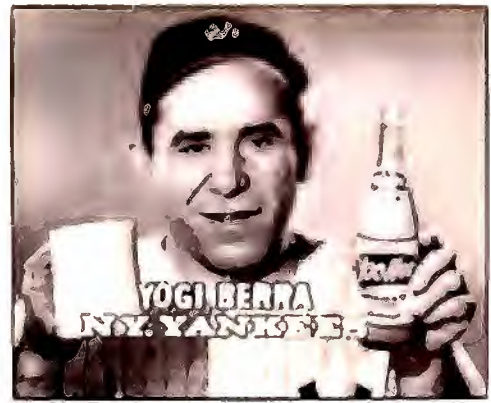
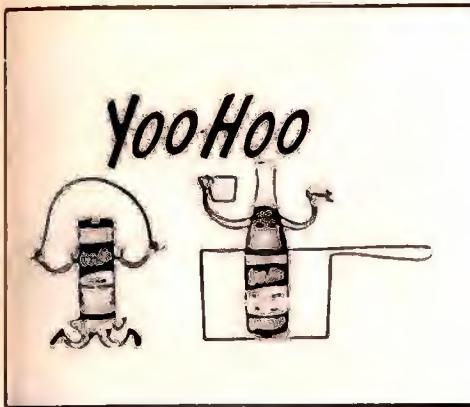
annually—a sum whose loss would be felt keenly, particularly in light of the recent income-tax cut, and this fact is not lost on Washington officialdom, up to and including the White House.

The new tobacco industry code does not, as yet, have official approval from the Justice Department. However, since it is presumably "in the public interest" and does not raise any question of price-fixing, it's presumed generally in Washington that it will clear this hurdle with no difficulties.

Cigaret manufacturers were also receiving a break, of sorts, on a related front. The researcher who triggered much of the furor concerning possible links between cigaret smoking and lung cancer—Dr. Ernest L. Wynder of the Sloan-Kettering Institute for Cancer Research—was back in the news again. This time, he was stating with his associate (noted chemist Dietrich Hoffmann) that "the smoker of filter cigarets of 1964 is on the average exposed to approximately 50 percent less tar and nicotine than he was while smoking cigarets without filter tips ten years ago." Dr. Wynder also admitted that manufacturer changes in tobacco formulas had caused a reduction in presumably harmful smoke elements.

Last, the giant tobacco firms could take comfort from some hard, cold business statistics. Despite a harsh report from the Royal College of Physicians in Britain—and a new set of tv commercial regulations—cigaret smoking is now at a record high in the United Kingdom. Similarly, cigaret smoking in the U.S.—which runs well over 500 billion units annually—has also bounced back from the slump in the wake of the Public Health Service's report, and tobacco stocks (thanks in part to diversification moves by tobacco majors) had regained much of their previous market strength.

If any tv commercials have to be junked in the wake of the new industry code, or if any major cigaret advertisers have to divorce themselves from tv-radio shows that have sizable young audiences, there didn't seem to be any cancellation trend by week's end. And certainly no panic. ■



Tv commercials are used to attract kids watching afternoon shows. They feature fun, animation and, of course, Yogi Berra, champion image of Yoo-Hoo.

Yoo-Hoo. In can
or in bottle.
Yoo-Hoo. A cold drink
or hot'll...

make you do what
champions do. Yoo-Hoo!

Say me-he for Yoo-Hoo
too-hoo. Yoo-Hoo!

Air media inject new sales life into chocolate soft-drink market

YOO-HOO, other brands find airwaves erase seasonal lag, boost potential market

■ There is a "new" soft drink making news—chocolate. Although chocolate drinks seem to be as old as teenagers, only now are they registering large sales in the market place. And each case sold means a healthy percentage goes to advertising.

Chocolate drink sales passed the 12-million-case mark in 1963 for the first time, and current indicators point to 18-million-plus cases by the end of this year.

Leader in the industry is Yoo-Hoo, a non-carbonated 60 percent milk product, which spends 80 percent of its present \$300,000 budget in broadcast media.

Although Yoo-Hoo has been around for some 30-odd years, it was not until Dr. Max A. Geller and partners bought the company in 1960 that the chocolate drink began to "take off." Coincidentally, Geller, president of the Yoo-Hoo Chocolate Beverage Corp., is also chairman of the board of Weiss & Geller Advertising, which has been handling the product.

The chocolate drink industry credits the boost to:

- Several new chocolate drinks and franchises on the market.
- More money going into advertising, promotion, marketing.
- A host of new sterilizing machines available, improving the product.

Yoo-Hoo, a major strength within the industry, can also point to other distinct reasons for newfound popularity:

- Use of selective spot radio and tv buys to reach different groups of consumers.
- Utilization of all the merchandising tie-ins the stations offer.
- Backing by Yogi Berra, vice president in charge of promotion and merchandising for Yoo-Hoo and a principle image-producer for the soft-drink.
- Interest shown by bottlers of Seven-Up, Pepsi-Cola and others who do not consider Yoo-Hoo directly competitive with their own products.

But the minimum 50 percent increase in business this year predicted by *Bottling Industry* magazine will aid all chocolate drink entries. In addition to Yoo-Hoo they include Chocolate Soldier and Brownie (Citrus Products Co., Chicago), Kayo (Chocolate Products Co., Chicago), Sambo (Choc-Ola Bottlers, Indianapolis), Chocko (Cott Corp., New Haven, Conn.), Dixi Shake chocolate drink (Dix-A-Dee Co., Brooklyn), Faygo (Feigenson Beverage Co., Detroit), May's chocolate drink (May's Bottling Co., Atlanta), Moo Cho (Moo Cho Beverages, Ridgefield, N.J.), Jo-Jo (Monarch Manufacturing Co., Atlanta), Sun Crest chocolate drink (National Nigrap, Atlanta), Charley's Chocolate (Nesbitt Fruit Products Co., Los Angeles), Nehi-Chocolate (Royal Crown Cola Co., Columbus, Ga.) and Bireley's Chocolate (Bireley's, Inc., Bensenville, Ill.).

Most of these drinks are distributed regionally and use local media. Bireley's ad plans for this



Dr. Max Geller, chairman of the board, Weiss & Geller, agency for Yoo-Hoo, is also president of Yoo-Hoo Chocolate Beverage Corp.

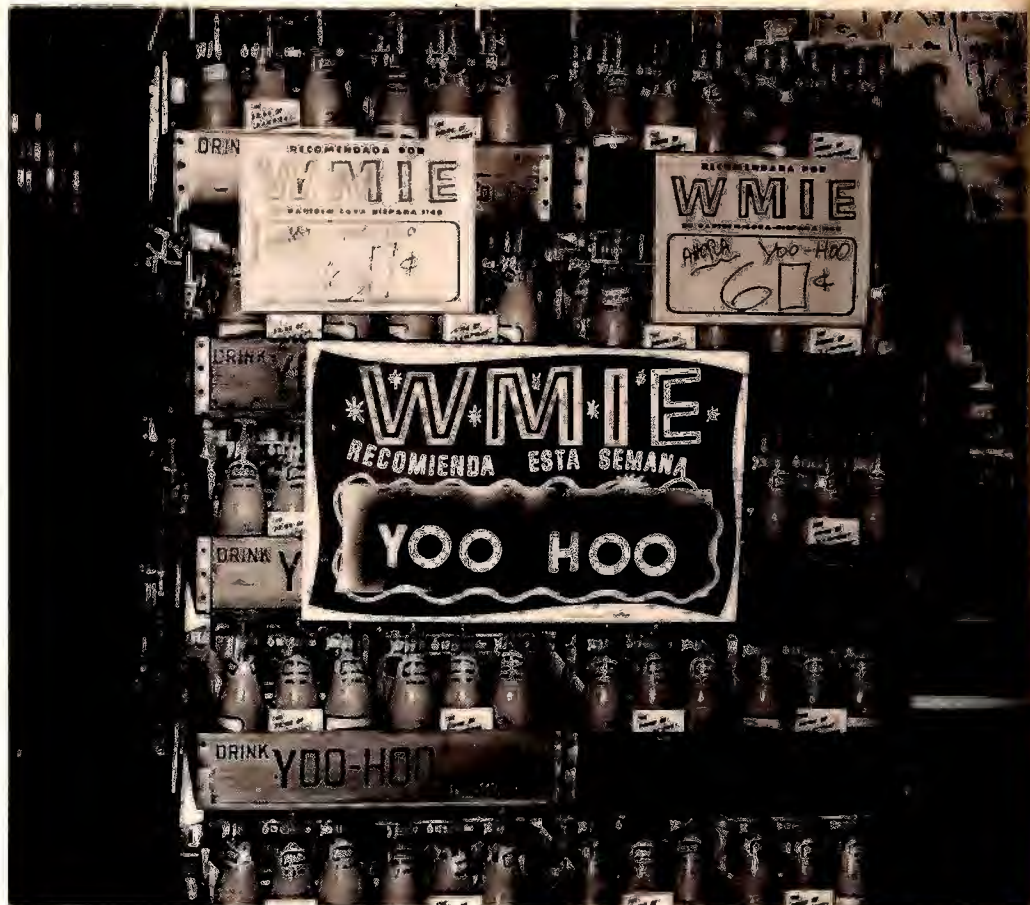
YOO-HOO...

year center around point-of-purchase and spot radio. Sambo is supported by radio, tv, billboards and newspaper. Chocko uses tv, along with newspapers, trade magazines and point-of-purchase. Faygo also uses radio and tv, plus billboards and point-of-purchase.

What gives Yoo-Hoo a special boost is Berra, who is included in almost every radio and tv commercial as a product promoter. Originally, the New York Yankee field manager worked at the trade level but has since expanded and helped initiate the consumer campaign for Yoo-Hoo built around "The Chocolate Drink of Champions." Besides Berra, the promotion features Mickey Mantle, Elston Howard and Whitey Ford.

Is Yoo-Hoo the chocolate drink of champions as the commercials say? Yogi says there are always iced cases of Yoo-Hoo in the Yankee bullpen and dressing room and on any given day, by the end of the game, they are empty. Jim Hegan, the bullpen coach and catcher, according to Yogi, is the champion Yoo-Hoo drinker of the world.

Sportswriters and announcers are well aware of the fact that Yogi



Display in Grand Union supermarket in Miami also shows station call letters, WMIE, which reaches Spanish-speaking peoples.

likes to be associated with Yoo-Hoo, and give the product free plugs by mentioning the tie-in. Fans know it, too. Last season, when Yogi was on the coaching line or came up as a pinch-hitter, many fans greeted him with: "Yoo-Hoo Yogi."

About 90 percent of the ad money allocated to broadcasting by Yoo-Hoo goes to radio. Geller, along with Max Tendrich, account supervisor on Yoo-Hoo and executive vice president of the agency, has put into effect a selective purchasing plan for radio. Since Yoo-Hoo appeals to various groups, different stations are bought to cover each segment of the market.

In New York, for example, Yoo-Hoo advertises on WINS for teens, WOR for adults, WWRL for Negroes and WADO for Spanish-speaking people. In Miami, it's WIOD for adults, WFUN for teens, WMIE for Spanish-speaking people, and WTVJ and WLBW television stations to reach children in the afternoons. The same formula is followed in other Yoo-Hoo markets, which now cover much of the East Coast. Plans are to go national in the future.

Winning the approval of mother is achieved almost entirely through adult talk shows on daytime radio while the youth market is approached with jingles, animation and fun approaches on tv and radio.

Talk personalities employed to deliver the Yoo-Hoo message include Peter Lind Hayes, Marjorie Healy, John Gambling, Martha Dean, Stan Lomax and Jack Lacy in the New York area.

The Yoo-Hoo commercials on the talk shows are straight-out factual, geared to the product story and the 60 percent non-fat milk feature with its nutritional, low-calorie value.

But the milk angle can be a problem, according to Tendrich. Kids resent it, he says. The solution for Yoo-Hoo was in the Berra image which adds a feeling of strength, success and manhood to the product.

Other companies have different thoughts on the chocolate milk-chocolate drink problem. Chocko's advertising, for example, "is from the dairy angle, not the soft drink," says firm executive Harry Normington. In contrast, Chocko sales manager says chocolate drinks



At sales meeting for Yoo-Hoo, Yogi is very active. Promotion features theme "the drink of champions." Many times there is a Yankee tie-in.

sell best on special display and in the beverage section. "For the longest time, chocolate drinks have been in the milk coolers, and consumer thought in terms of chocolate milk instead of chocolate drinks," he says.

Ben Sherman, sales manager on Yoo-Hoo, points out that Yoo-Hoo, as well as competitors, does not have to be purchased or stocked every day while the dairy product must. Theirs' is a grocery item and won't spoil. And finally, the item can compete with dairies in cost, and the consumer is always looking for dollar value, he says.

Chocolate drinks have appeal beyond the youth market. "It is consumed—not in the same proportion, of course, but in substantial volume—by adults as well," says a Yoo-Hoo spokesman. "This is evidenced by major installations in vending machines, offices, golf clubs and canteens. It has proved itself most popular as a mid-day pick-up. On-premise sales at luncheonettes and company-installed lunch rooms are especially strong, he says.

Chocolate drinks sell well in the winter, as well as the summer, because they can be heated. This

means that commercials must change with the weather. For instance, winter commercials feature a little boy shivering on a sled and similar situations. The peak of the chocolate drink season is still the summer, as it is with other soft drinks, says Tendrich, but sales decline in the winter is not nearly as sharp as others. The heating factor, coupled with the popularity of chocolate and the nourishment value, are what give chocolate drinks year-round appeal.

In working with radio and tv stations every month, Yoo-Hoo must stretch the dollar. "We don't have the kind of money Coke and Pepsi have," says Tendrich. "We ask the stations for all the promotion and merchandising help they offer." Yoo-Hoo tries for special displays in major chain stores whenever possible. Sometimes they have a station tie with the call-letters on the exhibit. "When stores see the power of radio and radio merchandising they often set up displays on their own," Tendrich says. Yogi, as promotion and merchandising manager, is a big help in getting in supermarkets, Tendrich admits.

Some of the merchandising ef-

forts are naturally baseball oriented. A recent promotion, advertising on radio in Philadelphia, in Scranton and in Florida, featured a premium offer of a combination desk set and bank — the bank being shaped like a baseball and the pens like baseball bats, all autographed by baseball stars.

The success of Yoo-Hoo's radio advertising and merchandising have led to the introduction of Yoo-Hoo chocolate syrup and chocolate bars, Tendrich notes.

With three hydro-static continuous line sterilizing units in operation (two in Carlstadt, N. J., and one in Hialeah, Fla.) and one planned for the Midwest, Yoo-Hoo looks for a 100 percent increase in case volume this year, according to Geller.

Currently engaged in an extensive national franchising and distribution program, the firm recently signed up several new franchising distributors, including Pepsi-Cola in Asbury, N. J., and Newburgh, N. Y. Among the bottlers franchised for Yoo-Hoo production is Pee Dee Bottling of Hamlet, N. C., producer of Seven-Up, Royal Crown Beverages, Dr. Pepper and NuGrape. ■



Jifoam:

David-Goliath story for a new oven cleaner raises old query: Do "upstart brands" exist only as long as it suits national advertising's giants in the food chains?

■ Several weeks ago, or so the report goes, an anxious Grey Advertising executive flew into Boston's Logan International Airport, rushed over to Group W's WBZ-TV on Soldiers Field Road, closeted himself with the station's sales people, and rushed out again, heading toward the Chestnut Hill Shopping Center. When last seen, he was dejectedly stalking the household cleaner section of the Star Markets—one of the chains in New England where a battle of the oven cleaners is reaching a crescendo.

While the story might be somewhat exaggerated, if not apocryphal, the concern of Grey's is likely neither. For in three short months, Boyle-Midway's Easy-Off—the nation's number one oven cleaner—has just about lost its hold on the New England market.

Its shelf-facings, the *sine qua non* of product survival, have shrunk. And in place of the familiar brown bottle with the brush on the side is an *un-familiar* red, white and blue aerosol can labeled Jifoam.

Introduced a scant eight months ago, Jifoam currently is the hottest-selling new product in *any* category in New England supermarkets. With 96 percent of its ad budget in tv daytime minutes and 10-15 second IDs, its messages reach 31.2 million housewives each week in five New England states.

In mid-March, having cracked every supermarket chain in the area—by itself, an almost-unheard of feat for a new product—Jifoam jumped across the Hudson River into Albany County.

To date, it has racked up almost \$1 million in sales, spending less than \$150,000 undoing all of Boyle-Midway's missionary handiwork. Glancing at input v. output, one observer here recently suggested that "given large enough appropriations, this outfit might well become another Lestoil."*

Of course, this observation precludes the possibility that this upstart brand exists only so long as it suits the convenience of the giants, such as B. T. Babbitt (Hep) or Dow Chemical's new oven cleaner, which is outspending Jifoam 10-to-1 on such shows as CBS TV's *East Side/West Side* and NBC-TV's *Espionage*.

Still, Jifoam's saga is intriguing and what makes it so is that it's being written by amateurs. The manufacturer is a Harvard Business School graduate steeped not in marketing but in finance; up until last December, his sales vice president had devoted all of his life to selling Big Steel to industry, never knew such creatures as food brokers existed. The advertising agency is so provincial that its idea of thinking big in commercial production is to hire a local film company that prides itself on turning out slick commercials for less than \$4,000—"including talent, don't forget."

Yet, these inherent weaknesses are Jifoam's very strengths. It was typical B-School thinking not to get into business until the computers had mulled over market potential; chain buyers seem to like the refreshingly-different approach of having a packaged goods item sold to them like ingots. And it so happened that the head of the provincial agency knew every one of those buyers on first-name basis. What more, his ability to haggle Yankee-trader style with the client schedules no Madison Avenue shop could have lined up under similar circumstances.

Until August last year, Jifoam was merely a figment in the imagination of 44-year old John Carpenter, then treasurer of Winfield-Brooks Co., a Woburn, Mass., chemical specialties firm. Earlier in 1963, W-chemists had come up with an oven cleaner formula that, they claimed, worked best on warm (up

*which, between 1958-61 became the tv success story to end all tv success stories. In its heyday, Lestoil spent \$12 million for \$18 million worth of card-rated time, peaked at sales of \$2 million. It currently spends less than \$3 million to hold on its 28-state market in the eastern U.S.

another Lestoil?



Checking last-minute script corrections in studios of WBZ-TV, as rear-screen projection shows Jifoam in action are (l to r) William G. Crook, sales manager, Shelco, Inc.; Donald A. Hodes of Worcester agency bearing his name, and Group W sales exec Don O'Shea.



Frames provided by Radio TV Reports, Inc.



200°F.) ovens, was relatively (97%) non-caustic, non-toxic, and worked five times as fast as any other product on the market.

An experimental batch was packed in aerosol cans and test-marketed under the name of "Instant-Off" in a rather quaint manner. Carpenter realized the firm wasn't set up to market the product, being primarily a private label contractor. So the 16-ounce cans were sold for \$1.39 to the Tappan and Frigidaire appliance distributors in Worcester County to be used as customer premiums in the push to sell more eye-level, built-in wall ranges.

Soon, complimentary letters came into the distributors, who bucked them up to Carpenter. "There were so many," he recalls, "that I said, what the hell, there must be a future in this stuff."

To make sure there was, Carpenter started collecting all sorts of market data, fed same into a bank of borrowed computers, and came to the conclusion that even Boyle-Midway, with its 80 percent hold, was only scratching 15 percent of the New England potential. His chemists suggested that many housewives eschewed Easy-Off because of "plain, simple fear of coming in contact with the chemical," and his market analysis showed that most people still preferred to get into old clothes, don rubber gloves, and get to work with Brillo pads and such home-made brews as ammonia mixed with Spic 'n Span.

In August, Carpenter was convinced, quit Winfield-Brooks. He had bought title to the product, arranged to let W-B do the blending and individual jobbers do the packing. And just to be on the safe side, he had Winfield-Brooks patent not just the formula but the chemical process.

He set up offices in the Boston suburb of Needham, called his company Sheleo Inc.—after his children Shelley and Colby—and hired an ad agency.

Donald A. Hodes Advertising is a small, six-man Worcester shop that specializes in food accounts. This isn't terribly unusual nor pertinent to Sheleo, except

for the fact that Hodes' family runs a chain of independent supermarkets in Massachusetts. Not only is Hodes intimately acquainted with the buyers at A&P, First National, Stop & Shop, et. al. He also knows the pitfalls of new product introduction. Over-enthusiasm, for instance.

"I'm dead-set against anything longer than a firm 13-week schedule or rate holders," he points out, contending that it was the 52-week, non-cancelable commitment that hurt Lestoil when it could least afford it. "Jack Barowsky had the quantity discounts, all right, but Howard Morgens (of P&G) had the flexibility to move up and down in and out of prime time at will."

In nailing down the long-range objectives, it was decided to create (a) a consumer demand for a product not then in distribution and (b) a brand awareness among chain store buyers in order to force that distribution.

Hodes contended that what was needed here was not so much a "look-ma-here's-another-new-miracle cleaner" pitch as one "that would educate the viewers to the necessity of keeping their eye-level ranges spotlessly clean—in the easiest possible way."

Jifoam's "unique selling proposition" was the fact that it required neither contact with the sludge nor any waiting time. Thus Hodes hit on the idea of showing a woman in a fancy party gown, about to clean her oven. Voice-over: "You're right . . . you wouldn't clean your oven in a party gown. Neither would we but we want to make a point . . ."

The point: "get some Jifoam and you'll *almost* enjoy keeping your oven clean."

(The second commercial, also shot at D-4 Film Studios in Newton, counteracts Dow's commercials by playing up the second USP of Jifoam's working on warm ovens without danger of flash burns).

Just before Labor Day, Hodes began lining up availabilities in the Providence-New Bedford market buying day minutes on WPRO-TV and WTEV-TV



Safety, ease, economy are stressed in Jifoam commercials. "No other oven cleaner works as quickly, safely or as easily . . . so safe that it can be used without rubber gloves."

To impress the buyers for chains with outlets in his hometown of Worcester, he bought a brace of radio commercials on Worcester's WAAB, WNEB, WTAG, and for good measure tossed in a few 1,000-line ads in the *Worcester Telegram & Gazette* and *Providence Journal & Bulletin*. Total cost: \$3,000.

By mid-October, Jifoam had gotten 50 percent distribution in that market, and by the end of the month, in Providence alone, Jifoam had racked up \$20,000 sales, and \$30,000 in November. The point did not escape the hold-out buyers: one Providence chain bought 1,089 cases for \$12,590.80, sold them for \$19,461.82, realized a tidy profit of \$6,871.02.*

Group W had gotten a sniff of the wind, and WBZ-TV salesman Don O'Shea tracked down Hodes in November to work out a post-Christmas push in the country's fifth largest market—Boston. "We figured," O'Shea said the other day, "that this upstart had better tie down all the vacated spots before the January rush started." As a result, Sheleo latched onto a "superb" schedule of 12 weekday minutes plus 18 ID's every fourth week in some of the choicest slots, meanwhile instituting a holding action in Providence of five spots a week on alternate weeks. (To back up WBZ-TV, 10 alternate week minutes were added on WNAC-TV Boston.)

In January, Carpenter convinced a neighborhood friend, William G. Crook, to become his sales v.p. Crook had just retired as New England manager of U.S. Steel, but in March he rose to the challenge and came out of retirement.

Boston kicked off Jan. 6, Crook notes, and by the end of the month, had brought in \$90,000; February was even better, with \$160,000, and March better still—\$220,000.

While Boston was firming up, Hodes added WTIC-

Jifoam sells for \$1.49 for 16 ounces as against Dow's 89¢ for 8 ounces. Hardly priced as an impulse item. Jifoam furthermore gives away to buyers one case free for every 10 sold, vs. against Dow's introductory one free for every four, still out-ills heavily-advertised Dow 5x unit sales, 10x dollar volume.

TV Hartford with six weekly minutes; five weekly minutes each on WNHC-TV New Haven and WCSH-TV Portland; and schedules of seven minutes alternate weeks on WMW-TV Poland Springs, Me., WMU-TV Manchester, N.H., and WWLP-TV Springfield, Mass.

By the time the first 13 weeks were up, Jifoam had spent \$49,000 in spot television. More was to come.

On March 16th, Jifoam bowed on WITN-TV Albany and WRGB-TV Schenectady, WPIZ-TV Plattsburgh and some radio stations in between with a total \$20,000 schedule. On April 13th, the drive moved into the Syracuse-Rochester-Buffalo-Binghamton area. Meanwhile, New England has been cut back to \$30,000 for the second 13-week cycle "since we proved our point and cracked every chain."

There'll be a tv hiatus starting in June, when the whole campaign switches to radio. Reason: Jifoam works beautifully on outdoor charcoal grilles, too.

Sheleo would like to tackle the lush New York City market, but won't do so for the time being. The new New York Fire Department law governing aerosol packages would require Sheleo to relabel the product, even though its present label carries FDA approval. "We're inclined to let the big packers fight the battle for us," Crook points out, implying that the NYFD may have to back down.

John Carpenter thinks he can make Jifoam a four to five can a year habit (each can doing four complete stove cleanings). He appears remarkably sanguine about the competition, and professes no temptation to wanting to be bought out by a larger company.

One reason may be that his computers told him that the present \$12 million market could easily become a \$75 million market by 1970, and as long as he can continue to get his daytime minutes at the lowest possible CPM, he'd like to stick around "just to see what happens."

"Without television," he adds, "we'd still be puttering around in Woburn."

K&E vice president Joseph Braun (l) shows media supervisors Jack Caplan and Lou Kennedy (r) how the "Yardstick" expands the universally available buying index, Metro cost-per-thousand (illustrated by a zero in chart's center) into other areas, thus allowing more orderly approach to buying.

QUALITATIVE EVALUATION

Categories	Client Goal	Station A	Station B	Station C
News	7%	7%	3%	5%
Weather	0	----	----	----
Dial, power	3	3	0	1
Farm	2	2	0	1
Music	5	4	2	4
Personalities	5	4	2	4
Policy	9	9	3	7
Stature	9	8	4	6
Deuces wild	0	----	----	----
Totals	40%	37%	14%	28%

New Y-A-R-D-S-T-I-C-K joins S-L-I-D-E-R-U-L-E to cut

PROBLEM

Considering all the standards for judging a radio station, how can a timebuyer defend a "horse sense" buy without resorting to "mule logic?"

WHOSE PROBLEM?

Timebuyers at every agency. Many are learning to make value judgments with near-mathematical precision by means of an organized system, however. It is called "The Yardstick for Buying Persuasive Radio," and was introduced late last year by Crosley's WIW Cincinnati. And now it's beginning to see actual use.

Buyers at J. Walter Thompson have used the *Yardstick* on three recent, important buys. "This meets the needs of today's complex radio buying," says Ruth Jones, JWT broadcast supervisor, who contrasts the 1000 radio stations of former days with today's more than 4000.

Timebuyers at BBD&O have also begun to study and apply the system to actual buys. Says media head Steve Semons, "All stations in a market should rate themselves on their full range of programming . . . This information and accepted quantitative rating and coverage data could undoubtedly strengthen buying techniques . . ."

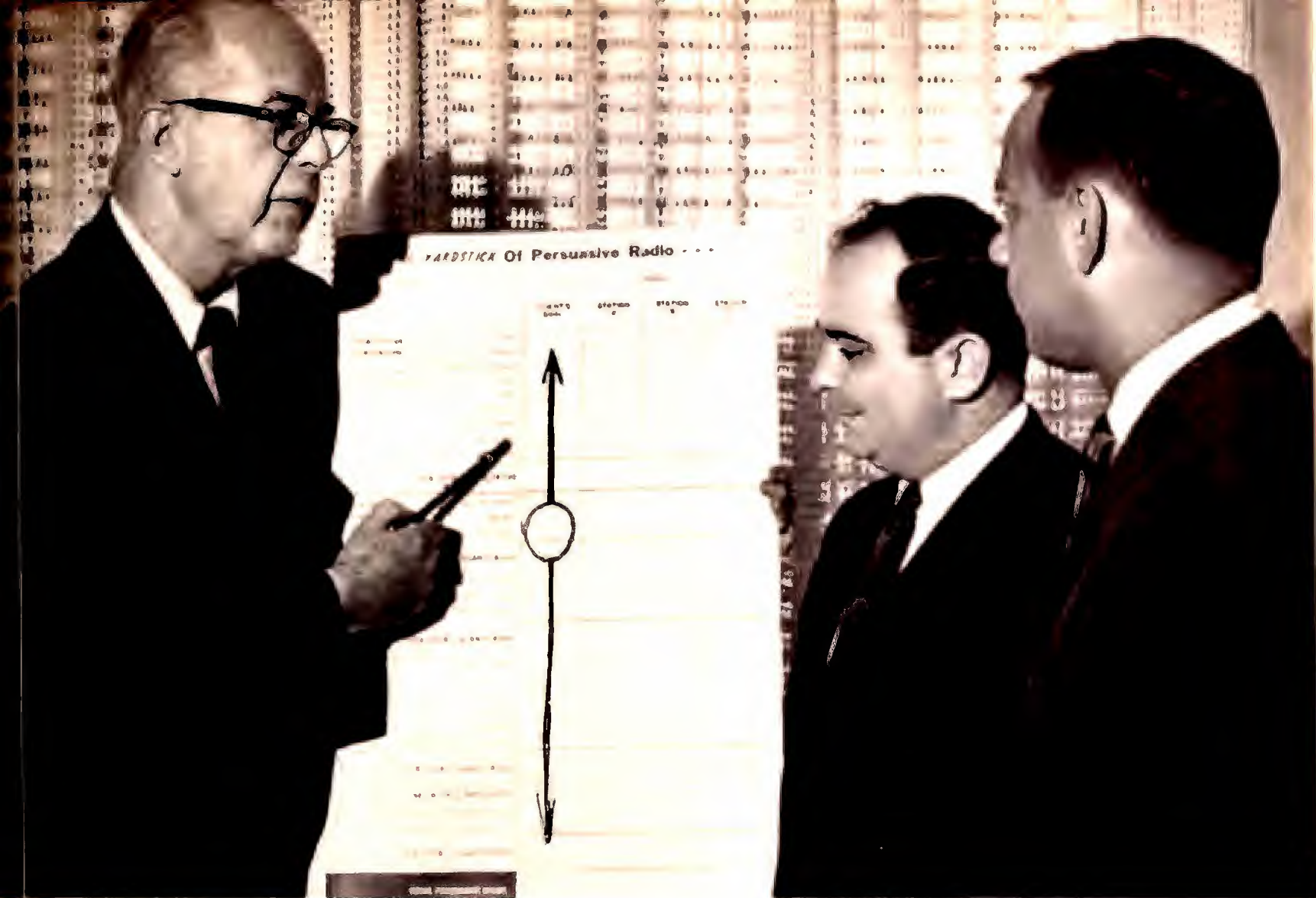
At Kenyon & Eckhardt, where they've used the system repeatedly, timebuyers feel it's "great" because "it enables us to approach buying in an orderly manner." Joseph Braun, vice president and media director, adds, "It forces the buyer

to go beyond the important statistical area and into another dimension of evaluation. I mean, of course, into the qualitative area."

Two recent buys at Kudner were made on the *Yardstick* basis. "It's a great guide for those involved in radio for the first time—or the hundredth," says Donald E. Leonard, vice president and media director.

Foote, Cone & Belding, long skeptical on the question of ratings, feels, as Frank J. Gromer, Jr., vice president and director of marketing services, puts it, that "qualitative factors have always been important in evaluating all media. They are particularly important for radio, since most of the quantitative information on the radio audience is inadequate and, in many cases, actually misleading."

"For this reason," he continues, "the radio *Yardstick* is an especially useful device, since it encour-



bungling of radio buys

ges the buyer to consider factors other than audience numbers and makes it easier for him to do this."

Other agencies that have been putting the system into active use include McCann-Erickson, Ogilvy, Benson & Mather, Sullivan-Tauffer Colwell & Bayles, Cunningham & Walsh. Says the latter's senior vice president and media director, Newman F. McEvoy: "This is a new approach . . . it consolidates a lot of thinking into an organized method."

Agencies outside New York have also latched on. Thomas B. Rice Campbell-Ewald, Detroit, used the yardstick worksheet on his wall for associates to see.

Additional agencies, most of whom are now familiarizing themselves with the procedure, include: Denton & Bowles; Compton; D'Arco; Doherty, Clifford, Steers & Penfield; Fletcher Richards, Cal-

Charting all factors—"values" as well as "numbers"—helps buyers find the effective, not just efficient stations

kins & Holden; Gardner; Geyer Morey Ballard; Albert Sidney Noble, all of New York; Sutherland-Abbott, Boston; McCann-Erickson, San Francisco; Botsford, Constantine & Gardner, Seattle — to name a few.

Those that use the system do so for five reasons, according to H. Peter Lasker, vice president in charge of sales for Crosley Broadcasting Corp.: (1) the plan is client-oriented; (2) it's simple to adopt and easy to use; (3) it's flexible enough to fit any agency procedure; (4) it points the ways towards needed research—i.e., a buyer's lack, perhaps, of *real* station knowledge or the need for intra-media comparisons; (5) it can be used fully or only in part.

Herb Maneloveg, vice president

and media director of BBD&O, says, "It's unwise to buy on metro cost and media alone . . . all of the other factors must be given proper weight in order to insure that a plan is not only efficient but—more important—*effective*."

His remark is endorsed by the senior vice president and media director of Lennen & Newell, Herbert Zeltner: "In the face of increasing concern over continually rising advertising costs and multiplying competitive pressures, our ability to zero in on that particular single individual who is our *likeliest* prospect becomes one of the most important ways in which we can stretch our advertising dollar."

Fundamental to *Yardstick* is the concept that, whether consciously or unconsciously, timebuyers al-



BBD&O media group heads Steve Semons (r) and Bud Keane (second from left) have filled out a worksheet to illustrate actual client problem and buying solution as evolved by "Yardstick" methods. Looking on (from left): media buyers Jim Walsh, Vivian Riley, Werner Ziegler, Jim Monohan.

Y-A-R-D-S-T-I-C-K . . .

ready accept information about stations of varying validity. This disorganized method, it was felt, should be systematized.

The concept, itself, is not new, however. Basically it's to distill quantitative and qualitative factors that will indicate the degree to which radio stations in any given market may help an advertiser achieve his particular goal.

What is new is attributing numerical percentages or "weights" to these factors in an effort to substantiate judgments. Weighting is done by the timebuyer, both for client goals (as he sees them) and each station's ability to meet those goals (again, as he sees it).

The very procedure, however, compels the buyer to specify (not vaguely generalize) client goals and to evaluate each station proportion-

ately. Thus, the familiar first—and, sometimes, last—step in most time purchases, judging by "the number," is, of necessity, carried further.

Not that the Crosley *Yardstick* neglects numbers. It merely asks that the timebuyer ascribe to them their proper percentage of over-all considerations (for example) as worth 60 percent of everything to be considered) and then look at them accordingly. The remaining percentage (in this example, 40 percent) can then be apportioned among whatever other factors are also important. This, of course, is the area of value judgment or, as WIW spokesmen prefer to say, "the climate" of the station.

Timebuyers using a *Yardstick* worksheet, prepared by WIW, will find these qualitative categories:

News—in depth or "rip 'n read" copy straight from a wire service?

Weather—as reported by a station's own meteorological staff or as transcribed locally for whoever phones the weather bureau?

Dial and power—transmitting facilities and, of course, their capability to cover the metro market or a broader, regional market.

Farm programing—slick or sleuthful reports?

Music—rock 'n roll or a balanecc menu?

Personalities—the real salesmar vs. the drone.

Commercial policies—island spotting or piggy backing?

Community stature—the prestige

and credibility local listeners invest in the station.

Dences wild—miscellaneous for otherwise unlisted factors.

In going down the list (as far as he chooses, has time for or wants to) the timebuyer first must depict client goals in whatever percentages seem appropriate. Then he scores each local station in each category in light of client needs. In the end, all percentages are added up, giving a final total to each station. (See chart.)

Later, these qualitative percentage totals are added to similar scores for the quantitative factors (metro homes, total homes, audience type, etc.) to get an over-all evaluation — final, station-by-station percentages that combine both objective and subjective factors.

It may turn out that the best buy-per-thousand doesn't at all reach the audience the client wants. Or, conversely, the most prestigious station may not be effective if you want to reach, for example, teenagers.

In light of that, it's significant that McCann-Erickson's media research director Robert J. Coen says, "... I would not feel a buyer was doing wrong to use qualitative judgments to make his final decisions (between buying the lowest cost-per-thousand station or buying one a bit higher), *provided the qualitative factors indicated the higher cost-per-thousand station came closer to the client goal.*"

One of the problems, of course, is that research is not always adequate to give buyers specific qualitative knowledge of each station.

"Everybody completely agrees with the philosophy," says H. Peter Lasker, Crosley's vice president in charge of sales, "but some have been hesitant about making formal valuations where adequate research is not yet available. Yet, most people agree that we can't wait for statistics to catch up with well-grounded opinions."

"We're quite satisfied with the progress made," adds Steve Crane, vice president and general manager of WIW.

The station has evolved the *Yardstick* through close cooperation from media directors in some 5 leading agencies (notably

BBDO, K&F, Kudner, JWT thereby indicating the deeply felt agency need), plus computer groups, station reps and research organizations. Says RAB's Miles David: "It's an extremely creative solution to a basic problem."

The system has been presented extensively by Sam Schneider, WLW's eastern division sales manager, who says, "Most agencies have been using much the same system to some extent, even if only informally. We've not changed the method; we've *organized* it."

The acid-test of close inspection and analysis by media directors has largely been passed. Most of them take to the plan for two reasons:

First, it encourages timebuyers actually to perform in the manner that, heretofore, has been quickly accepted as good theory but not always put into practice.

Second, by requiring the buyer to put the values behind his decisions onto paper, the system provides media directors with an additional management control. They can always check worksheets to see just which factors *were* used.

Not that the *Yardstick* need be applied to every market in every buy. Schneider himself is quick to point out that one advantage of the system is its adaptability. Buyers can follow as many — or as few — of the *Yardstick's* measure as they have time for. "Any use of it will add that much more substantiation to their buy." And in a major campaign, the buyer may apply the *Yardstick* to only his top 10 — or a random 10 — markets in order to obtain a well defined idea of specific client needs and the kind of station that meets them.

"It's worth the effort," says Frank Regalado, director of media services, McCann-Erickson, San Francisco.

"It's difficult to put a finger on the piece of business in which the *Yardstick* was the *final* cincher to any of our sales," WLW's Lasker summarizes, noting that most sales since its introduction would probably have been realized anyhow. "But using it," he adds, "has satisfied both timebuyers and ourselves that ours is the station they wanted, that we came closest to meeting their particular needs. ■"

BUYERS LIKE YARDSTICK BECAUSE IT IS:

1. Client-oriented.
2. Simple to use.
3. Flexible enough to fit the requirements of any agency procedure.
4. An indicator of needed research—such as inter- or intra-media studies.
5. Adaptable, thus can be used wholly or only in part—i.e., to any degree the buyer feels will help his client.

YARDSTICK ENCOURAGES TIMEBUYERS TO:

1. Specify client goals.
2. Translate his value judgments into numerical values and to commit them to writing. (This gives his supervisor a concrete management check, and the buyer a record that he may also use on future buys.)
3. See his evaluation of an individual station as a whole.
4. Acknowledge the qualitative assets of a station through actual dollar-buys rather than mere praise.
5. Change his sights from "the best" station to the station that does the best for the client.

Radio at the cash register

The massive radio audience at hallowed point-of-purchase gets infrequent probe by Hooper; measures potential "sell" to consumers stratified by instant "retail category" count

■ Radio listening in business establishments can mean bigger business to advertisers who learn to use the "last word" point-of-purchase-moment to reach the consumer.

All of advertising's dazzling choreography in the market arena must — as must the most brilliant life-on-the-line matador — face the "moment of truth." There's no bull in the cash register. The money's in there, or it isn't.

The marketer's concern for what, when, where and why people buy is pouring in the neighborhood of \$200,000,000 per year into research. But there is one area of research — measurement of how many can be influenced *where* they are buying, *when* they are buying — which is a "sometimes thing."

Car audiences, an adman told SPONSOR recently, although "impossible to measure" were, of course, counted on in his radio buy. "We felt they *had* to be there," he said. A number of alert users of radio time feel the same way about listening at the cash register.

Considering that retailers and consumers are involved in radio listening at the cash register, the wholesale and retail purchasing power represented is enough to whet the appetite of any ad manager.

In the near decade since the first Hooper survey of business establishments, there has been a scant handful of follow-up in this area with potential wallop for the radio advertiser.

Hooper made its first survey in New Haven in May 1955. And, according to Frank Stisser, guiding hand of the Hooper organization, the purpose of the survey was "to supplement the findings of the in-home coincidentals." As it developed, these surveys opened up new avenues to account and media pro-

ple. Radio listening in business establishments, the report indicates, reflects a higher degree of listening in business establishments than "in-home."

Since 1961, Hooper has conducted business establishment surveys in a range of markets from New York to New Orleans. The surveys include barber and beauty shops, florists, cleaners, drug stores, grocery stores, gas stations and liquor shops. Dentists' offices were also checked in Atlanta, Kansas City, New Orleans, Philadelphia and New York City surveys which span the three years.

A survey of in-store listening is, almost completely, "instant audience stratification" since the customer is immediately classified as in need of beauty or barber care, gasoline and oil, beer, food, medical attention or clothes cleaning.

The merchandising and promotion support which advertisers desire at the retail level is usually labeled as part of its "marketing strategy." Radio listening in business establishments can become part of that strategy upon close view of the statistics, meager as they are.

In its most recent survey, the Hooper sample of 4,771 reflected the listening habits in the above listed business establishments in the New York area.

Since the New York retail pie amounts to \$16 billion annually, radio listening in business establishments can represent a considerable influence for almost any product. Food sales account for about 25 percent of the total retail sales, drug sales about 3 percent, service stations including auto equipment, about 3.8 percent.

Big dollars are definitely involved, but so are big audiences. The New York survey showed that 80 percent of the business establishments have radios, and 48.4 per-

cent of the radios were on during the survey hours of 9 a.m. to 5 p.m. But — hold on to your bookkeeper — Hooper reported an average 4.8 listeners per set!

The survey reflected listening to 16 New York stations, AM and FM (an interesting footnote is that the leader (WHN) does not have FM).

At the time of the survey taken at the southern extreme of the U. S., New Orleans contributed some \$1.2 billion in retail sales to the economy — approximately 25 percent in food sales, 4 percent in drug and 6 percent in service stations including automotive equipment. Of the New Orleans business establishments, 58 percent had radios with an average of 5.7 listeners per set.

In Atlanta, the nation's 24th city, 64 percent had radios which were tuned in 40.8 percent of the time with an average of 5.2 listeners per set.

Kansas City, 18th largest U. S. town, had five listeners per set averaged in the 74 percent of its business establishments where radios were tuned in 37.6 percent of the time.

In Philadelphia, 83 percent of the surveyed businesses had radios. In that fourth largest city, sets in use were 45.4 percent with an average of 5.5 listeners per set.

While the Hooper surveys of business establishments were conducted in various sections of the country at various times of the year, there is no significant pattern or conclusion as to type of programming which appeals most to listeners in business establishments (See chart).

Perhaps the most interesting evidence presented points to the fact that any *over-all* or *inclusive* pattern is non-existent.

Geographically, two cities were northeastern, one southern, one midwestern and one "deep" south

Two were surveyed in the fall, one in mid-winter and two during the summer. By the very nature of the businesses polled, the goods and services rendered are, in the main, not subject to seasonal trends. With few exceptions, such as beer and soft drinks during the warm months or gas and oil during the "good driving periods," the pattern of sales was for basic necessities.

The only conclusion likely is that business establishment surveys indeed point to the possibility of more business for this out-of-home area if used right by today's agency buyer and marketing executive in spite of the fact that they are without a common yardstick for it.

The vital fact, which seems as obvious as Kipling's "ripe banana in a hothouse," is that markets must be equated in their own image. Ethnic, geographical, taste factors — numbers of "good" or "popular" or "top 40" stations per market must be considered, but, within every market, there is at least one radio station ideally situated at the point-of-purchase, which can be a factor in the wise radio buy. ■



Agency and client awareness of the climate at the cash register is illustrated above with Herb Webster, left, WHN Radio's general sales manager, joining Joyce Peters, broadcast media supervisor, and Milton Guttentplan, senior vice president and account supervisor, of Mogul, Williams and Saylor, at the "hallowed" point-of-purchase. Scene is in a unit of New York's Daich-Shopwell chain which has 103 shopping units responsible for more than \$1 million in food and allied products annually.

■ The Hooper business establishment surveys over the three-year span have not shown any common denominator preference for "type of program" by the audiences at the cash register. The choice, after all, is likely that of the management.

In New York, where the most recent of the surveys was taken, WHN was in top position with a music format promoted as "New York's 'Sound of beautiful music' station." Under the Storer Broadcasting Company banner — the group bought the station in 1962 from WMGM — the original call letters were brought back and the operation revamped with new personnel, new format and new promotion. This was the only one of the stations in the Hooper surveys which had had an ownership change closely preceding the study.

President and general manager of WHN, John C. Moler, regards the 14.3 rating as a reflection that

"the station's growth is spectacular for the New York market," and claims that it results from "the best team of radio people in New York City with a common goal to provide a quality of programming that appeals to the mass of adult listeners."

WHN has become the flagship outlet for the Mutual Broadcasting System and the Mets baseball network (the latter an important rating by past two years' performance.

In Philadelphia the front-runner was WIBG, which, like WHN, carries the Storer flag, but unlike WHN, programs popular hit music.

The station in control at the New Orleans cash registers was WNOE, a "top pop" music station.

In Atlanta, with middle-of-the-road programming and a historically substantial following, WSB registered first place, while in Kansas City "top pop" WHB was first.

HOOPER SURVEY OF BUSINESS ESTABLISHMENTS—'61-'64

Market	Date	Sets in Use	% With Radios	Ranking of Top 3		
N.Y.	Feb. 64	47.1	79%	WHN	WPAT	WNEW
Phila.	Nov. 62	45.4	83%	WIBG	WIP	WCAU WPEN
K.C.	Nov. 62	37.6	74%	WHB	KMBC	KCKN
N. Orleans	July 61	35.4	58%	WHOM WNOE	WTIX	WSMB
Atlanta	June 61	40.8	64%	WSB	WIIN	WAKE



Winners have shown wandering boy who took Oreo cookies along . . .



a demonstration of "the proper grip" for Kellogg . . .

Oreo air ad 'best' in ARB

Cookie commercial wins in national balloting for January 11-17 period, followed by Kellogg's, Hamm's

■ When asked, more than 55 percent of the tv audience will speak up and cite their favorite tv commercial, according to the American Research Bureau's latest report on the top video "salesmen."

Of the 1171 diaries used for this ARB study, 655 contained answers to the question: "Of all the tv commercials you saw this week, which *one* would your family vote for as best?" Interestingly, 516 of the diary-keepers preferred to make no specific choice.

For the winter week of January 11-17, national audiences were most favorably impressed by the way Oreo cookies were sold. Running a close second for making solid impact and lasting impression were the commercials for a whole family of Kellogg products. They were followed by Hamm's beer, which easily took third position among the most-noticed and best-liked advertising jobs.

The current analysis succeeds the last previous measure of commercials, which was issued by ARB for Sept. 11-17, 1963, (SPONSOR, Nov. 11, 1963).

Oreo cookies didn't appear on the previous listing, which placed Hamm's beer at the top with a 9 percent. (Second place went to Schlitz with 5.1 percent of the response; third, to Gravy Train, 5 percent. Note, however, that the previous listing covered just 12 major markets, whereas the current poll is national in scope.)

Oreo's sudden emergence and simultaneous appearance in the No. 1 position underlines how radically and quickly the matter of commercial-popularity may change. Newcomers frequently come onto the list. And winners in one spot check may not receive mention at all in the next poll, since there's no sure way of knowing that a second campaign will bring the same results as the first one did. Whatever the reasons for the changes, however, no one can dispute the fact that there's a great deal of ingenuity required from the ad-

vertising agency to put a commercial "on top" in the popularity race.

In checking the top 20 listing, notice how Kellogg commercials are cited as a group first, then divided among specific products. This results from the way the poll is tabulated: Count was taken of the "most number of mentions," using the 655 respondents as a base. Respondents varied in the way they cited commercials, however. Some specified products by name (as the listing indicates). Others merely listed the parent company, however, without indicating which commercial actually drew their favor. When, as with Kellogg one company advertises a series of products, this complicates the tabulation. Thus, the company's score is headed by an over-all family category, the nomenclature used by 2 percent of the respondents, as indicated. Specific product-mentions follow in order of popularity.

A break-down by product groups shows, not surprisingly, that food and drink advertising, among the most plentiful on the air, also seem to be making the most favorable impressions. Of the 20 products on the list, six are foods and six are drinks.

Most significantly, however, five of the six beverages are beers (the sixth, Coca-Cola). Since some of them are marketed only on a regional basis, it's unusual for them to appear on a national roster at all.

Pet supplies rated with automobiles in terms of favorably remembered commercials; two from each category made the top 20 list. Ranks were closed with single mentions of a soap, a bleach, a cigarette and drug product.

It should be noted that a commercial's failure to appear on the list isn't necessarily an indication that it isn't performing well or that the audience actually dislikes it. Its absence may just as easily be attributed



the strong, thirst-quenching qualities of Hamm's Beer . . .



and a new high school band for Purina pet foods

survey of video audience

to light scheduling or less exposure. It's also obvious that a family, citing its favorite in September, may deliberately give its ballot to another product in the January vote, thereby eliminating (by non-mention) what otherwise could have been a strong contender for first place.

Any roster of the top 20 commercials implies, but of course does not specify, other important factors. One, these commercials were named from the many dozens of

advertisements (not only on tv but also on other media) to which the average family was exposed during one week. Also, it is a spot check of popularity, not necessarily of buying-response or advertising dollars spent. Finally, the market-place is a highly fluid one, with many new commercial formats—as well as sponsors—joining it from week to week. It is for these, as well as other, reasons that ARB likes to check the picture every three or four months. ■

ARB's TOP 20 COMMERCIALS

Rank	Product	Voting %	Rank	Product	Voting %
1.	Oreo Cookies	5.2	7.	Gravy Train	3.1
2.	Kellogg's	5.1		Schlitz Beer	3.1
	Corn Flokes (2.0)		9.	Volkswagen	2.0
	Cereal (1.2)			Jax Beer	2.0
	Fruit Loops (0.7)			Contac	2.0
	Rice Crispies (0.6)		12.	Weidemann's Beer	1.8
	Sugor Smocks (0.2)			Campbell's	1.8
	Frosted Flokes (0.2)			Soups (1.0)	
3.	Hamm's Beer (0.2)	4.7		Frozen Soups (0.6)	
4.	Purino	4.1		Beans (0.2)	
	Dog Chow (2.7)		14.	Narragansett Beer	1.6
	Cot Chow (0.8)			Coco-Colo	1.6
	Chow (0.3)		16.	Clorox	1.5
	Purino (0.3)			Cheerios	1.5
5.	Chevrolet	4.0	18.	Solem	1.4
6.	Ivory Soap	3.7		Jolly Green Giant	1.4
	Soap (2.1)			Cracker Jocks	1.4
	Snow (1.4)				
	Flokes (0.2)				

All athletic events today pack a multi-million-dollar advertising wallop—a far cry from 1939 when baseball was just a ‘rookie’ on the medium

Tv sponsored sports

■ CBS-TV's record-breaking \$1.8 million-a-year pact to televise the next two National Football League title games is only the latest in a series of events, dating back to 1939, that have seen first baseball and now football riding the crest in a sea of tv dollars.

On May 17, 1939, a select group of several hundred viewers watched the nation's first televised sports event: Princetown's 2-1 10-inning triumph over Columbia University's nine, in the second game of a double-header at Columbia's Baker Field.

It was a far cry from the sports-casts that are among the “hot” properties of today, with the networks laying out millions of dollars in a fiercely competitive bid for valuable tv rights that in turn mean vast tv audiences and lucrative sponsorships.

Twenty-five years ago, before commercial tv sponsors, networks or even stations, there were fewer than 400 (five, nine and 12-inch) tv sets (costing about \$600 each) compared to the 51.3 million video homes of today. The 16-man NBC crew transmitted the pioneer game to NBC's experimental station W2XBS, which broadcast the event to groups of viewers in Radio City, at ad agencies and to the few homes with receivers.

Responsibility for the historic telecast apparently rests with Robert Harron, then director of sports publicity for Columbia (now assistant to the president), who interested William Burke (Skeets) Miller

of NBC in doing the sports broadcast.

Yesteryear's small screens plus the understandable lack of experience on the part of the camera crew resulted in coverage deficiencies that have long been overcome by today's skilled crews using the latest equipment. But in 1939, the first televised sports event had these among many defects: the baseball was barely visible; there were no closeups of action since only one camera was in use; little of the playing field was in view at any one time; players looked like “little white flies” running across the screen. Sportseater Bill Stern also had problems, but he did the best he could, working without a monitor.

NBC's equipment for the video “first” cost nearly \$100,000, while the game's broadcast cost the network an estimated \$3,000.

Many who viewed that first telecast were skeptical about a future for television as a sports medium. But among the enthusiasts, late fight promoter Mike Jacobs saw the potential: “Someday,” he said, “I'll sell television rights for a championship bout for as much as \$1 million.”

The history of commercially sponsored televised sports is the history of tv's phenomenal growth. Back in 1946 and 1947, baseball became the first major sport to attract advertising revenue to tv.

Extensive SPONSOR research into the first tv sponsorship of a locally broadcast major league baseball

game appears to be buried or lost in the not-too-distant past of less than 20 years ago. The Baseball Commissioner's office reports that in 1946 Du Mont's channel 5 in New York, WABD (now WNEW-TV), signed sponsors for Yankee broadcasts, when there were about 500 sets in the area. But the exact facts are obscured.

However, by 1947, when the nationwide total of video receiver rose to approximately 16,500 (Nielsen coverage figures started two years later, listing 660,000 tv homes), several pioneer stations began sponsored pro baseball telecasts (SPONSOR, March, April, August and September, 1947). KSD-TV St. Louis aired the Cardinals' and Browns' games, sponsored by Ford Motor Co., through JWT, and Purity Bakeries (Y&R); Detroit WWJ-TV broadcast Tiger baseball with Goebel Brewing Co. (Brooke Smith, French & Dorrance) as advertiser; in New York, WCBS-TV aired the Brooklyn Dodgers' unique brand of ball, with Ford (JWT) and General Foods (Y&R, B&B, and FC&B) picking up the tab. WPTZ (now WRCV) Philadelphia, WNBT (now WNBC-TV) and WABD in New York also telecast advertiser supported games that summer.

Televised baseball sponsorship came into its own, however, later in 1947 with the “network” coverage of the exciting Yankee-Dodger World Series, the first such broadcast of the September classic. A hookup for the event linked NBC-owned stations in New York



Watching the historic tv coverage of the Columbia-Princeton baseball game on May 17 1939, were (l-r) Asa Bushnell, now secretary of the NCAA tv committee, Lou Little, retired Columbia football coach, and Robert Harron, assistant to the University's president. The idea of televising a college baseball game first occurred to Harron, who was the director of Columbia's sports publicity.

grows and grows

(WNBZ), Washington (WNBW, now WRC), and Philadelphia (WP1Z).

Sponsored by Gillette Razor Co. (through Maxon) and Ford (JWT), that first fledging Series telecast has grown into a \$3.5 million yearly co-sponsorship by Gillette and Chrysler, whose five-year contract for the event with NBC runs until 1966.

Last year's fourth game audience of 27.75 million—the largest

ever reached by a single sponsored web tv program—saw the Los Angeles Dodgers defeat the Yankees for a four-game sweep. In 1947 video's pioneer Series viewers watched the same teams (the Dodgers were then kings in Brooklyn) battle, with the Yankees victorious in the seventh and decisive game.

Today, Gillette and Ford are the two top sponsors of tv sporting events, with 1963 outlays in this category at \$11.4 million and \$5.9

million, respectively, according to IyB estimates. Both firms are also among last year's leading tv advertisers, with Gillette fifth-ranked with an expenditure in excess of \$17.6 million.

Major league regular-season games are now aired on CBS-TV's *Game of the Week* (now in its tenth year) and *Major League Baseball*, readying for an eighth season on NBC-TV, in addition to wide coverage given to league games on a local basis around the country.

Looming on the baseball horizon, however, is Subscription Television, Inc., the Santa Monica-based closed-circuit firm that has contracted with both the Los Angeles Dodgers and the San Francisco Giants for broadcasts on a pay-tv basis. It appears that toll television has become a political issue in California, where two groups (California Crusade for Free Tv, Inc., and the Citizens Committee for Free Tv) have obtained over one million signatures on petitions for a ballot proposition to repeal legislation passed last year to pave the way for pay-tv in the state. Voters will go to the polls on Nov. 3. STI is set to begin operations in Los Angeles on July 1, but failure to sign up sufficient subscribers could mean cancellation of the contracts.

Additionally, ABC-TV's president Thomas W. Moore has suggested that the baseball season should be trimmed by about 10 games, leaving a 60-game schedule. His plan also calls for television coverage blackout in those areas



A single camera followed each play in the second game of a Columbia-Princeton baseball doubleheader on May 17, 1939. Fewer than 400 tv sets were in use at the time.

Tv sports . . .

where the games would be played. This would result in various economies and would set the game on a "much sounder basis," says Moore, who alluded to the help that tv has given to the pro football game which has not suffered from baseball's "over-exposure." ABC last televised major league games for 20 weeks during the 1960 season. Today, the web's *Wide World of Sports*, aired on Saturdays, carrying all types of sports activities, has proven immensely popular. A

host of sponsors include Gillette, P. Lorillard, Dodge, and Liberty Mutual.

Whatever future may be in store for the game, "America's favorite pastime" is still a commanding \$40 million tv business, and over 900 major league games are scheduled for broadcast and sponsorship during the 1964 season.

Although bowling, golf, and horse racing are among the sports telecasts drawing millions of viewers, today's video audience is especially agog over the rough-and-tumble pigskinned world of football.

Again, back in 1939, on Sept. 30, NBC broadcast television's first football game, *Fordham vs. Waynesburg College* at Randall's Island Stadium in New York. One month later, the Dodgers-Eagles game from Ebbets Field in Brooklyn was aired by NBC, the first pro football game ever telecast.

It wasn't until 1953, however,

that the initial network tv broadcasts of pro football games were begun by the Du Mont web. Helped immensely by video, the game has spiraled audience interest to the point where a scramble to nab telecast rights has resulted in the earlier-mentioned record of \$1.8 million paid by CBS-TV for NFL title game rights. This news comes on the heels of the following events of the past few months:

1. NBC-TV's purchase of the rights to broadcast the fledgling American Football League's regularly scheduled season games for \$36 million for five years, starting with the 1965 season. The games have been aired on ABC-TV, which ends its coverage with the upcoming season.

2. CBS-TV's \$28.2 million pact for two-year rights to NFL regular season games, a cost some \$9.3 million over the amount CBS paid to



A stock certificate in the musical, "Cool Off!," is examined during the WIP theatre party by, (from left) H. D. Neuwirth, vice president and director, Metro Radio Sales; Dick Ullman and Marion Jones, Lennen & Newell, Inc.; Harvey L. Glascock, vice president and general manager, WIP; and Robert Mounly, general sales manager, WIP.



Enjoying the Philadelphia station's theatre party are (from left) William Hoey, timebuyer, J. Walter Thompson; Marilyn Maykoe; Robert V. Coppinger, sales manager, Metro Radio Sales; Carrie Senatore, timebuyer, Thompson; George P. Ponte, account executive, Metro Radio Sales; Jeanne Tregre, timebuyer, Thompson; and Mounly.

Timebuyers discover Philadelphia

WIP Philadelphia learned the hard way it couldn't predict a musical hit, but the station's outing for timebuyers will long be remembered by visiting agency executives

Philadelphia is only about 100 miles from New York City, as the crow flies, and only a couple of hours as the Pennsy runs. But it might as well be Hong Kong, as far as many a Madison Avenue timebuyer is concerned.

This has caused more than one Philadelphian to grit

cover the league's 1962 and 1963 regular games. Commercial time will cost sponsors Ford and Philip Morris some \$70,000 per commercial minute (SPONSOR Jan. 27, 1964).

3. NBC-TV's buy of rights to videocast 14 NCAA football games for two years, for over \$13 million. Sponsors for the college tilt are Gillette, General Cigar, Texaco and Chrysler.

John Vrba's recently formed Fourth Network, Inc., will be adding to pro football coverage with telecasts of the game as it is played north of the border in Canada.

Lest college football be thought of as over-shadowed by its professional big brother, it should be noted that the second highest audience ever reached (after the fourth game of the 1963 World Series) was last year's Rose Bowl classic

on NBC, which reached 24.75 million homes for sponsors Gillette and Chrysler.

As a result of this sports glitter, advertisers and agencies alike can expect to hear much more from the station representatives on the subject of the potentials of spot tv sports packages. Edward Petry & Co. has prepared *Spot Tv—Inside Track in the Sports Boom*, which details the new dimensions of the video sports spectrum and demonstrates how advertisers can capitalize upon the enhanced audience values through a selective approach to the medium. Says Petry executive v.p. Martin L. Nierman: "We feel that tv's coverage of sports offers stations a new and relatively under-developed area for national spot sales, and we're excited about the prospects for growth in this increasingly important field."

Other points covered in the study:

1. The growing importance of the

feminine sports viewer. A Nielsen study shows that women outnumber men in the baseball audience.

2. The increasing popularity of network sports anthologies.

3. A list of the national tv sports line-up through Jan. 1, 1965, that includes all the events presently scheduled by the networks and independent Sports Network and Fourth Network program production companies.

Petry's follow-up point is that, though less publicized, local stations are also expanding their efforts in the sports arena. And many have found "that regional and local sports events with strong local associations are prestige builders which frequently command larger audiences than major national sports features." The presentation illustrates the scope of local sports programming with upcoming sports features scheduled by Petry stations. ■



Checking the "Cool Off!" stock certificate are (from left) Herbert O. Weiss, account executive, Metro Radio Sales; Mal Ochs, associate media director, Batten, Barton, Durstine & Osborn; Ken Duffes, account executive, Birmingham, Castleman & Pierce; Jack Faber, merchandising director, WIP.



Timebuyers from J. M. Mathes attending the WIP party at the Cherry Hill Inn near Philadelphia include (from left) Ogla Hoffman, Pat Hartnett and Edna Cathcart, pictured with Harry J. Durando, (left) account executive, Metro Radio Sales, and Robert Mountry, WIP general sales manager.

his teeth and make civic noises, but few did more gritting recently than Harvey L. Glascock, vice president and general manager of Philadelphia's WIP, the Quaker City's Metropolitan Broadcasting outlet.

Glascock was determined to give timebuyers a first-hand look at his booming, 24-county market. This spring, he did it. He hired a fleet of buses and whisked them down the turnpike from New York, having rounded up about 150 agency buyers.

Glascock had an extra inducement, too. A new musical comedy, "Cool Off!" was opening, starring

Stanley Holloway and Hermione Baddeley, two talented British imports. He arranged for each of the timebuyers to receive a share of the show, thus to become "angels." He also arranged for them to see a performance of the show, following a WIP dinner party.

Upshot: the time buyers had a fine time. They listened attentively to a mild pitch for WIP. They went to the show. The show closed after a one-week run. WIP made plans to send each buyer a bottle of wine to go with their "turkey." Time sales at the station, however, are in good shape. ■

The ad-producer— a new breed

■ As the floors of the Pan Am building rise into their late teens, look! An advertising agency unlike any you've ever experienced. What's different about it is that this one services some \$4.5 million in tv billings, yet it employs no producers and no tv art directors. None at all.

The work has to be done, of course, and *is* done very well by a new and highly talented breed called the tv art director-producer. K&E houses and feeds the largest concentration of these critters in New York. You're welcome to come see them ply their unusual trade.

In the typical agency a typical tv commercial evolves through the efforts of a three-man team — writer, art-director, producer. And typically, the writer is most involved in the early stages, the art director in the middle stages, and towards the end it's almost entirely the producer's baby.

This three-man system holds sway in the vast majority of agencies, not for any inherent advantage but because there's no other way. You need three people because you need three different skills. Ideally, one fellow talented in all three areas would do a faster, better-integrated, goof-freer job. If only for these technical reasons, his product would outshine that of three equally talented individuals.

Well, at the agency under discussion, we haven't got the whole problem lieked. But we're down to two individuals — writer and art director-producer — and we couldn't be delighteder with the results.

As you'll discover during your

visit, the art director-producer does everything but author the words.

First, he creates the visual. Right away you're ahead of the game because this fellow visualizes — with the final product in mind — the product he is going to produce. A tv art director cannot do that for you. He can't do it because he won't produce the final product.

Second, he suggests alterations in the copy to fit the commercial as it will appear. Even the copywriter can't do that for you. Because he won't produce it, he hasn't the look of the commercial in his mind, nor the sound of the track in his ears.

After approval, the ad-producer has a voice in the selection of production house. He knows, probably better than anyone else, who can do the idea the most good and at the least cost in time and money.

Finally, he produces the film or tape or whatever. It's right here that we reap the plump-est quality benefit of this new system. The very man who created the commercial concept creates the commercial itself. It seems absurd that it should ever be otherwise. Yet 90 percent of our commercials are thought up and produced by two different people.

From an administrative point of view, the ad-producer is enormously more efficient than his counterparts. When the production schedule slacks off, our man is busy visualizing. At peak production, he merely changes hats. And of course, at all times, the responsibility is one man's not two.



LARRY PARKER

joined Kenyon & Eckhardt in 1955 as a tv art director. He changed hats in 1957 to a tv producer and started campaigning for the combination of these two jobs shortly thereafter. In 1962, the system of art director producer was established at Kenyon & Eckhardt and has been functioning ever since. Today he is the vice president in charge of commercial production at Kenyon & Eckhardt.

Before joining Kenyon & Eckhardt he was with Cunningham & Walsh in 1951. He switched in 1954 to McCann-Erickson as a tv art director.

Parker was graduated from Syracuse University in fine arts, cum laudum, in 1951. After graduation he attended night school at CCNY taking courses in film direction and film editing.

He has worked outside on two theatrical features and on industrials, doing both creative concepts and finished art renderings, and is currently a member of the Art Director's Club of New York and the Film Producers Assn. of New York.

From a morale standpoint, well — on your visit, listen to these critters purr! Not just at feeding time; these guys genuinely enjoy producing their own work, rather than someone else's storyboard.

It's my contention that in our business, specialization has long since outdistanced itself. We have colds-remedy people who could probably do an equally fine snow-job for Goodyear . . . hardgoods men who pine for something as soft as Northern. And we have tv art directors who'd like nothing better than to get into production. If we do our part, they'll do both of theirs. ■

THE CHANGING SCENE

Hamm Sponsors Five Baseball Clubs

Theo. Hamm Brewing recently signed for sponsorship of a fifth ball club, the Kansas City Athletics, possibly making the company the largest sponsor of major league baseball in the brewing industry.

Along with the Athletics' sponsorship for 1964 and '65 seasons, Hamm also sponsors the Minnesota Twins, Chicago White Sox, Chicago Cubs and San Francisco Giants.

Hamm uses radio and/or television on all games.

The Kansas City agreement calls for 162 games broadcast on KC-10 and multi-state radio networks, as well as 40 games on KCMO-TV.

Fifty games of the Minnesota Twins will be televised by Hamm Brewing on WCTN-TV, while another 14 stations will carry the broadcasts of as many as 43 games.

All of the Twin's games will be broadcast on WCCO Radio and most will be heard on a network of 10 stations in Minnesota, Iowa, Nebraska, Wisconsin, Montana, North and South Dakota.

For the thirteenth consecutive year, the company is presenting the Chicago White Sox and the Chicago Cubs games on WGN-TV. Sixty-four Sox games and 86 Cubs games will be covered. All the home games will be aired in color.

For the first time, Hamm is sponsoring the San Francisco Giants. All games will be carried on KSFO San Francisco, plus a radio network of 17 other stations.

In addition, all nine road games with the Dodgers will be televised.

KTVU-TV in the Bay area, San Francisco.

KL Reveals Profits at Annual Meeting

The first quarter of 1964, ending Feb. 29, showed an increase in net income after taxes for Papert, Benig. Lois to \$119,635 from \$10,914 for the same period in 1963. Gross billings in the first

quarter of 1964 increased to \$6,022,949 from \$53,988,600 over the first quarter of 1963.

Earnings per share for the first quarter of 1964 were 23.3¢ versus 9.96¢ for the same period of 1963.

Net profit as a percent of gross billings increased for the first quarter from 1.28 to 1.99 percent over 1963. Gross billings were up over 50 percent for the first quarter of 1964 versus the same period of 1963.

Nation's Businessmen Hit Govt. Competition

Registering strong disapproval of an economic system that operates in part as free enterprise, and in part as state-owned operations, the

nation's independent business proprietors in nationwide poll voted by majority of 79 percent to support H.R. 4926, by Rep. Bruce Alger (R., Tex.).

Bill would empower President to close down government operations competing with private business, also require any government agency wishing to expand its business-type operations to secure specific permission from President.

Poll's result, announced by C. Wilson Harder, president of National Federation of Independent Business, is based on individually voted ballots by NFIB national membership of more than 190,000 independent business proprietors.

Said Harder: "The independent businessmen see little sense of ethics in permitting government to engage in business activities, either of a production, distribution, or service capacity, when private enterprise is engaged in same activity."

WLIB 'OSCAR'S' POITIER AHEAD OF TIME



An Oscar to Harry Novik for clairvoyance might be in order. His station chose Sidney Poitier as the year's best actor two months before the Oscar awards made it official. Poitier was so named at WLIB's 11th annual Festival of Performing Arts, held at Carnegie Hall. Shown (l-r) are Ozzie Davis, author of "Purlie Victorious," who made the award, Novik, general manager of WLIB and Poitier. In accepting, Poitier made what is probably the most poignant two-sentence speech on record. "I promise I shall try to live up to the standards that this plaque has placed upon my work and life. I hope that there will be nothing in my behavior socially or artistically that would damage the image of this moment."

He notes that at present time government, according to Hoover Report, is engaged in such fields as manufacturing, insurance, transportation, warehousing, utilities, printing, housing, and engineering services.

Timex a 'Kid' Sponsor

Timex Watches, via Warwick & Legler, has purchased co-sponsorship of the new half-hour NBC-TV series, *Kentucky Kid*, which stars Dennis Weaver. The show will be aired Saturdays (8:30 p.m. NYT) beginning Sept. 19.

All Purex Night Money

Purex has now committed all its network tv expenditures on ABC. Latest move was the signing to sponsor an extensive schedule of news, public affairs and entertainment programming this summer



YOU SHOULD HEAR

Don Hammond, General Manager of WHIT, New Bern, North Carolina, says: "Would be happy to recommend it to anyone. The first day it was here it helped to close a \$520.00 sale to our local Ford dealer, which until now, we were unable to get on the air . . . Again, congratulations on producing the very best commercial library in the business."

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

through the 1964-65 season. The deal, representing some \$4 million, is a switch in Purex nighttime money from NBC and was placed by Edward H. Weiss & Co., Chicago.

ABC, meanwhile, racked up another \$6.4 million in new business for second and third quarters from eight advertisers purchasing participation campaigns in the nighttime schedule. They are: Chevrolet (Campbell-Ewald); G-E (Young & Rubicam); General Foods (Benton & Bowles); Frigidaire (Dancer-Fitzgerald-Sample); Mennen (Grey); Pepsi-Cola (BBDO); Pharmacrast (Papert, Koenig, Lois); WTS Pharmaceuticals (Charles W. Hoyt Co.).

Patio Diet Cola Hosts Listeners' Cook-outs

Radio promotion backing the introduction of Patio Diet Cola into the Phoenix market featured a patio party contest which drew 3,000 entries.

KRUX arranged with a caterer to provide eight complete 28-ounce steak dinners to four weekly winners. Station DJs hosted the events on the patios of the winning family's home.

The winners, who wrote in 100 words why they wanted to have a patio party, could invite any three couples they wished to attend the party. Robert J. Zimmerman, national sales manager of Patio Diet Cola, a Pepsi-Cola product, termed the promotion a "huge success."

Cap Cities, Metromedia Each has Revenue Rise

Local business by its 11 stations was largely credited by Capital Cities Broadcasting with boosting net profit for the first quarter 42 percent over what it was the first three months of 1963, or \$603,363 vs. \$424,063 last year.

On a per share basis it came to 44 cents vs. 31 cents. Net broadcasting income first quarter was \$4,416,265 vs. 1963's \$3,982,987.

Metromedia's first quarter revenue was also up considerably, but depreciation and interest charges were more than double those of 1963 because of acquisitions in the latter half of last year, dragging profits down.

Gross revenue amounted to \$21,648,383, compared to \$13,527,470 for the same period a year ago. Net income, however, was \$513,512 or 27 cents per common share, compared with \$703,283 or 40 cents per share. Cash flow was about 50 percent greater this year, or \$2,157,311 vs. \$1,448,288.

Hardware-Maker Enters Web Tv via ABC Buy

The spring television debut of True Temper Corp., Cleveland-based maker of lawn and garden tools and sporting goods, marks the first major entry into network tv by an advertiser in that industry.

In a major departure from previous print-media schedules, True Temper, through Fuller & Smith



& Ross, will give seasonal emphasis to its lines of rakes, shears, fishing tackle, hammers and lawn sprinklers.

Characteristic clangs of the True Temper hammer on a stainless steel replica of the firm's logotype will open each 60-second message, all in ABC-TV programs. The 22 ABC-TV buys include *Arrest and Trial*, *Wagon Train*, *Combat*, *Destiny*, and *Wide World of Sports*, in a schedule which will run through June 7.

Executive vice president of the company, Ray T. Gutz, head of the marketing department, calls the network tv entry the first significant use of the medium in support of the hardware dealer. "All of our products are action tools. Television will let us really demonstrate the product difference direct to the consumer," he says.

Free tv tie-in trim kits based on each of the five different commercials used in the program have been given wide distribution to hardware dealers, the company notes.

CONVENIENCE-FOOD LINE INCREASED



Morton House Kitchens, Nebraska City, Neb., has added four products to its "dinner-ready" line: potatoes au gratin and ham, corned beef hash, beef stew, and meatballs and gravy. Through Bozell & Jacobs, Omaha, it plans "the same successful advertising, merchandising promotion pattern for these new products that were employed for Morton House Oven-Baked Beans." The beans now are on ABC and CBS radio networks. Other Morton House products introduced recently are date roll, barbecue sauce and beef, chili beans in western style sauce, western style beans, chili con carne without beans and "Sloppy Joes."

Agency Shifts

Fuller & Smith & Ross is resigning the Pakistan International Airlines account, effective June 30, due to a potential conflict with the agency's recently acquired Air France account . . . Warren E. Kramer Associates, New York, has been appointed to handle Pakistan International Airlines trade advertising. PIA's prestige advertising will be handled by Hobson Bates, London, principal agency for the airline . . .

Reach, McClinton, Boston, to handle advertising for The United Fruit & Food, a freeze-dry food ingredients operation serving the food processing industry . . . Campbell-Mithun, Chicago, has resigned the National LP-Gas Assn. account because "the association has become almost completely inactive in advertising" . . . Earle Palmer Brown & Associates, Washington, D.C., to handle advertising, public relations, advertising for Thompson Honor Dairy, a Washington dairy distributing products in D.C., Maryland, Virginia . . .

Philip Klein Advertising, Philadelphia, appointed by Broad Street Trust Co., a full-service bank with 22 offices in Philadelphia . . . Gorton, Weiss & Arbusto to handle the Oppenheimer Fund, a mutual investment fund . . . Harold Walker Clark, Inc., to handle advertising for Bob Stovall Ford, Denver sed car dealers . . .

Grey Advertising assigned by P. Lorillard to handle Omega, a new filter-tipped little cigar. Distribution will be launched in major markets, with advertising beginning this month. Grey also handles advertising for Old Gold Spin Filters and Spring cigarettes . . . Parsons, Friedmann & Central to handle advertising for G.D. Matthews & Sons Frozen Rice Pilaf, Frozen Chicken Pies and Potato Salad in New England, New York, Montreal . . . Boccard & Nordeen to serve as ad agency for Rocky Mountain Empire Sports, parent company of the Denver Broncos and Denver Bears . . .

Burton Browne Advertising, Chicago, to handle Televiso Electronics, Wheeling, Ill., a division of Doughboy Industries, manufacturer of vibrometers and other electronic devices for industrial testing applications . . . Frojen Advertising, Los Angeles, to represent the Palm Springs Aerial Tramway for advertising during 1964-65 . . .

Ted Gotthelf Associates takes on two new clients: Canann Products, a subsidiary of Colgate-Palmolive, for a new product introduction, and The Capital Cities Products, Columbus, O., subsidiary of Stokeley-Van Camp, for hard butters and Sterotex . . .

J. M. Mathes, Inc., to handle advertising for Brevitt American Corp., manufacturers of English walking shoes, taking on its line

of high fashion women's shoes, including golf, walking, sports and boots . . . Arthur Pine Associates to handle public relations for Coleco Industries, manufacturers of staple recreational toy products

Erwin Wasey, Ruthrauff & Ryan to handle international advertising of American Avitron, Rye, N.Y., manufacturer and distributor of Aerospace products . . . Helitzer, Waring & Wayne appointed for M. Polaner & Son, independent producer of preserves in the East . . . Daniel F. Sullivan Co., Boston, to handle account of Hammondsport Wine for two new products: Golden Age Wine Barbecue Sauce and Golden Age Wine Dessert Sauces, which marks the wine company's entry into the food field . . .

Intergard, the international division of Gardner, has been appointed to handle Ralston Purina's Latin American advertising, effective Oct. 1 . . . Grey Advertising appointed by Hamilton Watch Co., effective July 1. Since 1956, Grey has been the advertising agency for Wallace Silversmiths, now a division of Hamilton Watch Co.

The combination that really pulls
MAINE with
LOBSTERADIO

HOME OFFICE
REP National Sales Bureau
Boston 50 State Avenue

Overseas Radio Outlets Buying Audio Services

An upswing of 28 percent in sales, as compared with the like period of 1963, has been scored by Richard H. Ullman Associates, sales arm for the Morton J. Wagner companies which produce audio services—station-break packages, signatures, sponsor jingles, programs etc., reports president Morton J. Wagner.

Renewals from Australia and the Philippines "helped increase the over-all total," according to Wagner. Radio outlets in Nova Scotia, Okinawa, British Columbia, Singapore and Barbados were also included in the stations signing contracts with the Ullman organization this spring.

On another corporate front, Wagner announced that the petition he is sponsoring, urging President Lyndon Johnson to substitute the word "news" instead of "press" in his conferences with reporters and broadcast newsmen, has "drawn support from all segments of the industry," and that "hundreds of signatures" were obtained on the petition at the recent NAB Convention.

Helen Krupka Is '64 'Chicago Ad Woman'

The 1964 Chicago Advertising Woman of the Year, selected by the Women's Advertising Club, is Helen A. Krupka, creative services director for Cal Dunn Studios, who has created over 300 tv commercials and has credits on more than 190 motion pictures and slide films.

In her position with the film studio, Miss Krupka is responsible for the planning, writing, promoting and producing of audio-visual films on "special influence" causes. She entered the audio-visual advertising business by writing children's vocational guidance film scripts for Burton Holmes Films, while attending classes at Northwestern University.

Her selection makes her eligible for the annual National Women's Award given by the Advertising Federation of America, to be pre-

ALPO TV TACTICS EXPLAINED TO "MORGAN"



Spot tv has worked so well for Allen Products, Allentown, Pa., that national advertising is now a must, according to Weightman agency. The packer of Alpo, "100% meat dog food," takes its first plunge into network tv with June-through-August participations in NBC-TV's "Today" and "Tonight" shows. Here, at a sales meeting in New York, Robert Hunsicker (l), pres. of Allen, and Hugh Downs, host of "Today," explain the new tv tactics of seemingly confused but enthusiastic fan of Alpo, "Morgan."

sented this year at AFA's June convention.

Wometco Income up 35%

A 35 percent increase in net income and a 33 percent increase in per share earnings for the first quarter were reported by Wometco Enterprises.

Earnings amounted to \$710,904 as compared to \$524,647 for the same '63 period, with per share earnings 40 cents vs. 30 cents last year. Gross income was up 32 percent to \$6,658,365 vs. \$5,035,824 last year.

No-Sift Flour Premium Mixes R/Tv in Promo

International Milling is using radio spots in 48 major markets and tv spots in 40 markets in a premium promotion for the firm's Robin Hood pre-sifted flour product.

Premium is 64-page *Let's Bake*, containing 166 "no-sift" recipes, offered free to homemakers. Booklet is packed in 25 and 50-pound bags of Robin Hood flour, or may be obtained through a special certifi-

cate included in smaller-sized flour units. Print and grocery store and supermarket store displays are also being used.

Wade Advertising, Chicago, is the agency.

RAB Spots Sell Radio As 'Packaged Product'

"Radio moves people, projects products" is the overriding theme of a new series of radio commercials designed to sell the medium "exactly as though it were a packaged product," released by Radio Advertising Bureau to member stations.

RAB urged stations to play these announcements throughout the year and emphasized they have special significance during May, again being marked as National Radio Month. The commercials, on both sides of a seven-inch LP, were produced for RAB by Commercial Recording Corp., Dallas.

All spots begin with the word "Radio moves," with most stressing radio's ability to move consumer to shop at a certain store and as for a special product. But individ-

al spots salute such features as radio news, "which moves the story fastest," and radio public-service, which "moves worthwhile community and national projects."

"We have tried to sell radio advertising on the air with the same dynamic techniques we would employ if we were advertising an outstanding consumer product on the air," says RAB president Edmund C. Bunker.

Although the FT was prepared for National Radio Month, it contains no specific reference to the event. "We decided not to pin the spots directly to Radio Month because we wanted to give stations the freedom to promote radio all year long," Bunker added.

Irons Named President Of Fletcher Richards

The appointment of Robert B. Irons, Jr., as president and chief operating officer of the Fletcher Richards Co., has been announced by Marion Harper, Jr., president of The Interpublic Group of Companies. Fletcher Richards is an independent advertising agency and part of the Interpublic Group.



Robert Irons, Jr.

At the same time, Harper announced the appointment of Fletcher Richards as honorary chairman of Fletcher Richards Co. Bryan Houston, a long-time leader in the agency business, has been appointed chairman.

Irons has had an extensive career in marketing and advertising. He was formerly advertising manager for Standard Oil Co. (Indiana) and its subsidiaries.

In 1962, Irons was promoted by Standard to manager of marketing for its overseas company, American International Oil.

Sterling's Profits Up

Sterling Drug reports 11th consecutive year of record earnings. A major TV advertiser (1963 expenditures: network — \$13.2 million,

spot — \$2.5 million), firm's profits are \$26,362,000 or \$1.1 per share, up from \$24,785,000 or \$1.03 per share in 1962. Sales for 1963 also are at new high, up 5.5 from previous year to \$252.5 million

Rep Advocates More Leisure Time for Admen

Advertising men must find more leisure time for themselves in order to meet the challenges which increased leisure time will post for other segments of society.

This theory was advanced by Peter E. Schruth, vice president and general executive of Group W (Westinghouse Broadcasting Co.) in an address before the Oregon Advertising Club.

Schruth went on to promulgate formation of a "toil bank" of leisure for the all-too-busy advertising executive. He described the toil bank as a reservoir of time and thought as a means to coming up with the big ideas which the future demands.

Before the century fades away, he pointed out, U.S. citizens will have over 600 billion more leisure hours to conserve than we have today. This will require the most thoughtful interpretation of consumer and trade attitudes and all the elements of the marketing mix.

Agency men and women have the responsibility to stimulate and innovate, but they cannot do it as well in the hurried, harried world in which we are living. He needs more than an occasional long weekend or two-weeks vacation, Schruth believes. He needs sabbaticals much as an educator or a laboring man.

TFE-'64 Plays Host To First NATPE Meet

The Television Film Exhibit—1964 will play host to the National Assn. of Television Program Executives during the latter's first annual meeting in New York, May 11-12.

The distributor group will hold a reception for members of NATPE on the 11th in the Plaza Hotel.

TFE—'64's session took place during the NAB convention in Chicago. It was the second consecutive year that tv film distributors got together for a centralized exhibit.



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

WITH JUST **1** TV FACILITY!
WITH **1** FILM OR SLIDE!
FROM **1** TV CAMERA!



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

5 STATE TELEVISION

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Evan Nord, Executive Vice-Pres. & Gen. Mgr.
Larry Beetsen, Vice-Pres.

Represented nationally by N-R
in Minneapolis by Wayne Evans

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

50 Key Markets Air Radio Serial Oldies

Over 50 key market stations have signed to schedule *The Shadow*, *Sherlock Holmes* and *The Green Hornet*, among other series, according to Charles Michelson, Inc., program distributors.

These markets include Los Angeles, San Francisco, St. Louis, Washington, D.C., Hartford, Anchorage, New Orleans, Cleveland, Portland, Seattle and Milwaukee.

Ralston Shifts Duties For Advertising Execs

A realignment of responsibilities within the Ralston Purina Company's grocery products division has been announced.

Under the new organizational framework, responsibilities of advertising managers have been expanded to include all areas of product management. The product



W. P. Stiritz



R. L. Eskridge

managers will report to Robert L. Eskridge, who has been named director of product management and advertising.

William P. Stiritz has joined the company as product manager of Ralston Purina cat foods. He was formerly an account executive at Gardner Advertising and a brand manager at the Pillsbury Company.

James F. Pomroy, formerly advertising and promotion manager for Ralston cereals, becomes product manager for all consumer foods.

Big Desenex Tv Push Uses Webs All Summer

Advertising for Desenex by WTS Pharmaceuticals, division of Wallace & Tiernan, Rochester, N.Y., is head-long in a network tv campaign which will last through September.

NBC-TV shows include *Sing Along with Mitch*, *Saturday Night at the Movies*, *The Tonight Show*, *11th Hour Theatre*, and the International Beauty Contest.

Desenex will also advertise on 10 ABC-TV shows including *Wagon Train*, *Fugitive*, *Burke's Law* and *Arrest and Trial*.

As Desenex is the athlete's foot treatment selected for use by the U.S. Olympic team, it was also decided to sponsor the Olympic team trial programs running on ABC.

In addition to the prime time shows on ABC, Desenex will sponsor the following daytime shows: *Father Knows Best*, *General Hospital*, *Trailmaster*, *The Object Is*, *Seven Keys*, and *Day in Court*.

Texaco Taps Wilson For Summer Shows

Meredith Wilson will do three CBS-TV specials for Texaco (Benton & Bowles) June 4, June 30, and July 28, with one to be repeated Aug. 31.

Reprieve from FCC Rule Due KRLA

Pasadena-Los Angeles station KRLA has been given another month of operation by the FCC before it must go off the air.

The commission waived the AM freeze rule to consider a joint plea from five applicants who want to run the valuable broadcast property on an interim basis. A roster of broadcast talent applied for the station when the license revoke was announced recently.

Because comparative hearings among the more than 20 applicants for KRLA may take from months to years to settle, FCC will consider a plea for joint operation by Oak Knoll Broadcasting, Goodson-Todman Broadcasting, California Regional, Crown City Broadcasting and Radio Eleven Ten, Inc.

Oak Knoll is owned by the Broadcast Foundation of California and was the designate KRLA had hoped to sell to before the death sentence was finalized.

KUDE Radio Plays Host To Agency Personnel

Oceanside's KUDE played host to some 80 timebuyers, media directors, and account executives from a cross-section of Los Angeles ad agencies, at a recent weekend outing designed to acquaint the group with the growth and rapid development of the southern California market.

The station staff, led by general manager Kyle Richardson and KUDE's station rep firm, Savelli/Gates, assisted in the festivities—which was the second event in a series to promote the area. Similar outings are in the works for San Bernardino and the Imperial Valley, through Savelli/Gates.

Supports Radio Month

Kiwanis International is once again going to bat in support of National Radio Month, being celebrated by broadcasts this month.

A special kit of materials had been issued by Kiwanis to enable its member clubs to participate. Like the one already distributed by the NAB, the Kiwanis Kit stres-



YOU SHOULD HEAR

Donald W. Reynolds, Jr., President of KPUB, Pueblo, Colorado, says: "We've had the CRC Moneymaker Library about a month, and it is certainly well named. We sold two appliance dealers large orders almost as soon as it came in, thanks to the appliance jingles. We have news contract with a bank looking very good due to personalized jingle. We feel that it is the finest library available, and the best we've ever worked with. The quality throughout is exceptional."

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

es the slogan "Radio Your Constant Companion" and contains radio facts, suggested spot announcements and news releases, and a dozen promotion ideas ranging from window displays of radio equipment to scheduling station officials, newscasters or radio personalities as club speakers.

Charles A. Swain, Kiwanis International president, suggests that Radio Month offers Kiwanians "an excellent way to show your appreciation to the broadcast industry for the support they have given you during the past year."

Trans-Lux at MIFED

Trans-Lux Television Corp. was one of the exhibitors at this year's recent MIFED (International Film, Tv Film and Documentary Market) convention at Milan, Italy. Among the products shown by Audi Witschi, Trans-Lux international sales manager, were: *Mack Myer for Hire*, *The Mighty Herdes*, *Felix the Cat*, *The American Civil War* and *Guest Shot*.

New MGM Sales Drive Ed Montanus at Helm

National spot potentials are being eyed by MGM-TV, as it begins a new, intensive campaign to realize industry-wide selling of program series on local and regional levels. Spearheading the drive is Ed Montanus, who returns to MGM-TV as director of syndicated sales after five months with ABC-TV as central Division sales manager in Chicago. He first joined the company in September 1961, with a similar title, when it opened offices in Chicago.



Ed Montanus

Commenting on the move, MGM-TV sales v.p. John B. Burns noted: "A depth studies of typical tv market areas, representative of every size, the population's leisure-time interests and current economic status, among other factors, will be related to station program patterns

and advertiser needs—these with an eye also to national spot potentials.

"Available series thus will be pinpointed in offerings to stations. This blueprint calls for on-target selling, rather than the now obsolete scatter-shot technique. From the station viewpoint, our approach will represent a sincere effort in programming that will match and enhance the outlet's identity among viewers."

Montanus, in his new post, is based at MGM-TV's headquarters in New York. Moving there the first week in June will be John B. Spires, recently named director of international sales. Meantime, Jerry Thorpe, who began his career 20 years ago at MGM as a script writer, has rejoined the studios, with his own company to prepare tv programs under the MGM-TV banner, in addition to new tv projects. Thorpe most recently was programming v.p. at Desilu.

General Foods Barbecue Intro Supported by Tv

Good Seasons Open Pit Barbecue Sauce introduction will be supported by tv and print advertising in the south and southwest.

The sauce has been placed in general distribution by the Kool-Aid Division of the General Foods Corp. It is the first barbecue sauce on the market to stress the garlic flavor, General Foods says. It joins Regular and Smokey in the company's barbecue sauce line, is packed in a glass bottle.

Wesley President Quits, Accepts Marketing Post

Cal J. McCarthy, Jr., has resigned as president of Wesley Assoc., New York, to take over the marketing supervision of all frozen food operations for the American Bakeries Co. He will assist the company in expanding distribution of frozen baked goods under the Dressel label.

McCarthy has served as president of Wesley since 1960 and prior to that time had extensive executive experience in advertising, sales, and marketing at Foote, Cone & Belding, McManus, John & Adams, Flittington Advertising Agency, Ruthrauff & Ryan, and the *Daily News*.

WTRF-TV STORY BOARD

7
FREE*

DOWN UNDER FEELING Van
quero to play baseball. I'm not
feeling very lumpy today.

wtrf-tv Wheeling
SMOKE SCREEN MG! Reports
people to me that on that an
other thing that qualifies
a series of...

Wheeling wtrf-tv
PTA EXCHANGE Teacher to parent. You
daughter speaks incessantly. Parent: Thank
you Mr. Novak my family has always had a
natural flair for language.

wtrf-tv Wheeling
FITTING SIGN: Bathing is a...
swim!"

Wheeling wtrf-tv
SAD NEWS: My doctor tells me I can't
play golf. "Gee I could have told you that
years ago!"

wtrf-tv Wheeling
HOSTESS TO GUESTS! Shall we have a
friendly game of cards? No let's play
bridge.

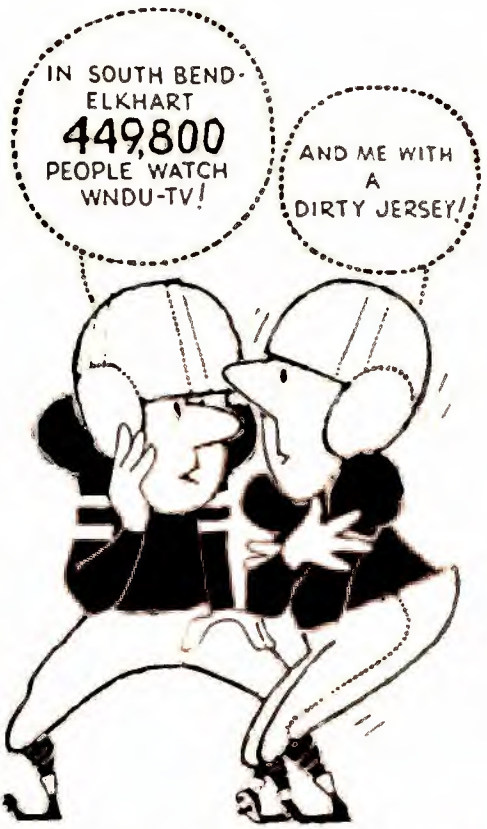
Wheeling wtrf-tv
BAD BREAKS! The trouble with staying home
from work is that you have to drink coffee
on your own time.

wtrf-tv Wheeling
NOW HEAR THIS: For the man who has
everything there is a new stereophonic de-
odorant, it won't kill odor but you can't tell
where they're coming from.

Wheeling wtrf-tv
*ADWORLD CLOSE-UPS! Write for your set
of WTRF's series of scanimals depicting
advertising cohorts.

wtrf-tv Wheeling
SPORTS? We've an avid audience watching
Wheeling TV's sporting line-up. From the
529,300 TV homes in the Wheeling-Steuben-
ville Market, an enthusiastic audience is just
waiting for your ad messages. Your Poetry man
has all the answers about WTRF-TV's selling
power.

CHANNEL SEVEN **WB** WHEELING, WEST VIRGINIA



WNDU-TV
The Notre Dame Station
SOUTH BEND · ELKHART
CALL VENARD TORBET & McCONNEL

Borden sales, earnings in record 1st quarter

First-quarter sales and earnings of Borden Co. hit record levels, according to stockholders report. Based on actual figures for the first two months and estimates for March, sales were up about 8 percent over 1963 to some \$290 million. First quarter earnings were estimated at about \$8 million, a gain of some 19 percent.

As earlier announced, Borden's consolidated net income for 1963 was around \$35 million, an increase of 8.5 percent over the approximate \$32 million earned in 1962, and a new high for eighth consecutive year.

Borden has been introducing a number of new products and supporting them with tv. In 1963, the company bought participation in eight NBC-TV daytime shows in behalf of 23 products in three divisions. These shows were: *Say When*,



YOU SHOULD HEAR

Gordon C. (Bud) Pentz of KWBE Radio, Beatrice, Nebraska says, "We're not new at buying library service; we've had a number of them, plus some of the 'bandits' who come thru' selling 'recorded commercials.' So, when I say, CRC is the finest I've ever seen or used, I feel that means a lot."

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

FUN AND GIFTS FORM FOND FAREWELL



Westinghouse pres. Don McGannon (l) flew to Pittsburgh to join in the farewell celebration for retiring George Tons (second from l), national sales coordinator of KDKA-TV. On hand also was station general manager Jerome R. (Tad) Reeves (r) and, of course, Mrs. Tons.

Merv Griffin's *Word For Word*, *Truth or Consequences*, *Another World*, *You Don't Say*, *Match Game*, *Make Room for Daddy*, and *Loretta Young*. (*Your First Impression* will be dropped this week, and *Another World*, beginning May 4, will be added.)

This month, following successful test marketing, several new Borden products are being introduced nationally or in selected new markets. Cremora, Borden's new powdered non-dairy coffee lightener, is being introduced nationally. Teamed in double-product introductions with Cremora are Borden's new Danish margarine, to be available in northeastern states, and Borden's omelet mixes, being introduced in western and southern states.

It has also been disclosed that this month Borden Foods Co. begins test-marketing of two new canned drinks, each in three flavors, and in the fall will introduce 13 new convenience food products in 24 varieties, also in test markets.

Storer Profits Down, News Strike Effect

Storer Broadcasting, one of the chosen few station operators to cash in on last year's newspaper strikes in both New York and Cleveland, is feeling a little deflation in its 1964 first quarter report. The loss of that extra newspaper money, plus a

\$111,000 increase in interest expense on bank loans, left Storer first-quarter profits at \$1,594,800 which is \$32,400 less than earned in the same 1963 period.

Per share earnings increased 8 percent, however, hitting 79 cents this first quarter vs. 67 cents a year ago. This is attributable to reduction in the average number of common and Class "B" common shares outstanding to 2,007,918, brought about last April when the company purchased 439,700 shares of Class "B" common stock from chairman George B. Storer.

Total gross revenues for the first quarter of this year were a record \$10,238,100, an increase of 8 percent over the similar 1963 period.

Paley Reports 20% Profit Rise for CBS

First quarter sales and profit up 10 and 20 percent, respectively over 1963 figures—were reported at the annual CBS stockholders meeting by Chairman William Paley. Net income of \$12 million was realized on \$156 million quarterly sales.

President Frank Stanton unveiled the progress of seven CBS divisions as "each doing well." He cited the tv network on its tenth anniversary as the "world's largest advertising medium" (which is its nearest nighttime competitor by

average 19 percent, he said), revealed that O&O tv stations had best year ever in 1963, and reported that Columbia Records Division continues to lead its industry. Outlook is also bright, he said, for CBS International (equipment exports), CBS Labs (military reconnaissance systems, space microelectronics) and CBS News (producer of 61 percent of CBS Radio's network schedule, 20 percent of CBS-TV's).

He also pointed out that video is garnering an increased share of the national ad dollar. In 1953, just 10.3 percent went into tv; last year, 21.4 percent.

Stanton characterized radio's growth as "much more significant than has been generally recognized." Although the medium's post-1955 growth has been largely local, he feels CBS Radio "has an impressive story to tell." Network sales in 1963 were up 50 percent over 1962, and there are more sales commitments this quarter than in the first two last year.

At the corporation's second non-New York meeting (1962 stockholders met in Los Angeles), Stanton summarized that between 1949 and 1963, CBS net sales have risen every year, increasing some 600 percent. Income has risen about 900 percent; net per share, 600 percent; net worth, 550 percent.

Beatrice Food Spots

One-minute commercials featuring Los Angeles pitcher Don Drysdale will be used on both radio and tv in all its market areas when Beatrice Foods Co., Chicago, conducts what it calls its "largest single advertising-sales promotion program ever" during April and May. Participating divisions include Meadow Gold dairy products, via Campbell-Ewald, Chicago; Adams Korn Kurls and caramel corn, Clark candy bars and Holloway suckers and Milk Duds, all through Don Kemper, Inc., Chicago, and Burny Bros. bakery products, through Henri Hurst, Roche Rickerd, Chicago.

Picture Tube Sales Up; Receiving Tubes Down

There was at least one bright spot on the February sales roster

for electronics manufacturers: factory sales of tv picture tubes rose substantially from sales in February 1963, both in units and dollar value.

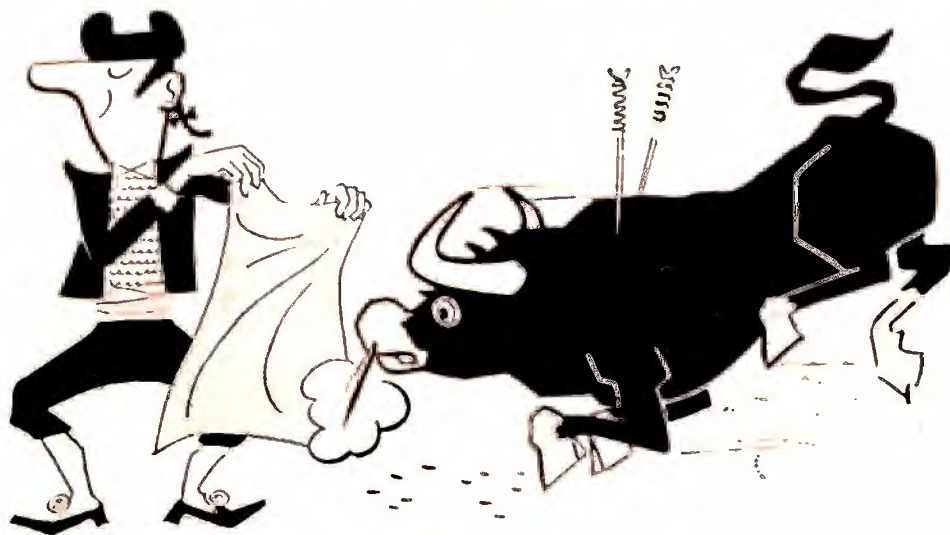
But factory sales of receiving tubes (domestic and imports) were well below the February 1963 level, reflecting the general downturn situation surrounding the industry generally.

Tv picture tube sales for February totaled 841,886 units valued at \$15,332,283, compared to February 1963 sales of 636,392 units

valued at \$11,990,596. Total for the first two months of this year was 1,630,859 valued at \$29,854,291, against 1,526,635 worth \$28,836,642 sold last year.

Receiving tube factory sales for February totaled 27,570,000 units valued at \$20,569,000 compared to 31,303,000 units valued at \$25,526,000 in February 1963. The total for January and February 1964 was 55,949,000 units valued at \$41,619,000, while the two-month total for 1963 was 63,421,000 tubes worth \$51,413,000.

WHAT'S IN THE MIDDLE MAKES THE BIG DIFFERENCE



..and, IN PENNSYLVANIA, IT'S WJAC-TV

To keep the big Pennsylvania "middle" market charging ahead--you need WJAC-TV. This is the one station that attracts the huge "million dollar market in the middle."

America's 27th largest TV market.



Represented
Locally
by
Harrington,
Richter &
Parsons, Inc.

Affiliated with WJAC-TV-6



The Advertising Television-Broadcast Station

SPONSOR SPOTLIGHT



N. M. Schaefer



Clark Warren

AGENCIES

E. G. Frost will retire May 15 as a vice president, director, and manager of Geyer, Morey, Ballard in Dayton, after 38 years with the agency. He started as a writer and account executive. **Vincent C. Koepnick** and **Norman M. Schaefer** promoted to vice president, with Koepnick to succeed Frost as manager of the Dayton office.

Austin D'Alton, former vice president of McCann-Marsehalk Co., appointed vice president of Gumbinner-North, account supervisor on the Elgin Watch Co. and Ruppert Kniekerboeker accounts. Previously, he was vice president at McCann-Erickson, Chicago.

Ray Lago joined Cargill, Wilson & Arec, Richmond, Va., as art director. Most recently he was associated with McCann-Erickson, Atlantic.

Lawrence B. Williams named vice president of the radio/tv department for Zimmer, Keller & Calvert, Detroit. He joined the agency in 1950.

Miss Joan R. Heller joined Kudner Agency, New York, as an account executive on the Tussy Cosmetics account. Formerly, she was vice president at Johnstone, Inc.

Clark Warren, an account supervisor for Young & Rubicam, Puerto Rico, named manager of New York International Services. He takes over from **Marc E. DeVos**, who will serve as head of contact for the agency's Paris office. Warren joined the agency in 1959 from Quaker Oats International Division, where he was assistant sales and advertising manager.

George B. Frerichs promoted to vice president of Earle Ludgin & Co., Chicago. He is director of research. He came to the agency in 1963 from The Pure Oil Co. where he was project supervisor.

Jack Richter joined Paper, Koenig, Lois as vice president in charge of sales development. He was formerly with Arnold & Associates.

TIME / Buying and Selling

James Martin McMullin joined CBS Radio Spot Sales, New York, as an account executive. During the past two and a half years he was a radio account executive with Advertising Times Sales.

Robert A. Stuart, member of the Chicago tv sales staff of Katz Agency since 1962, transferred to the station representative's New York tv sales team.

Fred C. Brokaw, executive vice president and partner, retired from Paul H. Raymer Co. after an association that dates back to 1933 when he first joined the national station representative firm. Prior to this he was in the national advertising business in New York.

Edward Codel, vice president, Katz Agency, elected to the board of trustees of Broadcasting Foundation of America, a non-profit organization chartered by the board of Regents of New York State as an educational institution. He is currently serving his second term as president of the Station Representatives Association.

Vincent M. Cremona, Jr., joined Robert E. Eastman & Co., Los Angeles. He comes to the firm from

Grant Webb & Co., Los Angeles, where he served in a managerial capacity.

Robert J. McCarthy appointed sales manager of AM Radio Sales Co., Chicago. He came to AM in 1959 as an accountant executive. Prior to this he worked in local tv sales for NBC.

Lewis S. Krona joined WINS New York as an account executive. For the past year he was an account executive for WICC Fairfield, Conn.

Alex Daybreak appointed director of special events and executive producer of New York's World's Fair programs for WEVD-AM-FM New York. Formerly he produced the televising of "Coney Island Mardi Gras," live special events for WABC-TV and programs for WOR-TV, WPIX-TV.

TV MEDIA

Sidney Lyons appointed director of administration, business affairs, CBS-TV Hollywood. He joined the network in 1961 and was named administrative manager of business affairs the following year.

Donna J. Wiggins joined the promotion department of KIRO-TV Seattle. Mrs. Wiggins was formerly with KOLN-TV Lincoln, Neb.

Paul N. Lazarus, Jr., elected vice president of Subscription Television Programs, New York. He comes to the company following a brief period as an independent producer of "The Report: Teen Agers & Sex."



Robert Hennessy



Phyllis Ariano

Robert J. Hennessy elected controller of Group W. Prior to joining Group W., he was an independent management consultant. Formerly he served as assistant to the chairman of National Screen Service Corp. and with CBS-TV as director of financial services, director of studio operations and director of design and production operations.

Doug Duperrault, promotion manager, WFLA-TV-Radio Tampa-St. Petersburg, elected president of Florida West Coast Grocery Manufacturers Representatives.

Larry Carino, general manager of WJBK-TV Detroit, elected vice president of Storer Broadcasting Co. Previously he was general manager of WWL-TV New Orleans, and KTNT-AM-FM-TV Seattle-Tacoma.

Phyllis J. Ariano appointed director of special services for Group W. For the past five years she served as executive secretary to Donald H. McGannon, president and chairman of the board.

Woodrow Robertson appointed production manager at WTOP-TV Washington. He joined the station in 1962 as a floor director and was promoted in 1963 to assistant director.

Al Pryor appointed western territories manager for Spanish International Network, Hollywood. Formerly he was an account executive with KTTV Los Angeles, and most recently served as director of merchandising for KMEX-TV Los Angeles.

Bennet H. Korn appointed chairman of the Television-Radio Advisory Committee of the Eleanor Roosevelt Memorial Foundation.

He is president of Metropolitan Broadcasting Television and is active with the NAB and IRIS

Leon Halperin, president of Main Broadcast Co., elected chairman of the board, succeeding Richard C. Alden, WOKR-TV Rochester. **Gordon Brown** elected vice president replacing Halperin. He is president and treasurer of the Federal Broadcasting System.

Max Reilly, a member of the sales staff, KDKA-TV Pittsburgh, named national sales coordinator.

Fred J. Sorrell named tv sales account executive for CKLW-AM-FM-TV Windsor. He came to CKLW from CBE, where he was an account executive.

Herschel Burke Gilbert appointed music director for CBS-TV, Hollywood. He came to the network from Four Star Television Productions, where he was an executive music director and vice president of the firm's two music publishing organizations and its recording company.

Stanley J. Cole, named business manager and assistant to the station manager at KRON-TV San Francisco. He came to the station from WBAL-TV Baltimore.

Walter D. Scott, executive vice president, NBC-TV, New York, re-elected to serve another term on the board of directors of Brand Names Foundation.

Tom Bedford appointed chief engineer of WBAP-TV Fort Worth-Dallas, and **John Haersch** as chief engineer, WBAP Radio.

Bruce Crickmore appointed sales representative for CTV Television Network, headquartering in Toronto, Canada. He was formerly assistant general manager with Canadian High News.

Roger Michelin, former sales manager of KWVL-TV Waterloo, joined the sales staff of WTMJ-TV Milwaukee. He has previously served on production, announcing, and directing staff, WNAM Radio-TV Neenah, and in sales for WFRV Green Bay.



THE LURE OF THIS ISLAND

is...

**\$534 MILLION
AUTO SALES**

You need only one station

WHLI

— to deliver big, rich, independent Long Island, the nation's 4th largest market.

WHLI 10,000 WATTS

AM 1100
FM 98.3

**the voice of
long island**

HEMSTEAD LONG BEACH N.Y.
PAUL G. FLY, President
JOSEPH A. LENA, Exec. Vice President
REPRESENTED BY PAUL BERNA



William Gasper



Dan A. Doeleman



Howard Gardner



James Watson

RADIO MEDIA

Skip Wilkerson succeeded **Ron Martin** as program director of WTX New Orleans. Wilkerson was production manager under Martin, who is to be operations director of WHB Kansas City.

Bob Rosen joined Screen Gems' merchandising division, New York. Formerly he was national sales manager for Colpix Records.

Dan Price joined WEEI Boston. His first assignment will be staff and feature work with plans for him to host a new daily interview and discussion program. Formerly he was



YOU SHOULD HEAR

Ed Guss, Manager of WGVM, Greenville, Mississippi, says, "We have found the CRC Library excellent in concept and production and have used it successfully in making several presentations."

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

newsman and personality at WJR Detroit, and WBBM Chicago.

William Gasper named local sales manager of WTAR-FM Norfolk. He comes to WTAR after three years with WYFI-FM and Metro WBOF as vice president and general manager.

Gerald Carrus named assistant to the vice president and comptroller of Metropolitan Broadcasting. He comes to the company from Dynamic Films, where he served as secretary and comptroller.

Erik Smith, promoted to promotion, publicity and research department of WJBK Detroit. He has had a diversified background of agency and radio/tv experience.

Mildred Freed Alberg, Milberg Enterprises, appointed to the board of governors of the New York Chapter of The National Academy of Television Arts and Sciences. She fills the unexpired term left vacant by the resignation of Garry Moore. Previously she served as a governor from 1961-'63.

Howard Gardner and James Watson promoted to manager, sales, eastern office, and manager, sales development, NBC Radio. Since joining the network in 1939, Gardner served as supervisor of audience measurement, manager of radio/tv sales development, director of radio network sales development and director of sales administration and development. Watson joined the network in 1960 as a sales analyst in sales development and has served as senior analyst, and manager, sales development.

Bill Drake appointed programming operations director of KGB San Diego. Formerly he was program

director of WAKE Atlanta and KYA San Francisco.

Richard K. Ross named local sales manager of WRYT Pittsburgh. For the past eight years he was on the sales staff of KDKA, most recently as assistant sales manager.

Dan A. Doeleman, a sales representative for six years with KREM Spokane, joined KDNC Spokane as general sales manager.

Merrill McClatchey appointed program director of WDTM Detroit. He was previously producer for the National Educational Television and Radio Center and Radio Center, Michigan U.

Jerry M. Sawyer joined KRUX Phoenix as an account executive. He is a former station manager of KHAT and a member of Phoenix Junior Advertising Club.

Charles H. Warner named assistant sales manager of WTOP Washington. At one time he was a salesman for WTOP-TV, and has also been with Avery-Knodel and WCBS-TV in New York, and WSPA-TV Spartanburg, S.C.

SYNDICATION & SERVICES

Jennings Lang, head of the new projects division, appointed senior v.p. in charge of tv production at Universal City Studios. Since joining the organization in 1950, he served as vice president and instituted the new projects division. He created and produced such tv series as "Wagon Train," "Bachelor Father," "Wells Fargo" and "The Virginian."



Howard Gottfried

Norman W. Glenn

Norman W. Glenn appointed executive vice president, programming, United Artists-TV, New York. In the past two years he served as vice president, programming for the company. Howard Gottfried appointed administrative vice president, programming, for UA-TV, Beverly Hills. For the past year he worked in the New York office as vice president, production supervision.

Robert G. Hill named advertising and sales promotion manager for Ampex Corp., Redwood City, Calif. He is the former manager of advertising for Columbia-Geneva Corp., U. S. Steel.

Marvin S. Mord and Alan J. Fessler joined American Research Bureau's NAFA sales division as account executives. Mord, headquartered in ARB's New York office, was most recently manager of national sales of ABC-TV. Fessler, based in Chicago, was previously in charge of special supplements and customer service for the Chicago Tribune.

Ernest Caparros rejoined Rose-Magwood Productions, New York, after six weeks of absence during which he was director of photography for "Andy," a new feature. He is a director of photography at Rose-Magwood.

Raymond Stoveken joined R. S. & Surveys Co. as controller. In the past two years he was chief financial officer and budgets of Tri-State Transportation Committee.

Robert S. Gonstin appointed general sales manager of Official Films. Previously he served as general manager for the Special Plans Division of United Artists TV, director of sales for Paramount TV

Productions and eastern manager of ZIV-TV programs.

Stanley Kallis signed by Sherwin Productions to produce new television properties in association with Screen Gems, headquartered on the west coast. As writer and producer he was associated with such series as "The Dick Powell Show," and "The Law and Mr. Jones."

Ted Corday signed by Screen Gems to produce serials for day

and nighttime TV. Previously he was associated with such soap operas as "Guiding Light" and "As the World Turns." Tony Habeeb, Lou Dyer, and Harry F. Flynn respectively named west coast director of publicity, press information manager and promotion manager. Habeeb succeeds James W. Hardiman, who resigned to become director of press information for CBS TV Hollywood. Formerly Dyer was associated with the studio's publicity department. Flynn was formerly with ABC-TV.

BIG COUNTRY — BIG FACTS

Upstate Michigan is *big* country. And its people are constantly on the go. Matter of fact, there are more cars per household in the 39 counties that make up WWTV/WWUP-TV's viewing area than in the Motor City and Wayne County (1.35 vs. 1.26). Upstate Michigan is a perfect market for automotive products.

Actually, we believe Upstate Michigan is the

greatest "new opportunity" any television advertiser can find in the U.S. Nearly a MILLION PEOPLE. Annual retail sales, nearly a BILLION DOLLARS.

Consult your jobbers and distributors as to the influence WWTV/WWUP-TV has in our 39 counties — or ask Avery Knodel for the whole story.

The Polzer Stations

WWTV
 1215 W. WASHINGTON ST. TRVERSE CITY
 49783
 WWUP-TV
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 49783

TELEVISION
 WWTV/WWUP-TV ARE REPRESENTED BY
 WETBY GARDNER-RENNETT CO. INC.
 1000 W. WASHINGTON ST. SAULT STE. MARIE
 49783

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1040' A & T / ANTENNA 1214' A & T
 CBS • ABC / CBS • ABC

Avery Knodel, Inc. Exclusive National Representatives

CALENDAR

MAY

Hollywood Advertising Club, luncheon meeting, Hollywood Roosevelt Hotel (4).

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

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

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

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

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

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

Montana Broadcasters Assn. convention, Yogo Inn, Lewiston (7-8).

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

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

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

Adex '64 Intl. Adv. Exhibit, (Advertising Exhibition Promotions Old Bailey, London), at Grand Hall, Olympia, England (9-10).

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

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

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

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

Sales Promotion Executive Assn., seventh annual conference, Astor Hotel, N. Y. (11-3).

Int. Radio & Television Society, luncheon marking installation of officers and board members, and Arthur Godfrey's 35th year on the air, Americana Hotel, N. Y. (12).

Natl. Assn. for Better Radio & Television, 14th annual awards dinner, Wilshire Country Club, Los Angeles (12).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held

by its chapters in New York, Los Angeles, and Chicago (12).

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

New Jersey Assn. of Broadcasters, spring managers meeting, Rutgers U., New Brunswick (14).

Illinois Broadcasters Assn., meeting, Wagon Wheel, Rockford (14-15).

Iowa Broadcasters Assn., meeting, Congress Inn, Iowa City (14-16).

Arizona Broadcasters Assn., meeting, Skyline Country Club, Tucson (15).

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

West Virginia Broadcasters Assn., spring meeting and second annual engineering exhibit, Press Club, Charleston (15-16).

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

Los Angeles Advertising Women, 18th annual presentation dinner for "Lulu" trophies to western advertising and publicity women, Hollywood Palladium (21).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

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

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

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

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

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

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

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

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

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

JUNE

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

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City (4-7).

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

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

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

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

Intl. Radio & Tv Society, fifteenth Legion of Honor presentation dinner, at Waldorf-Astoria, N.Y. (8-9).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

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

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

National Assn. of Display Industries Trade Show Bldg. & N.Y. Yorker (13-18).

American Marketing Assn., 4th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Festival, Venice Italy (15-20).

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

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

Radio-Television News Directors Association, national spring meeting, Cherry Hill, N. J. (21).

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

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Regional, Cherry Hill Inn, N. J. (22-24).

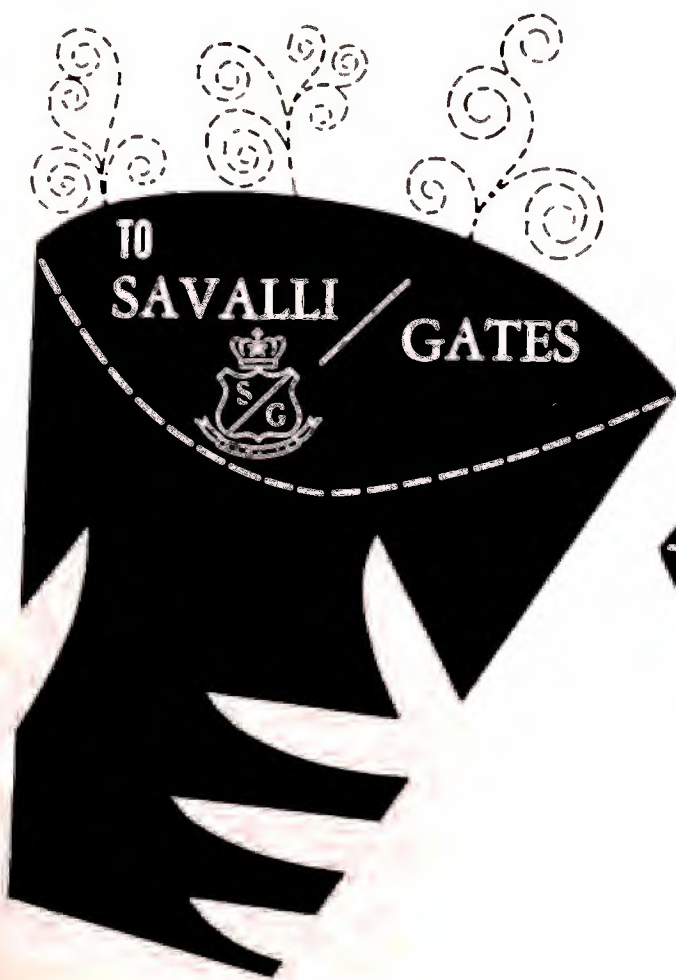
Transamerica Advertising Agency Network, annual meeting, N. Y. (22-27).

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

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

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

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston (28-July 30).



**WE COULD
HAVE MADE
A STUFFY
ANNOUNCEMENT**

But ours is not really that kind of business.

So let's just state simply that we have known the principals of Savalli-Gates for a long time; that we have the utmost confidence in their integrity; a solid faith in their understanding of the Negro market as a whole and of WLIB in particular.

We have appointed them as our National Sales Representatives effective immediately. And, for obvious reasons, no one wishes them more success in their assignment than we do.

WLIB
Harlem Radio Center
310 LENOX AVE. AT 125th ST. NEW YORK 27, NEW YORK



“WGAR
is
icky”

Sorry, Honey—but we believe radio should offer something for somebody besides kids. Evidently lots of people agree. Because we've snared the listeningest (and respondingest) audience in Cleveland and northeastern Ohio. Take our Betty Ott's "Ladies' Day"

listeners. When we suggested they enter a contest to name three Cleveland Zoo tiger cubs, 1,500 cards and letters poured in before you could say Liz, Kim and Zsa-Zsa. We hate to be catty, but you can't get action like this from just any radio station.

GOOD SOUND RADIO

wgar

NB

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO