

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 22, 1964

PRICE 40c

Color advertising: the border is crossed 25

TV's big appetite: intriguing trends 28

Video-Scope: after two years' research, at work . . . 34

COMMERCIAL RECORDING CORPORATION

DALLAS, TEXAS • P.O. BOX 6726 • TELEPHONE RI 8-8004

CRC



"MONEY MAKER"

MONEY MAKER SUBSCRIBERS

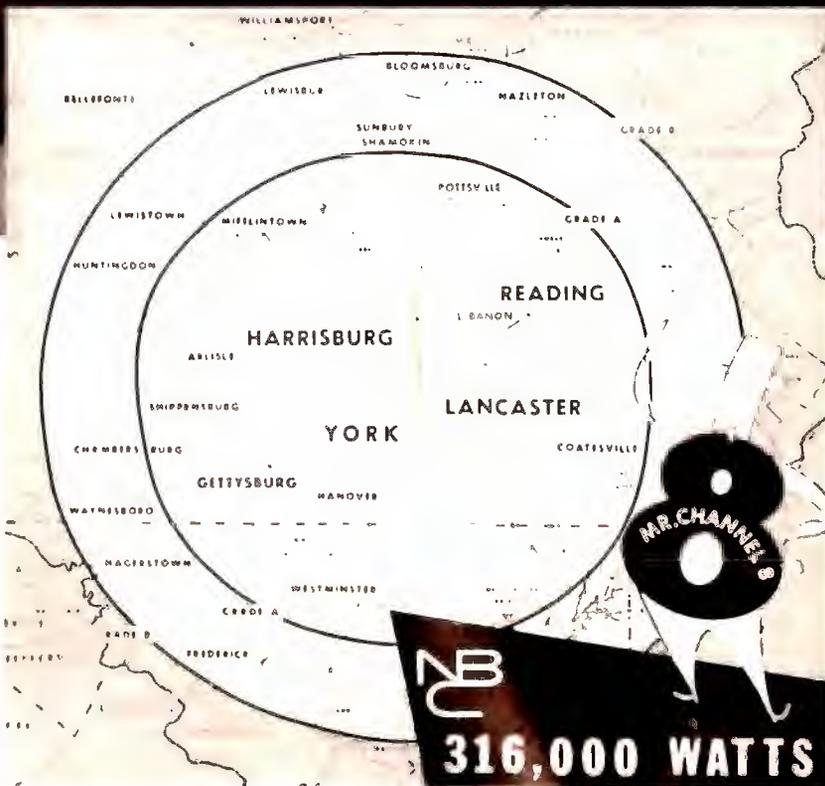
- TO WIMO WKYR WBT WACO KRNO KOGT WNOX WFDR WPDQ WIYN WONN KHOB KATQ KIUP WLUX WINK
- MAQ KAND KVIL WDAE KDWA WOOD WMIX WAZY WEBB WCHA KAVE WNNJ WEZY KLBK KSRV WGUL WLCX
- MR KNIN KGRL KAVL WLBR KTRC KWIK KENN WJZM WQXI WPXY WGBR KDMS KHOK WCAM WMFJ KROP
- IR KCOK WCHE KOLE KLID WKST KODE WGVM KLPR KFBB WGKR WBUD KCRV WFTW WCKB KRRV WARM
- BE WPON WPCF WPVA WSIM WCOA WHIT KNEB KPUB KDAV KPIK WTHI KPEP KSIX KGWA WGWR KUGB
- WP WKBO WEST WGAL WDEL WHAG KNEX WISP WFBS KWBW KMAN KLWN WKBZ WGNI KICA WAGR KRAM
- IO KGGF WITY WICE KXEO WSAR KOKZ KTTT WSOY KSCO KPLS WSIV WRAL WIAM WBLT WSLS KASI WNBH
- TM WAXO KOBE KLSI KDLM WTAX KLIZ WEEU WILL WBCR KXIC WGFA KHOS KGBC WBBB KOYL WEOK
- IOS KIUN KTMS WSPA WALL WBPZ KSFA WILI WKNC WERI WTLK WINY WWPA WCPA WPGF WMBT WLTC
- OF WOHS KSOO KDWT WCIT WBYO KDHN WRTA WHMI WUWU WCEH WFIN WLAM WWBZ WRAJ KREX
- HR WLON WLSI KURV WWSC WSYD WTTF WDAD KVOU WBIC WMT WRKD WRRZ WMYB WPOR WUSJ WTVL
- BI WAGM CKXL WACY WJTO WFAG WGNS WTAL CFBC KNET WIDE WENE KLUE KMHT WMJR KWPC KJAN
- AM WJMX KLGA WONW KTEM WREO KCLN KCCO WVOE WEAU WJOY WFPG WBUZ KTOP KOEL KRGI

RELAX

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



MULTI-CITY TV MARKET



WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

FCC's Ford: Only Federally Regulated Wire Tv Can Provide Adequate System

Commissioner doubts the wisdom of only partial regulation, cites competitive impact of CATV, suggests wire could play part in UHF growth

Philadelphia — "It is my belief that an adequate nationwide television system with an increased choice of program service can only be achieved by an integrated and federally regulated system of both wire and radio," declared FCC Commissioner Frederick W. Ford before last week's 13th annual convention of the National Community Television Association.

Ford said that the goal of at least one television station per community will never be met without the use of wire. "Even if it were possible to add enough spectrum space . . . I do not believe that sound frequency management would permit such an inefficient use of this valuable national resource," he said. "I say nothing of the economic soundness of making such an attempt."

Discussing the matter of regulation, he said that "it is contended that in our attempts to regulate about one-fifth of the CATV systems, that is, those requiring microwave licenses, we create unfair competitive conditions . . . The more I have studied

these problems, the more I am inclined to doubt the wisdom of trying to regulate one-fifth of an industry through a technical legal device rather than by seeking legislation to subject the entire industry to regulation."

Pointing out that CATV systems are engaged in interstate commerce, Commissioner Ford argued that "it is becoming clear that regulation of a service, which has the potential impact that wire television has on television, should not be left to fifty diverse state jurisdictions and countless cities."

The time has come, said Ford, to recognize the development of wire television as a "significant" national force and to establish a comprehensive

regulatory scheme that will provide one fully integrated and unified television system. "In short, pre-emption of this field by the federal government is essential."

As for the competitive impact which CATV could have on television, Commissioner Ford said that in single station markets, a CATV system may bring into the urban area as many as ten program choices to compete with the television station for viewers. "If other communities in the station's service area are wired and if advertisers in those communities stop buying advertisers on the local station the economic consequences to the local station are obvious."

Suggesting that CATV could play a part in the expansion of UHF, now that the all-channel law is in effect, Ford indicated that the CATV industry and the television industry are not really basically divided. "I am firmly convinced that all forms of television must constitute a unified and integrated system, that it should be united, not divided, in its objectives."

California Football May Try Pay Tv

Los Angeles — The battle lines are being drawn for an STV invasion of commercial television with the report that four NCAA California football teams are considering offering their pigskin product to pay tv viewers on an experimental basis this fall.

NBC, which won the NCAA sweepstakes for the 1964-65 season last December with a whopping \$13 million bid, is sitting by with its hands tied. Hardly jumping for joy and opposed to pay tv on principle, an NBC spokesman points out that experimental forays into pay tv were part of the original contract with the NCAA. But indications are that it will be another story entirely when the contract expires at the end of the 1965 season, since prospective advertisers are not likely to respond to question-mark exclusivity of football telecasts.

Subscription Television, Inc., which plans on launching its pay tv system July 17 in Los Angeles and Aug. 14 in San Francisco, is also sitting tight in the absence of a firm commitment from the four teams, but expressed interest in snaring the collegiate events. One of the big selling points of Subscription Television, Inc., has been sporting events at a price com-

parable to box office admission or lower.

Schools involved in the football deal are the University of Southern California, the University of California at Los Angeles, Stanford University and the University of California, Berkeley — all headline attractions.

Grey Billings Grow With Addition of Rival Account

New York — Grey Advertising, Inc., continues to post gains with announcement that the \$1.5 million Rival Packing Co. account, which spent \$814,170 in spot tv last year, has moved into its shop from Doyle Dane Bernbach, Inc.

Rival, which makes Pet Foods, is Grey's seventh new account this year, bringing the agency's new business score up to an estimated \$21 million. Last year, Grey acquired \$5 million in new billings. Current billing is figured at about \$106 million as compared with \$75.1 million last year.

The Rival shift came as no surprise since an earlier report had been circulated that the two-year-old account would leave Doyle Dane at a "mutually convenient date."

NAB Seeks Congressional Curbs on CATV Operations

Washington — NAB's tv board of directors has voted to ask for Congressional legislation aimed at FCC regulation of CATV, limiting the systems to auxiliary and supplementary broadcast services.

Among the powers NAB believes the FCC should have is the prohibition or limitation of the origination of programs by CATV systems, the establishment of conditions relating to the duplication of the programs of local broadcast stations serving the same areas in which CATV systems are located and the setting-up of technical standards for CATV operation.

The board also said that there should be no prohibition against broadcasters owning CATV or vice versa.

CONTINUED ON NEXT PAGE

NAB Will Play No Role in Harris Hearings

Unofficial talk indicates board members felt timing looked bad, although some staffers did think cigaret appearance was called for

Washington — The NAB joint board of directors has announced that NAB will "not take any position on pending legislation on cigaret labeling or advertising." This means that NAB will not put in an appearance at this week's hearings by chairman Oren Harris of the House Commerce Committee on 10 bills dealing with the problem (June 23-26).

Corridor talk during board meeting here last week, and at the Federal Communications Bar Association luncheon which entertained board members, indicated that the timing looked bad to the NAB directors.

The hearings on the various bills to have FTC and/or FDA control cigaret labeling and advertising can't possibly come down to the wire with any legislative action in the tag-end of this Congress. But next year might produce a different story if the role of cigaret advertising on tv is spotlighted in renewed hearings on another set of legislative proposals. (Current bills will all die in this session and must be reintroduced in the 89th Congress.)

Rumor had it that some of the NAB staff did feel that an appearance at the Harris hearings was called for — and they were at the ready with a program should it have proved necessary. Rumor also has it that discussion was wholesome on this entire

FCC's Loevinger Suggests All Broadcasters Join NAB

Pine Mountain, Ga. — FCC Commissioner Lee Loevinger, speaking before the Georgia Association of Broadcasters, issued a call for all broadcasters to join the NAB and present a united voice in helping solve industry problems.

"I don't always agree with NAB," he declared, "but I listen to what they say."

Discussing the FCC's ideas on programming, he said that he disagreed with the concept of required balanced programming as "synthetic." He also noted that the FCC is "confused" in its re-hearing process, arguing that there should be virtually no re-hearings.

question. NAB president LeRoy Collins has not made any statement as yet on the situation.

Witnesses scheduled for the Harris hearings to be held this week will include those Congressmen offering the bills, followed by spokesmen from the Department of Health, Education and Welfare, and FTC chairman Paul Rand Dixon. Hearings will end with testimony from members of the tobacco industry and others. Committee staff points out that all appearances are "voluntary." This would indicate that no specific request went to broadcasters to add their views. This procedure also indicates that the hearing is of an exploratory nature.

NAB's Radio Board Amends Code on Smoking, Votes Nets into Membership

Directors also authorize waiver of time standards for sponsored political broadcasts, clearing decks for upcoming campaign advertising

Washington — In a number of actions, NAB's radio board of directors authorized waiver of the radio code's time standards for sponsored political broadcasts, amended the code in connection with cigaret advertising and formally welcomed the four major radio networks into the code membership.

In waiving code time standards for advertising with regard to sponsored political broadcasts during the upcoming campaign, code director Howard Bell explained that heavy demands will be placed on station time, that political broadcasts are a responsibility to the community and that the code should not be a deterrent to the acceptance of political broadcasting.

NAB's tv board took the same action at an earlier meeting.

Amendment to the radio code on cigarets in programs read: "The use of cigarets shall not be presented in a manner to impress the youth of our country that it is a desirable habit worthy of imitation in that it contributes to health, individual achievement or social acceptance."

TelePrompTer President Reports CATV Growth

Philadelphia — In a side meeting to the National Community Television Association convention, TelePrompTer's chairman and president told his CATV managers that the firm's community antenna systems experienced a greater subscriber growth during the first five months of the year than in any comparable period.

Irving B. Kahn declared that TelePrompTer's 14 systems now service 46,236 homes, representing 2210 new connections since the beginning of the year. Kahn added that the company systems are "on target" in relation to their projected total of more than 53,000 subscribers by end of 1964.

Kahn further indicated the projected figure does not take into consideration several acquisitions the company expects to announce soon.

The advertising section of the code was similarly amended.

In still another action, NAB and the four major radio networks have made it official — with the nets being welcomed into formal radio code membership.

Commenting on the new membership category which permitted the networks to join, Howard H. Bell, director of the code authority, pointed out that the radio networks "have always supported and endorsed the principles of the radio code." He added that "this is a significant step in our efforts to further increase radio code membership."

The move was enthusiastically hailed by each network executive of the radio board.

In another radio development, the board authorized a feasibility study into the preparation of an encyclopedia of sound which could become the first major source of authentic sounds in broadcasting. Also, the board gave the NAB public relations service the green light to go ahead with plans for production of a 20 minute color film on radio.

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

- 25 New names appear on color tv client rosters**
With NBC setting the pace, such firms as Green Giant, Miller Brewing, Chemstrand and Zenith have crossed the border into color tv activity during 1964
- 28 Tv's appetite — a big one**
Contributing editor Dr. John Thayer finds intriguing trends in new tabulations of figures on the education, employment, sex and set ownership of viewers
- 32 Sidewalk 'sell' aids N.Y. sponsors' shows**
New CBS headquarters construction site features 34 WCBS-TV "Eye on the Community" panels with program tapes
- 34 Tv commercials testing service debuts on air**
Video-Scope system for measuring commercial recall and attitude change is here after two years, \$100,000 in development; five agencies, one advertiser sign up

TIME BUYING & SELLING

- 37 Measuring media's three R's — a career view**
Recognition, responsibility and remuneration offered in media hold special advantages over more glamorous areas of agency work

TV MEDIA

- 40 Fall '64 spot problem: the traffic flow**
Sponsor messages face problem of increasing complexity of spot scheduling; agencies and reps agree more cooperation and understanding are needed

RADIO MEDIA

- 42 Jingles vs. spoken commercial: which?**
New study reveals listener opinion on the effectiveness of the radio commercial when spoken or as a jingle; 70 percent regard radio listening as an active involvement

DEPARTMENTS

Calendar	62	Publisher's Report	8
Changing Scene	48	Sponsor Scope	21
Commercial Critique	61	Sponsor Spotlight	57
Friday at Five	3	Sponsor Week	15
Letters	12	Week in Washington	13

EDITORIAL

Editor
Sam Elber
Feature Editor
Charles Sinclair
News Editor
William S. Brower, Jr.
Special Projects Editor
Ben Bodec
Managing Editor
Dan Hedman
Senior Editor
William Rucht
Associate Editors
Barbara Love
Jane Pollak
Melvin J. Silverberg
Editorial Assistant
Patricia Halliwell
Contributing Editor
Dr. John R. Thayer
Washington News Bureau
Mildred Hall
Field Editors
Alex Orr (East)
John Bailey (Midwest)
Production Editor
Ron Granholm
Regional Correspondents
James A. Weber (Chicago)
Sheila Horris (San Francisco)
Frank P. Model (Boston)
Lou Douthat (Cincinnati)
Margaret Cowon (London)

SALES

New York
Bernard Platt
Gardner Phinney
Chicago
Jack Smith
Cleveland
Arnold Suhart
Los Angeles
Boyd Garrigan
San Francisco
Stearns Ellis
St. Petersburg
William Brown
Advertising Production
Louise Ambros

ADMINISTRATION

Editorial Director
Ben Marsh
Production Director
Harry Ramaley
Circulation Director
Jae Wolking
Data Processing Manager
John Kessler
Advertising Promotion
Dwayne R. Woerpel
Circulation Promotion
Gerhard Schmidt

SPONSOR® Combined with TV, U.S. Radio, U.S. FM is published by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MURRAY HILL 7-8080 CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building Duluth, Minn. 55802. Area Code 218 727-8511 CHICAGO OFFICE: 221 North La Salle St. Chicago, Ill. 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane Cleveland, Ohio, 44124 Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1655 Beverly Blvd. Los Angeles, Calif. 90026. Area Code 213 HU 2-2838. SAN FRANCISCO OFFICE: 260 Kearny St., San Francisco, Calif. 94108. Area Code 415 GA 1-0593. ST. PETERSBURG OFFICE: 6592 North 19th Way, St. Petersburg, Fla. 33702. Area Code 813 525-0553. SUBSCRIPTIONS U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota 55802. Application to mail at the second class rate pending at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.



IF WE SOLD TICKETS TO ABC'S WIDE WORLD OF SPORTS, THIS



YEAR'S LINE WOULD BE 19,210 MILES LONG



Wide World of Sports is a crowd pleaser. And what a crowd—7,000,000 people so far this year. Here's why ABC's Wide World of Sports draws the biggest weekly gate of any regularly scheduled sports show in television.

ABC's Wide World of Sports covers everything from boxing and billiards, ski jumping to stock car races—70 different sports in all. And it travels all over the world to do it. Wide World crews have covered over 210 events in 26 countries on 5 continents and in 35 American states.

Sports fans have learned to look for the unusual and unexpected when Wide World of Sports covers an event. Its crews pioneered the use of portable, hand-held cameras. They hire blimps to carry cameras. They hoist cameras up to 150-foot cranes. They put cameras in sky diver's helmets, in football huddles and on the hoods of Grand Prix cars. They use parabolic and radio frequency microphones to catch all the unique sounds that are part of the intense competition of sport. Techniques which have now been imitated by every major network.

Anchor men Jim McKay and Bill Flemming get expert help with their commentary. Eddie Arcaro, Stirling Moss, Lee Kramer, Vic Seixas, Bill Veck, Arnold Palmer, Carol Hess, "Sugar" Ray Robinson and Andrea Meade Lawrence are sports greats who have "been there" and now add their knowledge to Wide World's coverage.

The multiple sports events covered in each weekly 90-minute Wide World of Sports telecast help attract one of television's largest unduplicated sports audiences. These viewers have already seen six major world's records smashed

this year and the recent stop-action analysis of the Clay Liston Championship fight was one of the season's most talked-about sports programs.

ABC Sports continues to seek out the most unique, exciting and attractive sports events. Currently, Wide World of Sports viewers are seeing the Indianapolis "500" highlights, National Gymnastic Championships and the English Derby from Epsom Downs. They'll be watching the National AAU Men's and Women's Track and Field Championships, the Soap Box Derby and Bill Veck's pungent commentary.

In short, wherever or whenever people gather to watch a game or race, you're likely to find an ABC camera crew.

ABC learned a long time ago that the best way to attract a sponsor is to draw a crowd.

How in the world do you get a line 19,210 miles long?

Simple. Since January 35,500,000 different homes have tuned in Wide World of Sports. Nielsen reports an average of two viewers in these homes (that gives us 71,000,000 people). The "average line" contains 7 people per 10 feet—we figured that out. So you divide 71,000,000 and come up with 101,428,571 feet or 19,210 miles. A remarkable statistic!

ABC Television Network 

Source: N.T. Co. Circulated Audience '66 week ending April 11-14 A. A. N.T. R. M. 4 N. A. R.



RINGMASTER JOE FORD
IN THE
BIG TOP RADIO CENTER RING
3:00 - 7:00 p.m.



Publisher's Report



Timebuying by computer: behind the scenes

■ MY PUBLISHER'S REPORT A FEW WEEKS back was titled "How the computer will buy time."

In it I listed the three kinds of information that I believe will be fed into the monster, namely (1) ratings, (2) demographic data and (3) personal judgment information.

From the mail I have received, plus other indications of interest, it's obvious that the subject of computer timebuying is something that many readers want to know more about.

SPONSOR will be reporting on this in the weeks ahead, following the extensive series on data processing in the world of media which it began three years ago. The first series dealt with the coming computer era in timebuying, emphasizing the inevitability of its development and what it would do to improve media results. The new series will bring our readers up-to-date, take them inside agencies which are readying computer buying systems, take a look at the people who are spearheading the work, point out the ways that computer programing is being tackled.

We'll show what's being done to minimize the arch-enemy of computer buying — GIGO.

GIGO means *Garbage In, Garbage Out*.

From discussions I've had the past few weeks, it is obvious that hard work is going on in every major broadcast buying agency to prepare for station selection by computer. Following is a sampling of people engaged in initiating the effort: Frank Gomer, FC&B; Grace Porterfield, Benton & Bowles; Tom Wright, Leo Burnett; Joe St. George, Y&R; Kelly Taeger, McCann-Erickson; Dan O'Neil, SSC&B; Mike Donovan, BBDO.

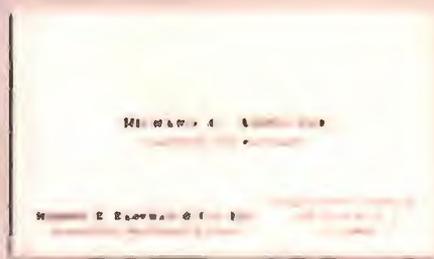
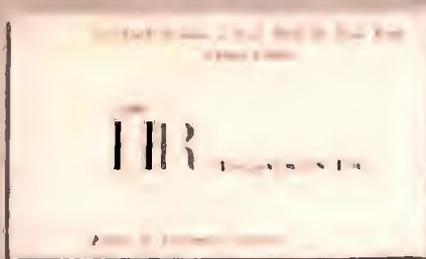
Apparently, clients are relying on their agencies to provide facilities for media selection by computer. Most whom I have canvassed, although they work with data processing in administrative, manufacturing and sales, know little about media selection progress. I hear, however, that General Foods, with David Milliken heading the project, has been working for a long time on a media selection program based on product usage profiles. The soaps, especially Procter & Gamble, are working overtime to keep in the forefront of the data processing evolution. Much of this is hush-hush.

I was told some while back that at the big agencies the architects and project heads of the computer media buying programs are the media heads — the old hands. I've been checking and find this to be true. Almost invariably it's the oldtimers, who know stations and market values in relation to stations, who are leading the parade.

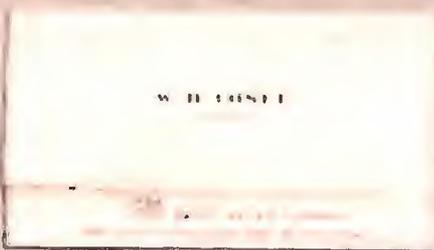
I'm told that stations can expect an increase of visits by agency people seeking fresh evaluations of stations and markets for computer programing purposes. There's a definite danger, too, that stations will be run ragged by agency requests for demographic data. It's not too early for organizations like the Station Representatives Association, TvB and RAB to urge the 4As to join hands and prepare standards which will allow stations to cooperate within workable limits.

Yoram Glenn

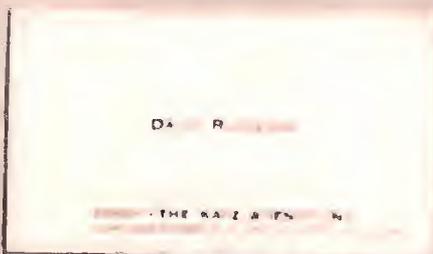
K·NUZ
HOUSTON'S 24-HOUR MUSIC AND NEWS
National Reps.:
THE KATZ AGENCY, INC.
New York • Chicago
• Detroit • Atlanta
• St. Louis • San Francisco
• Los Angeles • Dallas
In Houston: Call DAVE MORRIS — JA 3-2501



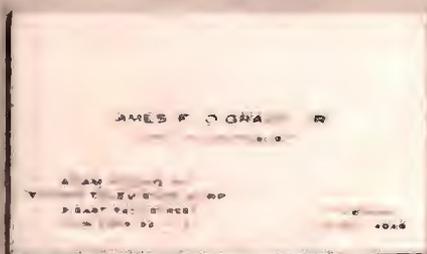
ONLY YOUR REP



GETS THROUGH TO BUYERS



BETTER THAN SPONSOR



And even he'll admit he can't be in as many places as often. Give your rep all the support a good SPONSOR campaign can be—increasing call-letter recognition; warming up the welcome; making salient points; avoiding a lot of introductory hashing. Why SPONSOR? Because it's the most important 1/4" (sometimes 5/16") in broadcast buying. Because it leads—with the top-of-the-news . . . depth-of-the-news . . . trend of past and present . . . outlook on tomorrow. SPONSOR supports the sale, feeds the buying mix to help make each buy the best possible. Like your buy in **SPONSOR**, the broadcast idea weekly that squeezes the air out, leaves nothing but air in. 555 Fifth Avenue, New York 17. Telephone: 212 MURrayhill 7-8080

Senate and House Leaders Agree Joseph McCaffrey of WMAL is Washington's Outstanding Capitol Hill Reporter

Congressional leaders pay tribute to McCaffrey on the floor of the House and Senate:

"an impartial and outstanding job . . . I become better informed listening to his programs . . . in my opinion he is one of the nation's outstanding reporters." *Senate Majority Leader Mike Mansfield*

"He is knowledgeable, and his reports are so factual that many of us listen to him to help us in our work." *House Democratic Whip Hale Boggs*

"highly respected among the citizens of Washington for his integrity and fairness . . . intelligent and honest reporting." *House Democratic Leader Carl Albert*

"His daily WMAL report on Today in Congress is a most valuable summary of Congress' activities for Members of Congress, for Government officials and for the citizens of this area." *Representative Frank T. Bow*

". . . the great contribution he makes is that he can take a day in the Senate . . . and put what was done into 2 or 3 succinct and easily understood paragraphs." *Senator Warren G. Magnuson*

It would not be possible "for any commentator to report events with a higher degree of impartiality or . . . objectivity than Mr. McCaffrey." *Senator Samuel J. Ervin, Jr.*

Since 1944, "Joseph McCaffrey has distinguished himself . . . by [his] clarity and accuracy . . . high sense of ethics and impartial presentation of the news." *Representative Paul G. Rogers*

(Quotations from the CONGRESSIONAL RECORD)

On June 6, 1944, Joseph McCaffrey launched his distinguished career in broadcasting and television.

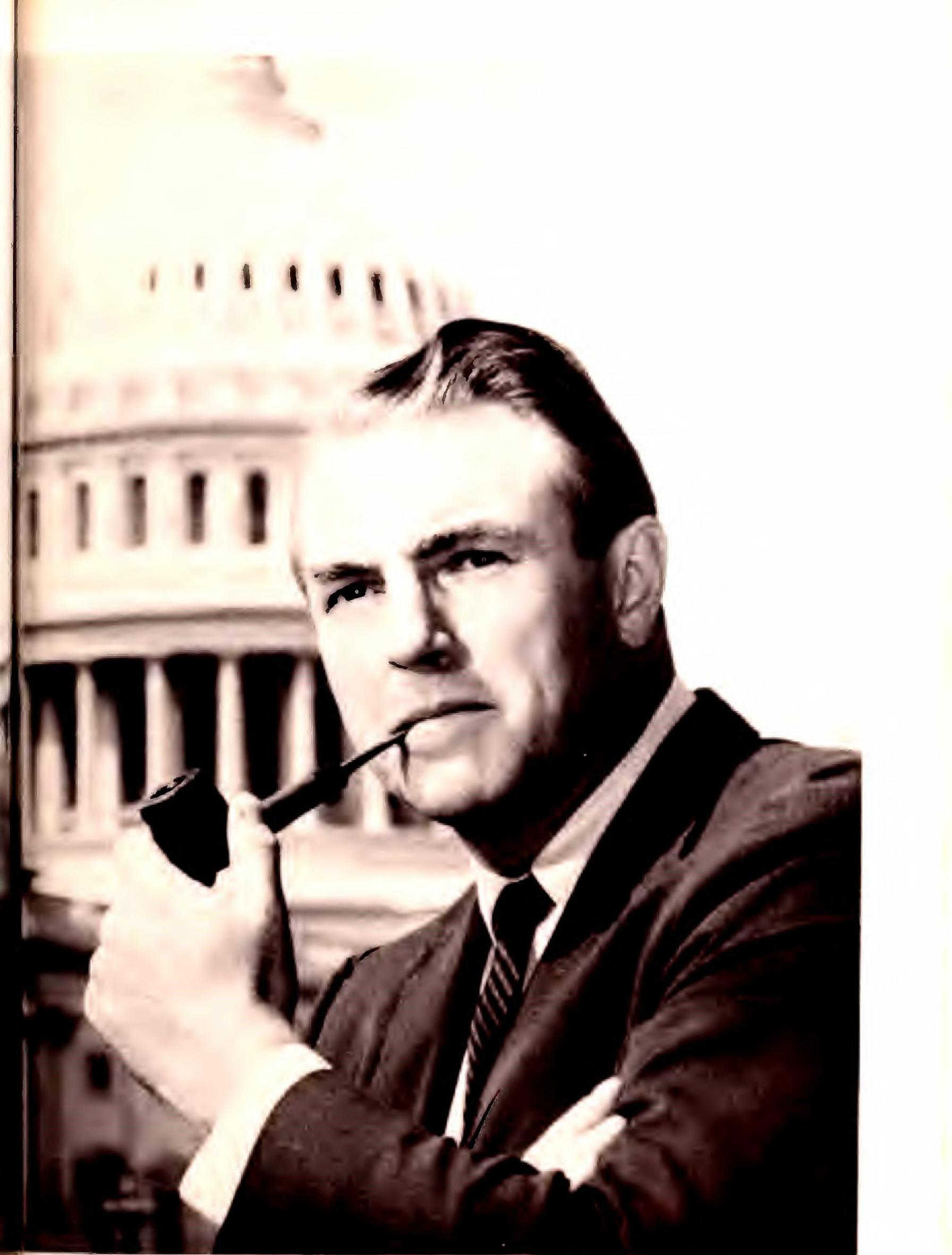
Today, Joe is one of the most widely-quoted, highly respected political reporters working on the Hill. His name appears so often in the pages of the *Congressional Record* that some sections read like a WMAL script. His substantial Washington audience includes bipartisan partisans in Congress, many of whom took time out on June 5 and 6 to pay tribute to his 20 years of outstanding service to the news media.

Few Washington reporters have McCaffrey's personal resources—wide Congressional acquaintance, experience, insight, camera presence. This year the Washington chapter of the National Academy of Television Arts and Sciences also honored him with an Emmy for *Close-up: The Capitol with Joseph McCaffrey*, "the outstanding locally produced discussion program."

Joe McCaffrey has been a key member of our 25-man staff of news and public affairs specialists since 1955, helping to make WMAL-TV & RADIO the news authority in the Nation's Capital.

NEWS AUTHORITY IN THE NATION'S CAPITAL

 **wmal** radio and television 





GOING UP

ALL OF THE controversial door slamming that's going on can't deflate the good things baking in the broadcast advertising oven.

While the industry wrestles with solutions to the problems of clutter, piggybacking, commercial loudness and self-policing codes, the elements that indicate continued quantity-and-quality expansion for radio and television are everywhere.

In the dollars and cents department, more information than ever before is being researched and developed by individual stations and groups, as well as by the networks, that is designed to sell the industry first. Issue after issue of SPONSOR has been carrying features that go directly into the tool kit of the timebuyer and client decision-makers — features that spearhead the trend toward making the material in all local, regional and national pitches and presentations fodder for the computer.

There is no panic in the streets of the broadcast community over the threats of fee-video and mushrooming CATV. Good, business-like concern, yes, but with a declared watchfulness that spells out fee-video's intention to be a tough, same-system competitor if and when practical reality demands it.

Color, as a television revolution, is history: now its dynamics lie in its imminent explosive growth. Set costs have come down and sales are going up. Today's news footage — tomorrow's history — will be seen, in color, by generations to come.

And Charles Sinclair's story on new color advertisers, in this issue, is more proof that, when it comes to selling and informing the public, the advertiser is anything but lagging in the best creative sense!

Sam Elber

LETTERS

Radio Never Brighter

Your May Newsletter triggers this thank you for your pushing of radio so consistently both there and in SPONSOR.

My recent personal contacts with both advertising and marketing men convince me that national radio's next years — especially spot radio's — will be bright. Radio's selectivity (differently programmed stations do reach different types of people) is a vitally important factor for marketers today. They must target their ad messages more and more.

Our big problems? Measurement. The presently inadequate ratings are a serious handicap both in the data they offer and the way they get it. And — image. Too many top executives still think of radio as that thing their teenagers turn on to make the parents uncomfortable. As the story of radio's many good quality stations is better told at high levels, we'll move much faster.

Our Charles Harriman Smith studies have gone far to show the effects of good programming with the good customers. Your fine story was a big help.

MAURIE WEBSTER

*Vice President and General Manager
CBS Radio Spot Sales
New York, N.Y.*

They Like

A million thanks for the excellent treatment you gave the story of our Late Show's 15th Anniversary in June 1 SPONSOR. You caught the real flavor of the whole promotion.

PHYLLIS R. DOHERTY

*Director of Press Relations
WNAC-AM-TV
Boston, Mass.*

Story Will Spur

Many thanks for your great story "How — To Record a Tough Remote — At Half the Cost" — in your June 1 issue . . . and all that art too!

We've had tremendous success with our MVF (Mobile Video Film) system, and doubtless your story will serve to stimulate in-

creased interest and request for this service.

ERNEST E. SNAZELLE, JR.

*President
Snazelle Productions, Inc.
San Francisco, Calif.*

Information, Please

This time I'm the one with the problem: How does one go about syndicating a radio series, or, how does one find an agent who can handle such matters?

The background here is simple. At the request of a state-wide organization of dairy farmers that wanted a radio program to attract middle-class housewives I developed a radio series with Dr. Little a psychiatrist.

The program deals with the problems of everyday living, such as jealousy, hate, anger, marital disharmony, teenage behavior, etc. I pose the questions such as "I think members of the public might inquire if they had the chance and Dr. Little answers my questions in lay terms. We let the audience listen in on our conversations.

We produced 78 programs over the facilities of WTIC Hartford. The shows were first aired over WTIC and since have been broadcast over six other Connecticut stations.

Because the program has such broad appeal — everyone has problems — we believe the series has possibilities in other areas than Connecticut. Hence the problem.

How do we go about putting the program into the hands of professionals who might be able to do something about making it available throughout the United States?

If you have any suggestions, or if you can refer me to someone who can help solve the problem I'll be more than appreciative. Meanwhile, let me say that I enjoy SPONSOR every week.

ROLAND B. SMITH, Ph.D.

*Executive Producer
"What's Your Problem?"
Storrs, Conn.*

ED NOTE: SPONSOR is always glad to encourage new radio series. Interested syndicators should contact Dr. Smith.

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

June 19, 1964

As this column went to press last week, the NAB television board of directors had swiftly approved code amendments to cut back on non-artistic credits and otherwise limit inroads on program time by non-entertaining teasers -- but it was in something of a bind on pay tv and CATV.

The tv board's weekend "action" on pay tv was a decision to take no further action. The board evidently left the pay tv situation as is, rather than stir up any more debate between CBS' Richard Salant, who says NAB wants legislative kill of pay tv, and NAB's president LeRoy Collins who insists there is "opposition" but no legislative pleas to ban pay tv on the association's record.

The tv board would only repeat NAB's previous declaration: that it is against home-fed subscription tv, wired or aired, that the public should be informed on what it stands to lose, that NAB will await further recommendations from its special Future of TV in America Committee and its staff -- and the latter combination has not decided to try for government action against wired pay tv.

The tv board did come out roundly for government control and licensing of community antenna systems to protect individual stations. But a dismaying complication arose when Rep. Walter Rogers (D-Tex.) warned in a Georgia speech that laws curbing CATV meant "complete government control" of all broadcaster business would follow.

Rogers, who led the squelch of government limits on broadcast commercial time, strongly suggested that NAB and CATV get together to work out differences and keep off the hill. NCTA chairman Fred Stevenson reportedly was prompt to declare himself agreeable to a parley.

The tv board meeting here last week had not yet approved the final terms of legislation proposed to give FCC license power over community antenna systems -- but the broadcaster stand was uncompromisingly tough. NAB believes CATV should be held to status of an auxiliary broadcast function.

The NAB would like a ban or limit on CATV right to originate programs or to duplicate local station programming in the CATV's service area.

The NAB board does not object to joint ownership of CATV systems and broadcast holdings -- nor does it feel CATV systems should be counted in multi-ownership tallies. Both of these angles are open to question in FCC's recent request for soul searching on the whole CATV-broadcaster problem.

There will be a moratorium on the tv code's commercial limits for sponsored political broadcasts in 1964. Code authority director Bell asked for the waiver to make sure nothing stands in the way of station acceptance of political broadcasting -- a big community responsibility of broadcasters.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Ammunition to make advertisers and the general public more aware of the code adherence by individual broadcasters is on its way in a PR kit to stations. NAB's promotional arm, the Television Information Office, will ask for an increase in rates for subscribers to this office, to be based on current rather than 1959 commercial card rates.

New faces now on NAB boards: Willard Schroeder, vp of Time-Life Broadcasting, Inc., and of Wood AM-FM-TV Grand Rapids, Mich., was elected chairman of the joint board of directors, succeeding William B. Quarton, WMT, Inc., Cedar Rapids, Iowa. Schroeder is a member of the radio board, was formerly a chairman.

Elected to the tv board: as chairman, Mike Shapiro, WFAA AM-FM-TV Dallas; as vice chairman, John F. Dille, Jr., president WSJV-TV South Bend, Ind., and WKJG-TV Fort Wayne, Ind. Elected to the radio board: as chairman, Rex G. Howell, KREX Grand Junction, Colo.; as vice chairman, Jack W. Lee, WPRO Providence.

Senator John O. Pastore, chairman of the Communications Subcommittee of the Senate Commerce Committee, took the occasion of a token hearing on the reappointment of FCC Commissioner Frederick Ford to blast off on the FCC's failure to provide breathing room for ABC via VHF drop-ins in two-station markets.

Pastore said dominant position of networks NBC and CBS is no reason to criticize them. The Senator said they are in a superior competitive position to the third network because of FCC's "inexcusable vacillating" on the allocations problem -- especially its failure to put that third drop-in VHF in two-VHF markets.

Commissioner candidate Frederick Ford assured Pastore he was on the same side on this question. There is a petition for review before the FCC right now, and he personally will do all he can to push it, but "he doubts very much" if anything will be done to reverse the FCC's last decision (4 to 3) against the VHF drop-ins.

Pastore said it was bad enough when Congress, through the all-channel set legislation, "dumped" its responsibility for a better competitive setup on the tv set manufacturers -- it seemed better than nothing, even though some people, having to buy the more expensive sets, will never be within range of an ultra-high station.

Pastore thinks the latest FCC suggestion to force broadcasters to take percentages of network programs to help build UHF service is a further "dumping" of responsibility by the FCC.

The Senator fumed about FCC promises of a competitive pie-in-the-sky for three networks, somewhere in the UHF future -- "but their promises are beginning to sound like a broken record." He can't understand why they "obstinately" refuse to at least get the third network programming in the top two-station markets via drop-in VHF's.

Lee Calls for All-Out Action on UHF

Commissioner asks all segments of industry to rise to occasion; suggests repeal of excise tax as spur to increased set distribution

New York — In an impassioned plea for the immediate expansion of UHF, FCC Commissioner Robert E. Lee, one of UHF's most dedicated friends, last week called on "all segments of the tv industry — component maker, set manufacturer, distributor, retailer and broadcaster



Robert E. Lee

— to stop playing ostrich and lift their heads out of the sand."

Speaking at the ANA's tv workshop, Lee declared that, with the new all-channel receiver law, UHF is "on the march and nothing will stem the tide; this despite the fact that the affiliation policies of the three national networks are working against the economic viability of the new baby."

In order to hurry UHF development, Lee suggested the speeding of set manufacture and distribution, abetted by a sales and educational effort, and the repeal (at least for a few years) of the federal excise tax on all-channel receivers. This, he argued, would put the new sets on a competitive footing with the old VHF receiver and make UHF more palatable to the consumer pocketbook.

"Unfortunately," he declared, "there appears to be a 'who needs it?' attitude on the part of some dealers in cities not now serviced by UHF broadcasting. . . . Obviously, somebody has to start the ball rolling."

UHF, Lee said, is a good buy now and in the future. "I predict it will follow the pattern of the early development of VHF where it took guts and a considerable amount of money to put the station on the air and sweat out the

loss period inherent in any new venture."

Commissioner Lee told the ad men that the development will come first in the larger markets and "may well be the means whereby subscription television will make the break-through that most students of the subject are satisfied will come and will be supported by that percentage of the public who would pay for more than they now are able to obtain free."

He added that an important factor in the development of UHF

stations will be an upsurge in local advertising. "The local advertiser finds it difficult to justify the high rate that he must pay for an extended coverage beyond his market. More competition . . . will undoubtedly reduce rates in those large markets where there has been a limited number of facilities." (For a slightly different view, see the adjoining report on a speech by K&E's Dietz.)

The pipe-line of VHF-only sets, the commissioner continued, should be completely emptied by September 1. At that time, he anticipates a multi-million-dollar campaign promoting all-channel sets. By 1964, he predicts, total tv set sales will be "a fantastic 15 million."

K&E's Dietz Sees Possible Dollar Problems In Store for UHF

Says there may be economic trouble for tv unless specialized audiences are developed, calls for radio audience studies

New Bern, N. C. — Viewing the expansion of UHF as potentially either a blessing or a threat, Stephens Dietz, executive vice president of Kenyon & Eckhardt, Inc., last week told the North Carolina Association of Broadcasters, "I believe it is time for advertisers and agencies to add their comments on this whole UHF situation."

Dietz said: "Up to now, we have generally kept our mouths shut, figuring it was primarily a problem between you and the commission. But we are going to be affected

by what happens, and our reactions are of course going to affect you."

Dietz also touched on "clutter," criticizing broadcasters for trying to make advertisers and agencies the scapegoat. And he called on the radio people in his audience to do a better job of documenting audiences.

On the expansion of UHF, he declared, "If the present drive for all-channel receivers has as its ultimate and only effect more stations, each reaching a far smaller share of substantially the same tv audience — then we believe television is going to be in serious economic trouble. We know that in such a situation there will be an effort to charge us the same or more for delivering less. And I



Stephens Dietz

promise you — you will find it very rugged going."

If the K&E executive viewed with alarm, he also had a constructive suggestion for the broadcasters: "If what happens is not that we have a great many more stations each reaching a smaller share of the same audience, but a great many more stations with the new stations reaching a specialized and differentiated audience, an audience which in itself is important to particular advertisers, then I believe there may be some hope for the situation."

He said that the way to build such a specialized audience was beyond his ken as an advertising man, "but I can promise you that we in advertising are going to be looking for such specialized audiences with increasing keenness in the years ahead."

Turning his attention to clutter and piggybacks, he indicated disappointment in the course taken "in the current public debate on so-called multi-product commercials. From everything I've seen and read on the subject, it appears that broadcasters are simply being forced to endure the insatiable greed of the big, bad advertisers and their agencies."

Dietz called on broadcasters to be "aware of the dangers in joining in the accusation of advertisers who are, after all, as much a part of the broadcast industry as the broadcaster." He also called for recognition that the imposition of unfair restrictions on advertisers "is a contradiction of the meaning and aims of the self-regulation concept."

Dealing directly with clutter, he pointed out that "30-30 commercials" constitute such a small portion of total broadcast time that it "... argues strongly against making them the scapegoat for all the malpractices of the industry."

Speaking directly to the radio side of broadcasting, Dietz said that the need for documenting audiences is well known. "I urge you, in your interests and ours, to develop this documentation. Go out and talk to the people who listen, and let us hear from them and about them."

LaRoche Gets Lestoil Nod In Surprise Jump from F&S&R

New York — To the announced surprise of Fuller & Smith & Ross, Inc., and the undoubted pleasure of C. J. LaRoche & Co., Inc., the multi-million dollar Lestoil/Bon Ami account (with well over 90 percent of its billings in tv) has suddenly switched agencies.

And not because of an anemic sales picture. In announcing the move to LaRoche, Owen J. Carroll, Lestoil's vice president for marketing, readily admitted that the company's sales have grown in the three years with F&S&R, but he added that "we cannot leave any stone unturned in building our consumer franchise and increasing the efficiency of our advertising dollars."

In commenting on his new agency, the Lestoil executive said, "We are very impressed with the new management of C. J. LaRoche and we feel they can make a tangible contribution to our marketing and advertising efforts."

Robert E. Allen, president of F&S&R, expressed his surprise at the turn of events, pointed out that the agency had been handed Bon Ami in January, and had even hired a new man for the

Tidy Home paper products account given them in June.

No estimate of total Lestoil spending was released, but with a dozen or more products involved, it is well in the multi-million dollar bracket.

Actors Meet Tonight; Possible Strike Seen

Hollywood — Possible strike action here at the Screen Actors Guild meeting tonight. The general membership meeting has been called to hear a report on the current status of tv program contract negotiations with the Assn. of Motion Picture and Television Producers. Guild's present collective bargaining agreement expires midnight, June 30.

Guild proposals to producers include changes in existing contract covering actors, singers and stuntmen in tv entertainment films. Involves increases in residual payments for reruns, payment for foreign tv exhibition, length of the work day and work week, overtime. No demand has been made for a hike in basic minimum rates.

Everybody Into the Election Pool



The heads of the three network news services and two major wire services agree to provide first nation-wide pool in election returns coverage. They are (left to right): Fred Friendly, CBS News president; Wes Gallagher, AP general manager; Mimi Thomason, UPI president; William McAndrew, NBC executive vice president in charge of news; Elmer Lower, ABC News president.

Favors Tv Sponsorship over Participation

Grey ad exec hits dubious placement of commercials, double-spotting, clutter; sees sponsorship as answer

New York — In many instances, better advertising results can be realized by program sponsorship rather than participations — despite the current rush to participation buys, Howard Eaton, vice president in charge of tv programming, Grey Advertising, Inc., told last week's ANA Tv Workshop.

Eaton pointed out that in the 1958-59 season 95 percent of all tv time was in sponsorship form. Today, 53 percent of tv time is purchased on the basis of participation.

In stating the case for sponsorship, Eaton cited four areas: "Placement of commercials, double spotting, product protection

and the use of the cast commercial.

In the area of placement, he said that advertising has suffered, because in participation shows "decisions regarding program format — and therefore the placement of commercials — have become almost exclusively the prerogative of the network . . . rather than decisions involving the advertiser and the agency."

Eaton added that in many cases, the commercial was damaged because of adjacent "clutter."

"A second point of difference between participation buying and sponsorship buying," he said, "lies in the great uncharted realm of double-spotting, a practice which

most of us are convinced has a negative effect on commercial impact."

This season, he pointed out, nearly 25 percent of the commercials in participating shows were double-spotted in programs which ran more than an hour in length. "However, I am absolutely sure that within five years, double-spotting will be commonplace in all participating programs — affecting up to four minutes in a typical hour show."

Product protection is another serious consideration, according to the Grey executive. "In many participating programs . . . a brand can no longer be assured that his competitor won't be in the same show."

Eaton continued: "A final — and often overlooked or underrated — plus which accrues to the advertisers who sponsor a program is the cast commercial . . . After all, the commercial using the star of the show has a chance of obtaining the same levels of attention as the show itself."

On piggybacks, Eaton said they could well constitute another reason to consider program sponsorship. "As you demand more and more piggybacks," he declared, "you will care less and less about the environment of the commercial, and the environment will deteriorate."

Burgard Critical of Multi-Billboards

New York — In a step-by-step status report on the activities of the ANA's broadcast committee, John W. Burgard, chairman of the committee and vice president of Brown & Williamson Tobacco Corp., laid heavy emphasis on the limitation of billboards in tv advertising.

Pointing out that ANA has recommended only one 10-second commercial billboard at the opening and closing of each half hour, he told the association's tv workshop that the networks have been reluctant to accept the ANA recommendation "because they say many sponsors insist on billboards on every show even if they have only one minute in the show."

Burgard added that after ANA's recommendations were made public, there was comment by certain agency media men to the effect that no client of theirs wanted to give up billboards. "I just can't understand such a statement in relation to our recommendation. Does any one of you feel that five seconds or, in some cases, three and one-third seconds sandwiched in

. . . can be compared with a single 10-second billboard?" he asked the ad men.

Aside from viewer reaction at having five different products in a row flashed at him, Burgard continued, "which can only cause him to cry 'overcommercialization' and be annoyed, think of the effectiveness of your own message. As well you know, most of these triple billboards are voices over slides, and you can do little more than flash the product."

Shifting to placement of commercials, Burgard said that an ANA monitor report showed that "many of them are not 'in program' at all. If the television advertiser or his agency fail to consider what is happening to their advertising as a result of this condition (clutter), I would be amazed. If the broadcasters fail to rectify it, they are courting disaster . . . I hope that the individual television advertisers will be sufficiently concerned to review what is happening to the effectiveness of their own commercials and advise the broadcasters of their position."

Berates Anachronisms Of Internal Critics

Los Angeles — RAB president Edmund Bunker took a direct swipe at that segment within the radio industry which has been agitating for the return of audio drama.

Addressing the Hollywood Advertising Club, Bunker criticized "head-in-the-sand" executives who are too busy offering "unrealistic and damaging criticisms of the medium to open their ears to the exciting, informative and entertaining sound of radio, circa 1964." This "anachronistic attitude" plays "directly into the hands of those who profit by any undermining of our dynamic medium."

Housewife Attention to Tv Same Day or Night

FC&B, NL&B report to ANA workshop refutes theory that daytime tv suffers from attention lack, sees end commercials just as effective as middle

New York — Despite chores, children, door-to-door salesmen and a body of presumptive evidence, the American housewife would appear to be as alert to the tv commercial message in the daytime as in the evening — according to a joint research effort by Foote, Cone & Belding, Inc., and Needham, Louis & Brorby.

In an unusual cooperative effort to take "another look beyond the ratings," the two agencies joined forces, concentrating their study on the viewing housewife. The results, presented at last week's ANA Tv Workshop, indicated that while there were substantial differences between set tuning, housewife viewing, commercial recall and communication, "surprisingly, there was little or no difference between nighttime and daytime viewing."

"Prior to this research," declared Frank J. Gromer, Jr., vice president and director of marketing services, FC&B, "a great many of us in the business believed that daytime tele-

vision suffered from a substantially lower level of viewer attention than nighttime television. This, coupled with the much higher level of commercial activity in the daytime, suggested that the average daytime commercial was much less effective in exposing and communicating an advertising message to consumers."

Explaining NL&B's participation in the joint project, B. Blair Vedder, Jr., vice president and director of media and programing, said, "With the rising costs of tv advertising, and the increasing risks that these costs pose to the advertiser, we — and our clients — have long felt a need to look behind the ratings if a realistic and meaningful measure of tv's cost efficiency was to be found. I think we will all acknowledge that what the advertiser intends to buy in any medium is not so many sets tuned nor copies sold, but individuals to whom he can communicate his sales message."

Cautioning against over-general-

ization and emphasizing that the nature of the research is as important as the research itself, the two agency men pointed out that the spark for the project was a study conducted by FC&B in Queens County, N.Y. This was followed by a more ambitious study in St. Louis. NL&B joined forces with FC&B with its own study of housewife viewing in Chicago — and, with certain understandable variations, the results were substantially the same.

It was pointed out that neither study measured the extent to which evening tv reaches working women over daytime, nor the extent to which evening tv permits coverage of other members of the family than the housewife. "Even so," declared Vedder, "for the advertiser whose target is the housewife, these figures are pretty compelling evidence of daytime's effectiveness relative to nighttime."

Another important area covered by the detailed report was the positioning of commercials. Findings here indicated that "at the levels of housewife viewing and possible commercial exposure, beginning and ending program commercials perform equally as well as middle program commercials."

Suggesting a hidden meaning, Vedder said, "It is possible that what this confirms is the view held by some that programing which heavily involves its audience may have an adverse effect on commercial attentiveness when such programing content is interrupted? Is it possible that advertising communication is depressed when the viewer is pulled from a peak of interest in the program into a commercial?"

"If this is true, then these findings do not give a clean bill of health to all the non-program material which usually adjoins the beginning and ending commercials. If this non-program material were cleaned up, the commercials in the opening and closing positions might be even more effective than they are," Vedder concluded.

BETWEEN SESSIONS



Talking it over at the annual ANA Tv Workshop are (left to right) John W. Burgard, chairman of ANA's Broadcast Committee, and vice president of Brown & Williamson Tobacco Corp.; Frank Gromer, Jr., vice president of Foote, Cone & Belding; Victor A. Sholis, vice president WHAS Radio and TV, and Robert Dobbin, director of advertising, Best Foods.

J. Walter Thompson Elects Dan Seymour



Dan Seymour



Norman Strouse

New York — Dan Seymour, 49, chairman of J. Walter Thompson's Executive Committee, has been elected the agency's fourth president and chief operating officer.

Norman H. Strouse, 57, became chairman of the board and continues as chief executive officer.

Seymour joined the agency as a senior management executive in 1955. Last year, as chairman of the executive committee, he assumed responsibility for all domestic operations of the company. As president, his responsibility becomes international, since Thompson operates 57 offices in 26 countries.

ANA Meeting Hears Crystal Ball Musings About Television's Next Five Years

New York — Local research of "validity and meaning to the advertiser" is a "definite imperative for the years ahead." It is, Victor A. Sholis warned last week's ANA Workshop, a matter of self defense, if nothing else.

Speaking at the June 17 session on tv advertising Sholis, vice president and director of WHAS-TV and Radio Louisville, said the age of computers and threatened government intervention make industry action even more imperative. The advertiser "is entitled to valid, meaningful and qualitative research that measures all dimensions of a station's operation. He is entitled to sound circulation figures — that don't give or take 10 or 20 million people. An advertiser should know whether he is buying circulation that is the product of stunts, prizes and gimmicks, or whether circulation is earned by solid program and business performance," he said.

Surveying the next five years of independently-owned television for

the ANA Workshop Sholis sees, in addition to the above (1) no threat of pay tv in markets such as Louisville "It still must survive tortuous labor pains in major cities before it can even think about reaching out into the country," he said, (2) advertisers will be asked to share the costs of station-originated color tv programs, which will be the rule by the end of the '60's in markets like Louisville; (3) the growth of UHF should stimulate the demand for good syndicated programs, now in short supply, and local stations will put more emphasis on locally-originated news and public affairs programming.

Moore Urges Advertisers to Back Program Development

New York — ABC's Thomas W. Moore sounded a call for greater advertiser support of innovations in programming at the annual ANA Tv Workshop last week. "Neither the networks nor the stations can bear the total burden of probing researching and developing in programming."

Moore continued: "They need and must get the support and response from advertisers in these undertakings. Advertisers and their agencies must bear their share of responsibility for the slow pace of new programming development along with stations and networks themselves."

"More and more," he said, "we should hear less and less about advertisers who want to sponsor only the tried and true."

On the plus side, he cited factors working in favor of the television programmer, diminishing cost of color tv, diminishing cost of second sets in the home, development of the small out-of-home battery set; forthcoming international broadcasting which will interlink continents; development of small hand-held equipment — both cameras and tape recorders — which can make the tv broadcaster completely mobile and as instant as radio.

Schroeder to Head Joint NAB Board

Washington, D.C. — Willard Schroeder, vice president of Time-Life Broadcasting and vice president and general manager of WOOD stations in Grand Rapids, was elected to succeed William B. Quarton (WMT, Inc., Cedar Rapids) as chairman of the joint board of directors of the NAB. He'll serve for a one-year term. The joint board is composed of members of the radio and tv boards which also elected their leaders for the coming year.

Mike Shapiro and John F. Dille, Jr., are the new chairman and vice chairman, respectively, of the tv board of directors. Shapiro, who succeeds James D. Russell (KKTU Colorado Springs) is general manager of WFAA stations in Dallas. Dille, re-

placing Glenn Marshall, Jr., (WJXT-TV Jacksonville) is president of WSJV-TV South Bend-Elkhart and WKJG-TV Ft. Wayne.

On the radio side, Rex G. Howell, president and general manager of KREX Grand Junction, Colo., and Jack W. Lee, vice president and general manager of WPRO Providence, were elected chairman and vice chairman, respectively, of the NAB's radio board of directors.

Howell succeeds Ben Strouse, president and general manager, WWDC Washington, D. C., and Lee succeeds Richard W. Chapin, executive vice president, KFOR Lincoln, Neb.

Both will assume their offices immediately and will serve one year terms.

Agency Demand for Computerized Data Seen

H-R vice president says revolution is brewing in the advertiser-agency-broadcaster relationship

Pine Mountain, Ga. — Use of computers will change the role of buyer and salesman, agency and client, Avery Gibson, vice president of H-R Representatives and H-R Television, told the 29th annual convention of Georgia Broadcasters.

Discussing a study commissioned by H-R by an independent consulting firm, Miss Gibson declared that most large agencies will want information on availabilities on punch cards or tape within the next five years. She added that most of the agencies surveyed said it would be useful if all station reps got together to develop standardized availability and rate definitions, but that this was unlikely.

Talking about the future of computers, she said that they will change "the role of the buyer and the salesman. It will free them from the cost-per-thousand chains which have shackled them for years. They will have more time to devote to markets and marketing problems . . . more time to study how best to spend or place an advertiser's

money based on yardsticks other than 'how many for how much.'"

Touching on the change in the agency-client relationship, she said she mentioned it to one of the largest advertisers using tv. The advertiser, currently a multi-agency user, indicated that "they expected the computer to cause them to use only one agency." She added that with the computer being fully used by both the advertiser and the agency, "the agency will become a creative arm only."

The same improvement in communication, she said, must occur between the station and his representative. "Every year it requires more information to do a good selling job for the station."

Speaking to the Georgia Broadcasters, she declared, "Until we go to the stations with ideas . . . with solid market information . . . with good presentations on our special programming; on the personalities on our station . . . the impact of a commercial . . . until we begin to sell the agencies and their advertisers in the language

they are using at the plans level . . . we shall not take the giant step forward in creative salesmanship which the computer will allow us to take."

Let the machine handle the numbers, Miss Gibson insisted. "Unless we sell above the numbers, the punch card you receive electronically from the advertiser may be used to set off your automated engineering department, may be used to figure your automated accounting department and may serve as an affidavit of performance to bill the advertiser. And it is possible that it will also be part of your log for the FCC."

She concluded by quoting an unnamed vice president and media director of a large agency who said, "No major agency or important representative will be able to service his clients adequately without a computer at the hard core of his business in tomorrow's arena."

Cash to Down Under to Promote Tv Advertising

New York — Australian television has decided to make a more aggressive pitch for advertising dollars in that country. Evidence of this: TvB's Norman Cash is making a two-week trip to the once remote corner of the world to meet with Australian media executives and familiarize them with tv selling concepts in the U.S.

Cash arrives in Melbourne today (22) and the first of a series of meetings with advertisers, agencies and executives of the six TvB member stations in Australia will begin tomorrow. Next week he goes to Sydney. Reports on successful U.S. campaigns that led to company growth and increasingly heavier investments in tv form the basis of his presentation. Included will be filmed commercials and slides which illustrate the use of tv.

TvB member stations in Australia are: ATN Sydney, HSV Melbourne, GTV Melbourne, TCN Sydney, NWS Adelaide and QTV Brisbane.

Broadcasters Get Word from Timebuyers



Highlight of annual convention of Georgia Association of Broadcasters at Pine Mountain, Ga., was lively panel discussion, "Time Buyers Talk to the Troops." Participating (left to right) were Ruth Trager, Tucker Wayne Co., Atlanta, Hope Martinez, BBD&O, N.Y.; Mary O'Shields, McCann Erickson Bottlers Service Group, Atlanta. Dora Cosse, Dora-Clayton Agency, Atlanta, was moderator. GAB's new president, Charles Doss, WROM Rome, was master of ceremonies.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Prime nighttime minutes

CBS-TV gets 62 percent of prime nighttime commercial minutes from top 15 accounts. Nothing can point up the nighttime tv network competition this fall more graphically than a comparison of how the big boys are distributing their budgets. SPONSOR Scope here tabulates where the top 15 network advertisers are placing their commercial minutes in prime time during the final 1964 quarter. The 1733½ minutes represent about \$65 million. These commercial minutes concern entertainment only and are exclusive of news, sports and specials:

Advertiser	ABC-TV	CBS-TV	NBC-TV	Total
Procter & Gamble	19½	156	39	214½
American Home Products	19½	94½	0	114
Bristol-Myers	6½	78	26	110½
General Motors Divisions	19½	0	107½	126
Lever Bros	19½	58½	0	78
R J Reynolds	45½	58½	26	130
Colgate	58½	0	13	71½
General Foods	0	202	0	202
Gillette-Toni	0	39	78	117
Alberto-Culver	0	94½	0	94½
Philip Morris	0	94½	0	94½
General Mills*	13	0	0	13
American Tobacco	39	91	59	189
Sterling Drug**	13	19½	13	45½
Brown & Williamson	65	71½	0	136½
Totals	318½	1057½	361½	1733½

*Puts bulk of its show budget into kid category

**Big user of news

Wanted: single piggyback standard

Talk to the topheavy users of piggyback commercials — like Colgate, American Home Products, Latex, Standard Brands — and you can get this impression: they're rather impatient over what they consider to be the apathetic attitude that tv stations are taking on NAB's piggyback policy, effective September 1. As one of these advertisers expressed it to SPONSOR SCOPE: "Our position — using about as many piggybacks as before — isn't going to blow away. Lots of key stations are slumbering in the hope that it will. But they're suddenly going to wake up and realize they've got a big problem which has caused a big rift between buyer and seller. All we're trying to get is a clarification of piggyback acceptance standards. We know that the same standard doesn't apply to network and spot. But we don't know whether the standard a station sets for national spot is the same

standard set for local advertisers. Know how this whole thing could wind up for us and other important piggyback users? We could go to local chains and other merchants with co-op deals, and we're confident the stations will take 20's, 30's, 40's, or what-you-will in piggybacks."

Nescafe testing radio promotion

Nescafe (McCann-Erickson) has a radio test going on the West Coast with a special promotion twist for the food trade. It's called the 30-30 plan. While not new — it's been tried out by soapers and others during the past two years — it's getting a healthy push in current activity. The arrangement: Nescafe buys the minute, uses only the first 30 seconds. The other 30 seconds may be had by supermarkets, or other accounts, on meeting Nescafe-designated number of case-purchase requirements. The station's role: checking around to find out what food stores will participate in the plan, then reporting the results to their reps, who in turn contact the client. Initial scope of the plan: nine West Coast markets, 13-week campaign, up to 20-30 spots a week. Stations have assured client that the plan does not fall within the purview of the Robinson-Patman Act.

Soaps differ on tv appraisal

Sellers of tv find it rather confusing when it comes to determining the evaluation philosophy of the three soap giants. But the consensus seems to be that P&G thinks first in terms of circulation (i.e., ratings) and secondly of efficiency, whereas Colgate is strong on the CPM factor. As for Lever Bros., there's no exact rote. It shuttles either way — circulation or efficiency — depending on circumstances or mood.

Two good Alberto-Culver men part

Strictly a personality conflict with the boss, Leonard Lavin: that's the consensus of agency-men who have come in close contact with the principals for Charles Pratt's pullout as ad manager of Alberto-Culver. Pratt's been at A-C the past four-five years. During that time the budget

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

went from around \$6 million to over \$30 million. Pratt rates as highly progressive and sound on the use of media, particularly tv, and Lavin's a perpetually revved-up operator, always pressing for quick and better results. Apparently, so the impression goes, Pratt decided he's had it.

Conventions: summer slump antidote?

You'll find a difference of opinion among tv reps and station groups as to the billing outlook for July and August. Against the view that revenue might be as soft as last year's, there's the anticipation that the conventions will stir up considerable announcement buying around the events, plus sponsorships of convention packages created by the groups and individual stations. Corinthian is already finding considerable sales interest for its own convention packages. Commitments have been obtained from such accounts as Vick's, RCA, Royal Crown Cola and Morris Plan. It's generally expected that the Republican heat-up will lend a high voltage viewership to that party's convention.

Daytime tv productive for cigarettes

Rack up another product success for daytime network tv. It's cigarettes. Lorillard did so well with its daytime experiment with Spring, that it's bought 50 commercial minutes for Kent during the summer and fall on NBC-TV's daytime schedule. Entails an expenditure of \$200,000. Another NBC-TV daytime sale last week: \$200,000 worth of participations in Saturday kid time by American Home Food in behalf of Chef-Boy-Ar-Dee and its popcorn brand.

Major foods need daytime prodding

The daytime side of tv has still to do a selling job on the leading national food packagers. A number of them are hefty supporters of nighttime network, but the contributions of the category to daytime haven't been of much moment in recent years. Among the missing are General Foods, H. J. Heinz, Standard Brands, Libby, McNeill & Libby, Hunt Foods, Carnation, Pet Milk, Swift, Wilson, Armour (outside

of Dial soap). Perhaps their shyness toward daytime may be due to the fact that magazines offer them four-color reproductions. Which suggests that maybe it'll be much better for daytime tv when color takes off in a sweeping way. However, the substantial users of daytime tv are still Campbell Soup, Borden, Del Monte, General Mills, Kellogg. Pillsbury is also in there but on relatively light side.

Making hay with 'The Doctors'

Colgate's own daytime serial *The Doctors* may be on the SRO list at NBC-TV by the time the fall season starts. The network negotiated with Colgate for the right to sell up to a half of the strip and so far the fall recruits are Alcoa, Lipton Tea, International Latex and Hoffman-LaRoche. What's helped the sales surge is the fact that the May 1 NTI report showed that *The Doctors* delivers 2.5 million women at a CPM of \$1.32. In terms of women viewers, the NBC-TV advantage is 68 percent over the CBS Morning Plan minute, 49 percent over the ABC daytime minute. *The Doctors* goes for \$3600 a commercial minute.

Cigaretts enliven spot radio

It looks like a long hot summer — but on the pleasurable side — for spot radio from the cigaret clan. The past week bubbled with orders and renewals for such brands as Salem, Lucky Strike, Tempo, Kent and L&M. Incidentally, there may be some action soon from American Tobacco's latest brand, Half 'n' Half, out of SSC&B.

Bunker firesides with reps

Gesture that gave the heads of 17 radio rep firms a warm feeling . . . RAB's Ed Bunker calling them together last week to update them on the presentations the bureau has been making to agencies and advertisers lately. Afterwards Bunker asked the assembled reps what they thought of the pitches and whether they had any suggestions. The client presentations are usually tailored to radio's characteristics.

Dove Liquid perks up competition

Lever Bros.' new Dove Liquid could turn into another Ajax All-Purpose Liquid Cleanser (Colgate). Reports in from four tv markets in which Lever's light duty detergent is being tested have been so exceptionally good that the competition is giving it special watching. Dove Liquid's main competitor would be P&G's Ivory Liquid, with 27 percent of the market, and Joy's 19 percent share. In that same classification, Lever already has Lux Liquid, 21 percent share, and Swan, 10 percent. Ajax All-Purpose is up to around a third-share of its market, with P&G's Mr. Clean now ahead only by 10-11 percent.

Elections pool reflects radio history

To those with long memories the decision of the giant news services to pool election results with the networks has historic overtones. It recalls the first breakthrough in the electronic news field that finally eventuated in this entente. That initial breakthrough dates back to the early 1930s. CBS' William Paley countered newspaper publishers' refusals to let the three major news services cater to radio by setting up his own news gathering apparatus. The late Paul White was put in charge of the trojan effort. He succeeded so well that in a relatively short time the wall began to crumble. One by one the news services accepted radio in the customer fold. CBS dismantled much of its apparatus, but the big thing that did eventuate for the network was a highly talented crop of correspondent-commentators who dominated the medium for many years.

Heavier short-term network buys

A discouraging but hard fact of business life that's becoming more apparent to ABC-TV and NBC-TV, especially: the short-term scatter plan as a buying pattern has become far more common than the year-round commitment. The proliferating trends: (1) confining the obligation to a quarterly basis, (2) holding off the actual order as long as possible. Growing reluctance to go out on a limb is closely linked with the

changing economics of network tv itself. With commercial minutes going for from \$1.5 to \$1.75 million on a 52-week nighttime ride, a budget of at least \$5 million is now required to cut a fairly impressive tv swath against the product competition. In terms of pull-back to quarterly commitment, the outstanding surprise for the coming season is S. C. Johnson. It's been spending at the rate of \$9-10 million a year in network tv.

Four-week cancel call subsides

Latest drive among key tv stations for a change in the traditional period for notification of spot schedule cancellation seems to have withered away. The push has been for four weeks instead of the two-week arrangement, which somehow became the accepted pattern with spot radio not long after the inception of the exclusive rep. Argument for the extension: two weeks is too brief for the station and its rep to scout around for a replacement sale. Also, the spots have become too valuable in price for such limited notices. Media directors' rejoinder: by projecting exit privileges to four weeks the element of flexibility is removed from spot. The counter viewpoints demonstrate once again a repeated experience: nothing is less subject to surrender by the air media buyer than a ground rule carried into tv from radio's heyday.

Who's on what GF, P&G bases

One of the more curiously interesting scorecards attending each network tv season: who's named by General Foods and Procter & Gamble as the agency of record for their nighttime show rosters. Here's how the supervisory assignments rack up, as gleaned by SPONSOR SCOP. **First General Foods:** Benton & Bowles — *Andy Griffith, Gomer Pyle, Cara Williams, Many Happy Returns*; Young & Rubicam — *I've Got a Secret, Lucy Show, The Entertainers, Now*. **P&G:** Benton & Bowles — *Dick Van Dyke, Cara Williams, Gilligan's Island, The Fugitive*; Compton — *Petticoat Junction, Perry Mason*; Leo Burnett — *Dana*; Dancer-Fitzgerald-Sample — *Gon-smoke*.



They'll all be on Group W Radio

(With Jim Snyder, Sid Davis, Jerry Landay, Peter Clapper and Anne Corrick of the Washington News Bureau, as well as newsmen from each of the Group W stations.)

ERWIN CANHAM, veteran political observer, Editor-in-Chief, *Christian Science Monitor*, will analyze the trends where they occur. ALLAN NEVINS, Pulitzer-Prize winning historian (*"A Study in Power"*) will draw parallels from conventions past. GORE VIDAL, playwright-politician (*"The Best Man"*) will report on politics and persuasion. MARC CONNELLY, humorist, Pulitzer-Prize winner, playwright (*"Green Pastures"*) will give a layman's observations on the lighter side of the conventions.

As the balloting continues, the Group W stations will give listeners and television viewers both sides of the convention story—the national and the regional. In Pitts-

burgh, for instance, they'll keep the Pennsylvania delegation well covered, and analyze Governor Scranton's possible influence on the convention. In every Group W city, these stations will bring the national and local significance of the convention home to their communities.

To the Group, every national event has local significance as well, because of the nature of the Group broadcaster to be involved in local communities. For only the Group has the creative, financial, and managerial resources to program with the authority of a network, and the flexibility and viewpoint of a local station. The Group today emerges as a vital third force in broadcasting.



WESTINGHOUSE BROADCASTING COMPANY

WBZ • WBZ TV BOSTON • WINS NEW YORK • WJZ TV BALTIMORE • KOKA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOWO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO

New names appear on **COLOR TV** client rosters

With NBC setting the pace, such firms as Green Giant, Miller Brewing, Chemstrand, Zenith have crossed the border into color tv. Here's a special report . . .

THE burgeoning color tv market, which may zoom as high as three million homes by year's end, is attracting new color advertisers at network level in a steady stream, and 1964 will be the color "debut year" for a sizeable slice of tv ads that will run well into seven figures.

Among the new colorecasting

sponsors are a number of firms in the food or supermarket-product fields — the kind of fast-turnover, low-price giants which seldom "experiment" in media, and buy strictly on the basis of what can be accomplished.

Apart from the impact values of color tv — which *have* been measured and are known to most agen-



"The Andy Williams Show," on NBC-TV, is a favorite among advertisers making their color debut

cies — the 1964 color picture for tv has developed so well that the upbeat interest is understandable.

As things stand today:

- There are over two million U.S. color tv homes.

- There is a price war looming in color tv sets (see SPONSOR, June 1) which will trigger further growth.

- The industry outlook for color tv set sales in 1964 averages around 1.5 million units.

The use of color in network telecasting is a fact of tv life. All three networks are active, paced by NBC-TV which will have two-thirds of its nighttime schedule in color this fall during a week in which the movie showcases are colorcast.

NBC's pioneering efforts in color are, not surprisingly, paying off for that network in color business that is classified, technically, as "new" this year. (Some of the advertisers are hardly "new" to tv itself; what makes the difference is their official crossing of the colorcast border.)

Here are some late details of color-oriented advertisers who have signed 1964 deals on NBC-TV:

ESSO-HUMBLE: This giant oil company, a regular broadcast user

through the Interpublic agency complex, has been making its debut with colorcast reruns of NBC "actuality" specials such as *The River Nile*. Similar color activity is expected this fall.

GREEN GIANT CO.: A leading food packer, Green Giant has signed for color participations in *Saturday Night at the Movies* and the *Jack Paar Show*. Agency involved is Leo Burnett, which is considered "hot" for color this season as opposed to a more lukewarm attitude in previous seasons.

LIBBY MCNEILL & LIBBY: Another food giant, LM&L has signed for its first major color activity in a number of NBC shows via participations. Agency: J. Walter Thompson.

CORNING GLASS: To promote its consumer products, Corning has signed for color participations in "various" NBC-TV shows this fall, via N.W. Ayer.

MILLER BREWING: Long a broadcast user, Miller has signed for its color network debuts in NBC sports events, the *Andy Williams Show* and other participation vehicles.

U.S. STEEL: A pioneer sponsor of longer-length drama in both radio and tv, U.S. Steel has been relatively inactive in the medium. A bright spot, however, was the recent USS sponsorship of NBC's opening-night colorcast special at the New York World's Fair, through BBDO.

TIMEX: Pace-setter among low-priced watch companies in its use of network tv, Timex this year added color tv to its tv media list through Warwick & Legler.

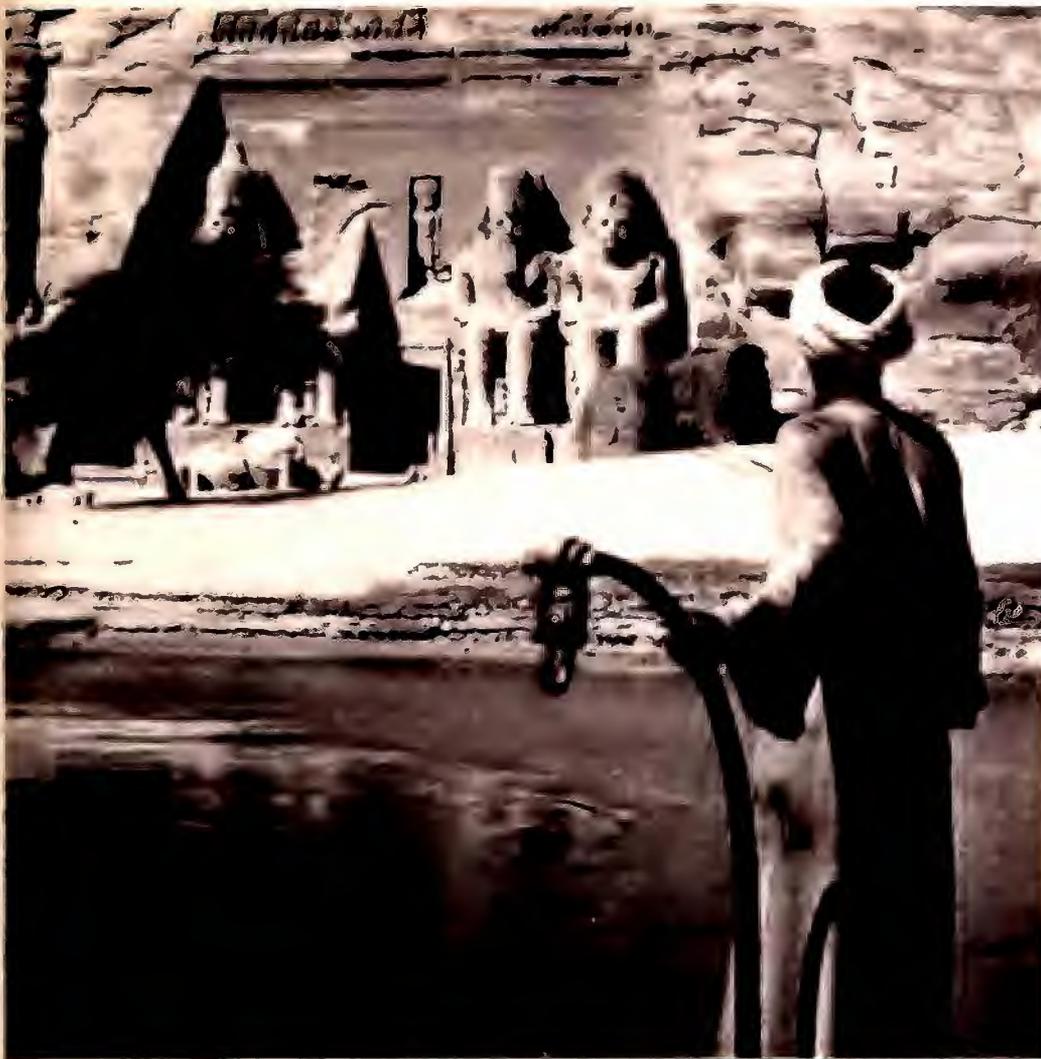
There are other color newcomers this year including Zenith (a strong rival to RCA in the color tv set field), Speidel, Masonite, Anheuser-Busch and Colombian Coffee, in such shows as *Tonight*, *Andy Williams* and *Jack Paar*, as well as colorcast movies and documentaries.

Three of the biggest blue-chips in the advertising field — Procter & Gamble (which has scheduled a series of color commercials in *The Match Game*, Colgate (via its "color agency of record," D'Arcy) and Lever (via BBDO) — have taken a 1964 contractual step into network color.

All of the above NBC-TV advertisers join the ranks of an advertis-



Mighty Procter & Gamble, biggest television user, has signed for color participation in "The Match Game" to work out techniques this year, may expand its schedules in the future.



Esso-Humble crossed over into network colorcasting by sponsoring 1964 reruns of "The River Nile," a color-filmed documentary film produced by NBC and first televised two years ago.



Bill Dana clowns before the "Unisphere" during rehearsal of United States Steel-sponsored opening night special at the New York World's Fair. Show was a pioneer US5 colorcast.

er group which includes such color pioneers as the auto giants — General Motors, Ford and Chrysler — as well as the tobacco leaders Reynolds, Lorillard, American Tobacco and Liggett & Myers. Other active color advertisers on NBC include such big-budget clients as AT&T, Hallmark, Shell, RCA, General Mills, Kraft, Chemstrand, du Pont, General Electric and Eastman Kodak.

Are there any significant color tv trends this fall at NBC-TV, apart from the scheduling of more color tv shows?

Replied Nancy Salkin, the network's color administrator:

"We'll have more than 60 major advertisers in color this year, including the newcomers. There's been a tendency to level off in the number of colorecast hours scheduled here, simply because we now have so much in color in the total schedule. The big growth is in the food and grocery-product fields."

New network color activity at the other two networks is considerably under the NBC level, but showing growth signs.

At CBS, this year: Chemstrand sponsored the Elizabeth Taylor special filmed in London; Quaker sponsored a colorecast of the *Tournament of Roses Parade*; several participation advertisers rode in the *Wizard of Oz* and *Red Skelton* specials early this year.

At ABC, three major series — *Flintstones*, *Jonny Quest* and *Sunday Night Movies* — are scheduled to be completely or partially colorecast. Advertisers on these bandwagons include Best Foods, Remington, Welch, Pepsi-Cola, B. F. Goodrich, Armour, R. J. Reynolds and Gillette. At this point it's "not known which advertisers will use color commercials in these color shows, or simply b&w commercials, since we feed our color to our o&o stations and a small group of affiliates which want it," according to an ABC source.

Summed up: NBC sets the pace in new color business, but all three networks are in the act. New color revenue is coming mostly from packaged goods (food, beverages, cigarets, etc.) industries. And, 1964 will clearly be the year in which there will be the greatest number of color tv advertisers in the medium's history so far. ■



Dr. John R. Thayer, a contributing editor to SPONSOR, was recently appointed product manager of market reports at the American Research Bureau, Beltsville, Md. He was technical director of market reports and special tabulations for ARB from 1960 until his recent promotion. Earlier, he was a producer-writer with Comstock & Co., Buffalo. While working for his doctorate in radio/TV, he taught speech at Ohio State University from 1956 to 1959, and was with WCSH-TV, Portland, Maine, 1954 - 1956. Married and the father of two children. Dr. Thayer is an amateur photographer and a hi-fi buff.

■ **WHAT DOES** the average tv-owning family do in its spare time? Watches television, of course! And does it ever watch television! 41.8 hours of it each week!

Yes, more time is spent with the tv set than most family breadwinners spend on the job.

To be sure, there are extreme viewers on both sides of this average figure . . . proving once again that what's good for one person (or family) isn't necessarily good for another. For instance, according to the American Research Bureau "time study" from which the above estimate was taken, the lightest viewing family in the sample spent only one hour with the wonderments of tv, while the family on the opposite end of the pole spent an incredible 112 hours! Of course both families had few "like" neighbors, the majority falling somewhere in between.

The study was based on ARB's tv national diaries for the week

SPONSOR's contributing editor Dr. John Thayer finds intriguing trends in new tabulations of figures on the education, employment, sex and set ownership of viewers

Tv's appetite . . .

of January 11-17, 1964 (total of 1171 diaries), and therefore, the over-all data may differ somewhat from other months of the year. Viewing levels would tend to be somewhat lower, for instance, during some of the warmer periods of the year.

To ascertain some of the factors involved relative to the amount of tv viewing a family does in the course of a seven-day period, each diary was tabulated in such a manner that total viewing hours could later be compared with:

- (1) Number of tv sets owned by the family
- (2) Number of tv stations received by the family
- (3) Ownership of color sets versus black-and-white sets only
- (4) Employment status of the male head of household
- (5) Number of members in the family
- (6) Education of the head of household
- (7) Employment status of the female head of household

As we already know, all of these factors are important ones.

And just how important, we'll attempt to detail here.

Multi-set homes . . . bonus viewing for the advertiser. Does the person who's more selective in choosing programs actually view less television? And does this "individual" selectivity help determine whether there will be more than one set in the home?

Most people would probably agree that the answer to the first question is a pretty solidly affirmative one.

The answer to the follow-up question, however, tends to be in the gray area. In first considering the question, a hypothetical "yes" seems justified. In examining the

diaries from the two types of homes however, a substantial increase in total weekly viewing was found in the multi-set home when compared with the home containing only one set.

To illustrate, the average single-set home in the 1171-diary sample viewed 40.8 hours of television per week. The home that was blessed with two tv's, on the other hand viewed a total of 45.3 hours. And the home that owned three or more sets had them on for an estimated 53.8 hours during the course of a week. (See Chart No. 1).

In terms of the "big picture," what does this mean? Simply that the multi-set home is a good source of bonus viewing. As can be seen from Chart No. 1, 22.1 percent of the total viewing done in the sample was done by homes containing more than one set — a certain percentage of which can be considered "bonus viewing."

And as television gradually reaches the age-status of radio there's no reason (except for price) that multi-set homes won't increase proportionately. There probably will never be as many tv sets in the average home as there are radios — but there will definitely be many more than there are now.

The more they get, the more they want. What about the family that's besieged with programming on six or eight channels — as opposed to the family that must settle for something far less; one or possibly two channels at best? Do the viewing habits of these families differ? If so, how much?

There's no question that there are differences in the amounts of viewing done by two set families. The study shows that the average home which could receive more than six channels watched approx-

a **BIG** one!

imately 5.8 hours more of tv per week than the home that could view only one or two different channels. (See Chart No. 2).

As shown in the second chart, homes having a choice of six or more channels viewed on the average of 44.4 hours of tv each week. The amount of time spent by this group represented 26.4 percent of all viewing done by the total sample.

The families that received from three to five channels viewed approximately 41.5 hours. Representing the bulk of all tv homes, this group accounted for 63.9 percent of the total viewing done over the one week period.

At the lower end, the one and two channel families accounted for only 9.7 percent of all tv viewing, and spent an average of 38.6 hours of their time watching television.

Color set families — heavier viewers. Whatever the reason, whether it's because they can receive more channels or that they tend to be multi-set owners, color-set homes tend to do more viewing than black-and-white only homes. In fact, set usage, according to this study, was 5.2 hours greater per week in the color set home than in the black-and-white home. (See Chart No. 3).

The average family that owns a color tv set viewed an estimated 47 hours during the one-week period analyzed, while the black-and-white set home had its set on a substantially smaller amount of time — 41.8 hours.

It must be kept in mind that these figures represent all viewing regardless of whether the programming was done in color or black-and-white. Since color programs are still relatively limited, undoubtedly many of the shows viewed in the color-homes were not tinted.

CHART 1

Number of tv sets owned per home	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
1	40.8	77.9%
2	45.3	19.7
3 or more	53.8	2.4
		Total 100.0%

CHART 2

Number of Stations Received in Home	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
1 - 2	38.6	9.7%
3 - 5	41.5	63.9
6 or more	44.4	26.4
		Total 100.0%

CHART 3

Type of Home	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
Owns color set	47.0	5.2%
Owns black-and-white only	41.8	94.8
		Total 100.0%

CHART 4

Male Employment Status	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
Employed	43.3	82.6%
Retired	40.3	9.2
Student	20.3	3
Unemployed	54.8	1.4
No Male Head	30.5	6.5
		Total 100.0%

CHART 5

Number of Family Members	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
1 - 2	33.0	26.1%
3 - 4	43.3	42.6
5 or more	50.8	31.3
		Total 100.0%

CHART 6

Education of Head of Household	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
High School or less	45.3	70.7%
At Least Some College	36.8	29.3
		Total 100.0%

CHART 7

Female Employment Status	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
Works at least 35 Hours	34.8	19.1%
Does Not Work at least 35 Hours	44.5	80.0
No Female head of Household	24.0	.9
		Total 100.0%

Because color has yet to blossom into full glory, the over-all amount of viewing time contributed by the color-set home was relatively small (5.2 percent) in proportion to the black-and-white only home (94.8 percent).

Male head of household — employment status a vital factor. Contrary to what was presupposed, the household with a retired male head did *less* viewing during the average week (40.3 hours) than the household in which the male head was actively employed (43.3 hours).

The reason for this is probably relative to family size. In most cases, the retired male head would be expected to come from a somewhat smaller-than-average family in terms of number of members presently living at home, in other words, of *Potential Viewers*. The reason for this, perhaps obvious, is that most children grow up and leave home before the arrival of parental retirement. And, as will be detailed shortly, the smaller the family, the less tv viewing is done.

A household with an unemployed male head, on the other hand, had its tv in use for an average of 54.8 hours per week.

Another group, households whose male heads are students, as might be expected, have little time to devote to television. The average set usage in these homes was a meager 20.3 hours. (See Chart No. 4).

It should be pointed out, however, that the data for both unemployed and student male heads were based on a very small sample

and, therefore, should be considered as indicative only.

In the case of a household containing no male head, the viewing level was also relatively low: 30.5 hours per week. Here again, as in the case of the retired male head, the reason undoubtedly is relative to the size of the family.

In terms of viewing contribution of each group to the total, the family containing an employed male head accounted for 82.6 percent of all viewing; 9.2 percent of all viewing was done by the family with the retired male head; the families of the student and unemployed male heads accounted for another 1.7 percent; while an additional 6.5 percent was attributed to households with no male head.

The more there are . . . the more they want. As other studies have established, the larger the family the more tv viewing. But, how much more? To answer this, three family-size categories were established prior to the study tabulation:

- (1) One and two-member families
- (2) Three and four-member families
- (3) Five and more family members

All data were tabulated in relation to these three categories. (See Chart No. 5).

As can be seen, the more family members, the higher the viewing levels.

For instance, families with five or more members averaged a phenomenal 50.8 hours of viewing

per week. This was roughly 50 percent more than the small family (with one or two members), which spent an average of 33 hours in front of the tv set. In the middle of the heap was the three and four-member family which averaged 43.3 hours a week.

Relative to total viewing contribution of each group to the whole, 26.1 percent was attributed to the small family, 42.6 percent to the medium-sized family, and 31.3 percent to the large family.

Higher education . . . friend of the ad man? This study reaffirms the old hypothesis that the more education a person has, the less tv he views. However, there's a new twist to this particular analysis, since the data here are presented in terms of how much viewing does the *family* do whose head of household has a "high school or less" education, and how much viewing is accomplished by the *family* whose head of household has had "at least some college?" The latter classification includes any education (at least one year) beyond the equivalent of high school.

The results show that the family with a head of household whose education includes no college viewed about 45.3 hours of tv per week (see Chart No. 6), representing approximately 70.7 percent of all viewing done by the entire sample.

On the other hand, the family whose head of household has had at least *some* college training viewed an average of only 36.8 hours a week. This group accounted for 29.3 percent of total viewing.

As a thought, there is undoubtedly a tendency for all members of a family to "adopt" the habits of the household head. If he does less viewing, perhaps the remainder of the family does less viewing, too — like father, like son.

Also, the size of the family may again be a determining factor, the size being somewhat smaller for the college-educated group.

Female employment — differences in viewing. If no one is at home, viewing levels will drop. This is exactly what happens in the case of the household containing a female head who works. In order to analyze viewing habits in terms of female employment, ARB asks the following question in its

family diary: "Is the female head of your household employed outside the home 35 hours or more per week?"

Of the total sample responding to this question, the diaries of the working housewives' families accounted for 19.1 percent of all viewing done, while 80 percent was attributed to families whose housewives either did no outside work, or worked less than the prescribed

35 hours. The remaining .9 percent was credited to households containing no female head. (See Chart No. 7).

The working housewife's family, as would be expected, did less viewing (34.8 hours per week) than the family having the housewife at home throughout most of the day (44.5 hours per week).

And the families which included no female head of household ac-

counted for only 24 hours of viewing . . . undoubtedly because they were relatively small in size.

The results of this study have far reaching implications. By studying each of these groups in more detail, through cross tabulations, the advertiser can more adequately pinpoint his target audience. Such knowledge helps eliminate costly errors during the process of gathering basic research data. ■

On-the-desk television

Radio and tv stations on West Coast use video-like projector to supplement own sales reps in making on-the-spot presentations

■ "NO MATTER HOW ARTICULATE a promotion man is, he cannot possibly compete with a good motion picture."

So says Bill Stanley, director of special promotions, KCOP-TV Los Angeles, in explaining why his station — like others — has adopted new, tv-like equipment in making sales presentations.

The equipment is, simply, a compact and portable package that contains a sound projector and an 8 1/2-by-11-inch rear-projection screen, capable of showing as much as 15 minutes of 8 mm sound film just about anywhere — including a lighted room — where it can be plugged in.

Its use is based on several factors, says Jim Ingraham, general sales manager of KNX Los Angeles, radio outlet that keeps two going — one on each coast:

(1) Pictures help to diminish misinterpretation especially in visual sales aids like charts and graphs), thus help to get a sales concept across in minimum time.

(2) Saving a potential customer's time is important in multiple-station markets like Los Angeles, where assurance that you'll take "only 15 minutes" may mean the difference between gaining — or losing — access to a buyer's office.

(3) The directness and completeness of filmed presentations help to relieve buyer suspicions by literally showing him the story, thus leaving no doubts about "underlying motives." This is especially important in promotions requiring cooperative efforts.

(4) Completing the film itself requires compacting the presentation and getting it down to basics that are stated clearly and simply.

Stanley says that his station was able to "tell the entire theme" of a contest (for merchants who were being asked to participate) in 90 seconds. In fact, what they saw actually had been a 90-second tv spot, boiled down from videotape to 8 mm film.

(5) For stations like KCOP, which are selling color, the film can be of the same fabric whereof it speaks.



Jim Ingraham, general sales manager, KNX Los Angeles, introduces rear-projection video sales aid to members of station sales staff

"We know for a fact that it's helped bring in new sponsors who previously had not advertised on radio," Ingraham says. The advertising head of one Los Angeles dairy, after seeing a sales film in his own office, gave his entire local radio budget to KNX. Indeed, why not? Video, says the broadcaster, sells the consumer — there's no reason why it shouldn't also sell the timebuyer.



New CBS headquarters construction site features 34 WCBS-TV "Eye on the Community" panels with program tapes



Three live TV monitors at the site broadcast WCBS-TV's regular programming to visitors during hours exhibits are operation.

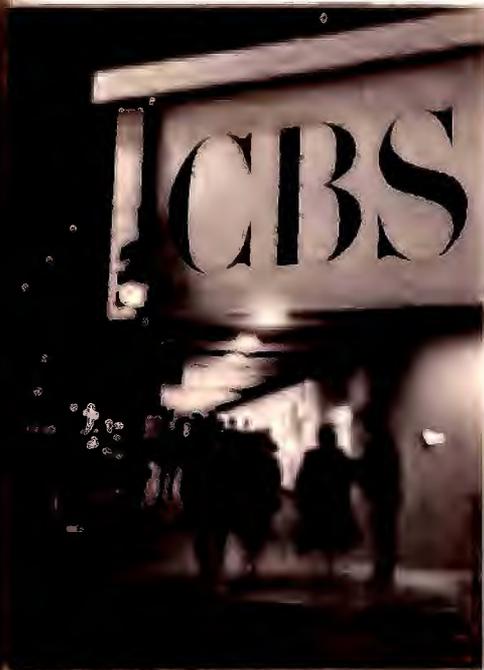
Sidewalk 'sell



Checking tabulator that records number of pickups is Arthur L. Hecht, WCBS-TV director of advertising and program promotion.



CBS' new headquarters nears completion.



Right life at the site of WCBS-TV exhibits, which are operational between 7 and 1 a.m.



The 34 WCBS-TV New York exhibits, "Eye on the Community," have been attracting the interest of passersby at the average rate of 70,000 per week since installation.

Helps N.Y. sponsors' show

SPONSORS ARE BENEFITING from a highly successful audience promotion plan devised by CBS in conjunction with the construction of its new headquarters in New York.

Thousands of persons passing the building site since May 1 have made over 250,000 telephone pickups to hear taped messages, each dealing with one of 34 illustrated panels whose theme is an "Eye on the Community" view of New York, as told through various locally produced WCBS-TV programs.

Over half a dozen of the panels ("Eye on Washington," "Eye on the Fair," etc.) are segments taken from the weekly prime time *Eye on New York* series. Remaining from the promotion (although no sponsors for any program are identified by name) are such advertisers as American Tobacco, Associated Products, Colgate and Richard Hudnut (Warner-Lambert), which have participating minutes in the *Eye on New York*.

Passer-by interest is also high for the "Eye on News" panel, which includes *Evening News with Robert Trout*, a half-hour program for which regular sponsors are Eastern Airlines, Colgate, Glass Container Corp., Hazel Bishop, Arnold Bakeries, Piel Brothers, Chase Manhattan and Breakstone (National Dairy).

Frank Gifford, WCBS-TV director of sports, delivers the taped message for the "Eye on Sports" segment. His telecasts are delivered during the aforementioned Robert Trout broadcast and during the *Late News with Jim Jensen*, sponsored by American Air-

lines, Philip Morris, P&G, Greyhound, Hertz, Gallo, Hazel Bishop, Breakstone and the New York Herald Tribune.

Sponsors for the late night feature films, subject of the popular "Eye on Motion Pictures" exhibit, include many of the station's advertisers. Also covered in this panel is *Schaefer Award Theatre*, sponsored by F.&M. Schaefer Brewing, aired nine times during the year as a fully-sponsored movie.

The exhibits are operational between 7 and 1 a.m., and three live tv monitors at the site broadcast the station's regular programming during these hours. To date, phone pickups have been averaging about 70,000 per week; Saturdays and Sundays show the most activity, with 15,000 "listen-ins" on each day.

The current exhibit is the fifth to be installed at the building site since the promotion began last October. A computer has so far recorded over 2.5 million telephone pickups.

Last February, a CBS exhibit promoted network programming, and Jackie Gleason took honors as the leading attraction (sponsors for his next season's show are Philip Morris, Ralston-Purina, Socony-Mobil and Drackett). Next in popularity was *Red Skelton* (advertisers are Lever, Whitehall, Alberto-Culver and Philip Morris), followed by the *Beverly Hillbillies* (Kellogg and R. J. Reynolds).

Prior to the present display, CBS used the area to promote its seven owned radio outlets. ■

Tv commercials testing

Video-Scope system for measuring commercial recall and attitude change is here after two years, \$100,000 in development; five agencies, one advertiser sign up

■ A LEADING ADVERTISER and four prominent ad agencies are already using Video-Scope, a new on-the-air method of evaluating tv commercials.

The system, developed by an independent research company, provides one answer for advertisers who want effectiveness of tv advertising measured by someone other than the agency that created it. It's also intended for sponsors who are no longer interested only in audience recall and who also want to know about changes in

attitude toward their product after viewers have seen their commercial on tv.

Scheduled to be used by a fifth agency shortly, the system employs a before-and-after viewing attitude measurement that is conducted with two independent telephone interviews from systematic random samples.

The "before" group contains telephone-listed households in which a family member has watched the program in question at least once in the last four weeks. They are

questioned before the program actually carries the commercial which is being tested.

The "after" interview is conducted the day following the telecast among a second group of respondents whose only requirement is that they have seen the previous evening's program. At this time attitude change and degree of commercial-recall are determined by applying the answers of the second group against those of the first.

Robert E. Spinner, president of Marketscope Research and originator of the system, says Video-Scope simply tests the relative effectiveness of one commercial against another in the same product category in the same markets under the same conditions. The system is designed to measure the recall of a commercial or to a competitor's commercial. It may also determine the audience's saturation point of an existing commercial.

"Manufacturers are very happy about advertising agencies using their own systems to evaluate their own commercials," says Spinner. "An advertiser with four or five different agencies inevitably runs into four or five different ways of testing his tv advertising."

Cost for the Video-Scope search is based on 300 interviews for a spot in a show with a rating. Advertisers who sign up for delayed-attitude tests only on 11 more commercials are charged \$1650 per commercial. On the same total number, testing both "before" and "after" attitudes costs \$2600 per commercial.

Heretofore, tv advertising has only been measured by the ingredients that went into the actual commercial, without consideration of product usage, the degree to which the show is liked and the audience viewing habits, says Spinner.

The Video-Scope project, designed to meet those problems, involved two years of research and



Robert E. Spinner, president of Marketscope Research and originator of the Video-Scope system, says manufacturers are "very unhappy that agencies are testing their own commercials."

Service debuts on air

ost about \$100,000, he reports. An unnamed advertiser allocated 40,000 to review old methods and create new ones, later gave \$12,000 more. The rest of the research expense was born by Marketscope Research, Spinner's company.

Spinner says that he cannot reveal the names of the agencies and the advertiser because each also has its own research methods and obviously would not want to appear to endorse another.

The Video-Scope method is still undergoing some refinements in "semantic differentials," but is otherwise complete.

And many agencies and advertisers have been exposed to the presentation given by his Marketscope Research group, Spinner explains. (Marketscope handles re-

search for, among others, General Foods, Colgate-Palmolive, Werner-Lambert and General Mills.)

"We are currently concentrating on selling our services to manufacturers," he says, "because we feel the advertiser should be aware of our research system *before* we go to the agency."

Because of this approach, several agencies working for the same advertiser have sometimes requested to see the presentation, he explains. In fact, all five agencies now using the system work with the same advertiser.

This may indicate that, although many advertisers spread their accounts around, some are looking for a central or unified system of research, Spinner contends.

As it is now being pitched to ad-

vertisers, for its on-the-air test, Video-Scope replaces the sponsor's regular network commercial with a new commercial in a specific, isolated, local market. To achieve balance, this is done in three equal sized cities at the same time, and combined results from these three sub-samples make up the total sample.

Currently, sub-samples are selected from the following 14 markets dispersed throughout the United States where local cut-ins cost an economical \$100 each or thereabout:

Middle Atlantic: Portland, Me.; Scranton Wilkes-Barre, Pa.; Rochester, N.Y.; Albany/Troy Schenectady, N.Y.; Pittsburgh, Pa.

East Central: Green Bay, Wis.; Fort Wayne, Ind.

Admen interviewed on new testing service

SPECIAL INTERVIEWS of advertising research people who've been exposed to the Video-Scope presentation were conducted by SPONSOR in an informal test of the new testing method. In summary, these agency people believe the system will be very effective, if somewhat expensive.

Roger Doyle, director of research for Charles W. Hoyt agency, believes the Video-Scope system has advantages over the aided-recall and captive audience survey methods. "In every way but price it works better than the other well known systems being used," he says.

Anders Krall, Cunningham & Walsh director of research, believes that advertisers and agencies are more and more interested in measuring attitude and that the Video-Scope method fills that need. He points out that C&W has its own



Paul Keller

Anders Krall

Roger Doyle

system for measuring recall and attitude, as well as different systems that clients request. C&W's methods use the same group of people for reactions both before and after the commercial.

Paul Keller at Reach McClinton also believes there is a growing interest in obtaining attitude change, especially by using a natural environment. Many people are trying to get away from the controlled

group atmosphere, he says, and the on-the-air method is one way of doing so. People viewing television at home under natural conditions have a different response from people who know they are in a test situation, Keller points out.

A drawback of Video-Scope, according to Keller, is that it doesn't measure sales results. "But then nobody does that effectively," he adds. ■

commercials testing . . .

Southwest: Tulsa, Oklahoma City, Omaha.

West: Denver and Seattle/Tacoma.

Most of the tests conducted so far have been on prime-time shows with high ratings. For a show with a 20 rating, about 1000 calls are necessary in order to obtain 200 to 300 completed "before" interviews. For the "after" interviews, about 1500 calls are required.

Sample size would be smaller for a daytime show, of course, because the audience total would be lower.

Respondents are chosen from the phone book on a systematic random basis. Although "before" and "after" replies are sought from two different groups, the samples are consistent, Spinner explains, because, "the theory of sampling is that if you take a large enough group, chosen by exactly the same method, the characteristics remain pretty much the same."

Spinner points out that a survey of people who have viewed a specific commercial may show a high positive attitude change toward the product, as compared to the survey group that has not viewed it. This only indicates that the commercial has improved the viewers' dispositions toward the product, not that they will buy it.

An excerpt from one of 30 Video-Scope studies illustrates the point: In that test, favorable attitude toward the product increased 25 per-

cent after one exposure to the new commercial!

"That doesn't mean sales will increase 25 percent, however," Spinner emphasizes. "It merely reflects an attitude change and suggests that this commercial would be more effective than one that shows a change of 5 percent, 10 percent or 15 percent in the same situation for the same brand.

"We do not know to what extent the commercial will increase sales because distribution media, frequency-of-exposure and other variables also come into play."

The attitude change may mean different things for different products—or in different situations, Spinner comments. "Thus, unlike many measurement systems, there isn't one set percentage of change that means 'good' or 'bad,'" he continues. "For example, the range of attitude change for regular coffee is different from that for instant coffee. Therefore, a high score for one product may not necessarily be good when recorded for another product. One reason is that when share-of-market is higher, the attitude shift is easier."

Video-Scope research also indicates that the tv program itself, in which the commercial is slotted, affects people's attitudes towards the product. In general, viewers who like the program are more likely to be aware of—and to remember—a commercial within it. Further, people who watch tv most often

usually remember commercials best. Even though they are exposed to more, they retain more.

During its first year of testing Marketscope researched 10 different ways to evaluate commercials. The following techniques were found to have the accompanying disadvantages, according to Spinner:

- Captive audience: (1) artificial viewing situation, (2) non-representative sample, (3) inadequate attitude-measure, (4) group questionnaire administration does not take into account the speed of response by individual viewers.

- Closed circuit on-air test: (1) cooperation must be solicited prior to the test, which may slant the response because viewers are more tentative, (2) self-directed sample not a universal sample, (3) inadequate measure, (4) group questionnaire administration.

- Available on-the-air testing services: (1) cooperation must be solicited prior to test, (2) inadequate attitude measure, (3) non-representative sample, (4) verbatim response not reported, (5) high costs, (6) syndicated post-testing service not adaptable for pre-testing.

Video-Scope was to be an on-the-air testing technique designed to measure recall and attitude change that would be reasonable in cost and adaptable to other media. The target called for a service that would be geographically dispersed in areas where cut-in charges were low and also would permit post-testing for both new products and established products.

Four different methods were tested: employing independent samples, the same sample, immediate and delayed-recall and attitude.

The conclusions drawn from the experimental research led to the new Video-Scope system. One conclusion was that delayed-recall paid attention, interest and comprehension to a much more critical test than the immediate recall and therefore is more meaningful. As a result, the Video-Scope system calls for telephoning the next evening. Spinner says that he tested an on-the-air commercial one day after it was telecast against the immediate recall of a theatre test and found a gigantic 64 percent difference in recall—13 percent vs. 77 percent.

CLAIMED PRODUCT USED IN LAST YEAR AND CLAIMED BRAND USED MOST OFTEN

	Pre-test	Post-test
BASE: (Program watchers)	(284)	(302)
Used corn chips in past year	76.7%	78.5%
<u>Brands used most often</u>		
Brand X	52.6%	69.2%
All other brands	24.1%	9.3%
Did not use corn chips in past year	23.3%	21.5%

One of 30 Video-Scope studies on pre- and post-testing attitudes toward brands advertised on television "Brand X" has been substituted for the actual name of the product.



S. Spencer Scott, Jr., joined Erwin Wasey, Ruthrauff & Ryan in December, 1961, coming from an associate media director post at J. Walter Thompson. His extensive six-year media background at JWT involved working on such accounts as Ford Motor Co. and Scott Paper. Prior to that, he spent three years with Harcourt & Brace (now Harcourt, Brace & World) and also was in the lumber and building products field. A graduate of Princeton, where he majored in economics, Scott also studied at Columbia's Graduate School of Business Administration. He is a veteran of World War II, having served as a navigator in the Army Air Corps.

MEASURING MEDIA'S THREE R'S —a career view

By S. Spencer Scott, Jr.

Vice president, director of media and radio-tv
Erwin Wasey, Ruthrauff & Ryan, Inc.

Recognition, responsibility and remuneration offered in media hold special advantages over more glamorous areas of agency work, says EWR&R vice president

■ IF YOU ARE AN INDIVIDUAL who is dedicated to a career in the media function of agency work, this article is not required reading. In fact, it may make you a little smug about your job. If, however, you look on your media buying role as a crutch, or a rung on the ladder to more "important" things — such as account work — then I hope that you will not only read this article but also that you will give it some very serious consideration.

Obviously this piece is written to encourage people in media careers — and not without ulterior motives.

Ask any media director and you will get the same answer: "Good media people are hard to find." And the further up the scale we go in terms of responsibility and, not incidentally, remuneration, the tougher it is to find the right people.

It is at this point that I hope I can diverge from the normal path of "we need good media people" articles. Too many are written from the standpoint of what is good for the agency or the media director. Not enough articles are written from the standpoint of what is good for you in reaching your long-range goals.

First, we must make some assumptions on what are logical long-range goals for a reasonably intelligent and reasonably ambitious person in our business.

Starting with the two prerequisites above, and without these no one can be successful in advertising or any business, we shall assume that the long-range goal is management. It may sound sim-



EWR&R media supervisors checking final client plans are (l-r): Charles J. Siegel; Richard S. Bunbury, head of broadcast media; H. D. Leigh.

ple, but the word management actually embodies all the rights and duties for which most of us strive in our society. Recognition, responsibility and remuneration reach their peak at the management level. I use the word "management" in a plural sense because most companies operate with a committee or group management. The chief executive officer may have the final word but he in turn depends on his staff or line officers for information and consultation on the operation of the business.

By now, I trust that you will realize that I am attempting to encourage good people to stay in media, not just to build good media departments, but to become candidates for agency management. At the same time, I should like to point out some advantages in following the route of the media career in reaching the management level.

Thousands of words have been written in the last few years about the increasing importance of media

personnel and the media function. New research techniques, computers, accountability of advertising theories — all have upgraded the media function. Rather than dwell on those subjects which have been covered in great depth by countless articles in the trade press, I should like to turn to some very definite advantages of a media career which, to my knowledge, have never been spelled out in print.

I think we will all agree that the career media man can have a more permanent position with an agency than the account or creative specialist who may move with each account change. What may not be so obvious is that stability is also an attribute which can work favorably in other ways.

The person who rises to the top of the ladder in any agency media department and stays there has achieved a certain degree of company seniority. Added responsibility and all it entails are usually forthcoming at the management level. This is the area that most

people find extremely rewarding because it means total involvement in company activities. Instead of problems concerning only his own department, the individual finds himself a part of decisions which are the heart of the business. These would include new business, financial controls, personnel policies, operational procedures, etc.

Take a look at the major agencies and you will find many examples of media people who have achieved these goals. In some cases the media director performs the management function in addition to his primary role; in others, he has assumed a management staff function.

Conversely, there are examples of those who made the switch from media to account work and lost ground in their drive to join the ranks of management.

This brings me to my second point which is the degree of competition in the media arena. Historically, the account service operation of any agency has been the

more glamorous and more highly paid part of agency life. As such, it has attracted much more than its fair share of talent entering an agency.

To refute some of the beliefs that have led to this state of affairs, let me say that the glamor of an account executive job can soon fade when one finds himself in a position where his whole livelihood depends on the whim of a "difficult" client. Perhaps we should consider any higher salary scale as combat pay for expeditions in dangerous enemy waters. Regardless of how the differential started, I think it is safe to say that the gap has been narrowing, if not completely disappearing, over the past 10 years. Agencies are paying media personnel salaries which are within the same range as account responsibility. The important point is that, as a group of operating function, the account service area must have a greater number of people than the media function.

Furthermore, there seems to be a trend toward vertical expansion of account teams as well as horizontal expansion to encompass new accounts. On any one account we now hear of assistant account executives, account supervisors, senior account supervisors and management supervisors — a formidable array to the lowly trainee! Because of this depth and breadth of the account group, an aspiring management candidate must prove himself superior to a greater number of his fellow workers than he would as a media man.

The final advantage to a media career as an entree to the management circle lies in the fact that the media department can provide an excellent testing ground for those characteristics which are sought by management. Again, I go to the account service group for comparison. Since this is the group that steals away a great percentage of good media talent, I feel there is justification.

Two account executives starting at the same time with accounts of equal size may find, after 10 years have passed, that one's billing and salary has grown at a much faster rate than the other. Does this mean that the lower man has less talent or that the higher man

has more luck in his client assignment? True, this is an extreme case, but in the account field it often occurs that management has little factual information to go on in the selection of staff personnel. Unless the account representative has demonstrated unusual talents in a variety of different situations or has had outstanding success in the acquisition of new business, management must make its judgments on success or failure in a limited area of accounts.

Media, on the other hand, does offer some real opportunities to demonstrate management requirements. The nature of media department operation is such that anyone who has worked his way up the ladder has probably had experience on a wide range of accounts. The manager of a media department has had experience in administration and, be it good or bad, this is at least a known quality that can be judged. Similarly, it is reasonable to assume that anyone with a media background is accustomed to dealing with financial statements and with cost controls.

If figures are meaningless you will not get ahead in media in the first place!

While the preceding paragraphs concentrate on the advantages to management of media training, I would be remiss not to mention the effect of these same advantages on the individual. No one wants to be caught in a situation where his progress may be determined by facts over which he has no control. Many of the frustrations of job advancement can be eliminated if the individual knows that real recognition and rewards can be earned by *measurable* performance on the job. A media career can offer this measurable performance.

I have stayed away in this article from one critical point. That is, of course, that one must have an interest and liking for agency media planning and buying.

Without this, one can never reach the ultimate goal through a media career.

With it, a media career can offer satisfaction in terms of short-term advancement and certainly serious thought as an opportune route to the management level. ■



SHIRLEY WEINER:
of reps and Hawaii

■ "STATION REPRESENTATIVES certainly 'want the order,' but they respect a buyer's ability to make the right decision for the client," says Wermen & Schorr's Shirley Weiner, who is most impressed with the high caliber of the media representatives in the Philadelphia area.

"The rep arrives at the agency prepared with all the information necessary for a sales presentation — his station's audience, coverage figures, status in the market, etc. He knows that the best buy for the advertiser will be made, and respects the buyer's judgment, no matter what the outcome."

With W&S since early 1963, Shirley is timebuyer for Bayuk Cigars, Kasser Wines, Admiral Sales Corp. (regionally), Hazel Bishop and Blumenthal Bros. Prior to her present post, she was with the Lorillard account group at Lennen & Newell. Previously, she had been a timebuyer at Richard K. Manoff, and first entered advertising with the Biow Co.

Shirley recently returned from a dream vacation, after winning a "Week in Hawaii" contest sponsored by KGMB-TV Honolulu. Thanks to general manager Joe Herold, she was able to "live the life of royalty" while on the island. The only flaw, states Shirley, is that she now devotes much overtime to entering contests, "hoping lightning will strike twice."

A theater-goer, she sees all the pre-Broadway shows that come to Philadelphia. ■

Fall '64 spot problem: THE TRAFFIC FLOW

Sponsor messages face problem of increasing complexity of spot scheduling; agencies and reps agree more cooperation and understanding are needed

■ STATION TRAFFIC DIRECTORS — who perform vital, if little-recognized tasks for sponsors — are undergoing increased scrutiny as agency, rep and station people try to meet the mounting problems caused by the growing complexities of spot scheduling this fall.

The station traffic director's job is roughly akin to that of a policeman whose whistle-blowing and arm-waving directs the flow of traffic through a busy intersection. A job well done largely passes unnoticed, but when a jam occurs bedlam can well become the order of the day, as those concerned focus their ire at the policeman.

Such is the lot of a station's traffic cop. His (or her) orderly scheduling — watching for possible product conflicts in adjacencies, seeing that the proper sequence for spots is maintained, etc. — is usually taken for granted until something goes amiss. When this happens, it often means a sharp rise in temperature for both the advertiser and his agency, as lost commercials and/or wrong rotation patterns result in station discrepancy reports, "make-goods" and lost revenue.

If station traffic is fast becoming the Achilles heel of broadcast advertising, agency and rep executives both agree that part of the remedy lies in greater understanding and cooperation.

What can be done to help?

Charles Buccieri, associate media director of Young & Rubicam, points out that his agency tries to give as much information as possible to the station traffic director.

"If there are any doubts after reading the instructions supplied," he says, "the traffic head should wire or telephone the agency and

clear up the problem. A good director, properly informed, knows when the schedule is to start, how many different commercials are involved, what the rotation pattern is like, and, most important, knows if there is any short term objective, such as a promotion commercial that has to go on scheduled dates and then be withdrawn. If the traffic department manager follows this, he will have a better understanding of the agency setup."

Among the station representatives who heartily agree with this view is Katz Agency's Betty Feriali, a former traffic manager at KSBW-TV Salinas, Calif. She helpfully suggests to her associates that "reps visiting their stations should chat with the traffic head and explain just what they need. Such a meeting and the resulting understanding can prevent later difficulties."

Another possible solution, as reps see it, is offered by H. D. (Bud) Neuwirth of Metro Radio Sales. While expressing his highest regard for the traffic girls and guys who "play a vital part in our selling efforts," Neuwirth believes that an improved traffic system can be designed through the use of a computer.

"Properly used," he states, "the computer will lay out the traffic schedule of the station. The traffic



Phyllis E. Taylor, a former station traffic manager, is now in radio-television traffic production at J. Walter Thompson, San Francisco.



Checking availabilities in their station's traffic book at Metropolitan Broadcasting Tv's New York outlet, WNEW-TV, are (left to right) Ed Petrosky, traffic manager, commercial manager Bernard Zoidman, Don Preven, sales service manager

manager's job will be to exercise judgment as an all-important and integral part of the operation."

A unique view of the whole picture was accorded SPONSOR by Phyllis E. Taylor, a former station traffic director, who places the blame for the traffic "headache" in the lap of station management, who, she feels, provide neither the initiative to properly train, nor the recognition or rewards needed to maintain adequate traffic staffs.

Now in radio-tv traffic-production at J. Walter Thompson, San Francisco, Miss Taylor was with stations she describes as "among the very best." She has been head of the traffic department at WWL-TV New Orleans, and also worked at Chicago's WBKB-TV, when the outlet installed a new traffic system.

She maintains that a good traffic girl (or man) is an over-burdened, underpaid workhorse handling a vital station function for which she (or he) receives little recognition, although the responsibilities are huge.

A traffic director, she says, is one who must be able to quote availabilities accurately to six salesman at the same time, while answering telephones and typing the daily program log. She is expected to hold her temper, keep short lunch hours, and not mind a great deal

of overtime, frequently without additional pay.

"If she does her job well," Miss Taylor continues, "she will generally receive a kind pat on the head, but a raise is out of the question because the job doesn't call for that kind of scale."

And the result is predictable: the traffic director goes elsewhere.

According to Miss Taylor, there are many skilled and dedicated traffic personnel who are doing excellent jobs at stations. "Top traffic people," she relates, "are a breed unto themselves. In the tradition of show biz, 'the log must go on.' The traffic 'Joan of Arc' takes a lost spot or a product conflict as a personal injury," she says. "Good traffic people are smugly aware of the fact that the station would fall apart without them, only nobody else seems to know it, or care."

It is also Miss Taylor's belief that the average radio or tv station in any given market still looks upon its traffic department as a "necessary evil," relegated to a niche at the station, and staffed according to the belief that "anybody can do traffic." When new personnel are hired, often the only criterion is a "good typist with average intelligence." And then, often as not, errors occur, heads roll, and another inexperienced person is brought in and the cycle starts again.

If it is true that the traffic department is a main artery to the heart and soul of the business, then it is time for management to take a good, hard look at its own attitude, Miss Taylor pleads. A well run, properly managed traffic department should be worthy of sufficient consideration and respect, so that traffic becomes more than a stepping stone to some more important occupation, she argues.

"Once the traffic system has been learned," she states, "the capable person wants out, wants to move up to where the salary is commensurate with ability and where she can feel that she has 'arrived.' The result is that the industry loses the very people it needs from the positions where they are the most needed.

"Today, moving someone out of traffic is a step up the ladder. Moving into the traffic department is seldom considered as a reward for being an asset to the station.

"Until such time as there is a re-evaluation of the importance of the traffic department," concludes Miss Taylor, "and it becomes a respected member of the station family, paid on a commensurate executive level, there will continue to be millions of dollars lost annually because of traffic mistakes."

Industry study of the situation may well be long overdue ■



Acknowledged as one of the nation's leading "spoken word" salesmen, Arthur Godfrey continues his 25-year-record of talking products off the shelf and into the home.

Jingles vs. S

■ THAT RADIO is endowed by its champions and critics with attributes and shortcomings — according to personal bias — is as obvious as the background pinging in a headache remedy commercial. Yet, the admission that radio is a constant companion, even when reluctantly given, is almost universal.

Seven out of ten adults, surveyed earlier this year, say that radio's principal role in their daily lives is not only that of a companion, but it is also entertainer, reporter of the latest news developments and a medium that helps to keep the mind occupied.

It is, in other words, considered by this 70 percent as a *foreground* medium.

Virtually all of the remaining 30 percent describe radio as merely providing a pleasant musical accompaniment to other activities. Or, in other words, a *background* medium.

But among the most interesting facts to come from this survey are those indicating that listeners to radio have a definite impression of types of commercials — jingles and spoken commercials — and are capable of articulating their reasons for believing one form is more effective than another.

Jingles are considered particularly effective by *background* listeners, whereas *foreground* listeners attribute almost equal effectiveness to both types of commercials. These are the highlights of a study by R. H. Bruskin Associates

Statistics quoted are based on estimates set forth in Bruskin Associates' report, January 1964, and are subject to qualifications which CBS Radio will supply on request.



Recording a jingle, the Big Three are on the other side of the glass in New York studios; below, Tony Matola, at first stand, works with musicians recording score for Ballantine.



spoken commercial: which?

New study reveals listener opinion on the effectiveness of the radio commercial when spoken or as a jingle; 70 percent regard radio listening as an active involvement

just released by the CBS Radio Network.

Commenting on the survey, Arthur Hull Hayes, the network's president, says:

"The subject of advertising 'effectiveness' is commanding a great deal of attention these days. Radio's two major advertising forms are jingles or singing commercials and spoken or straight word commercials. And it seems to us that the public's estimate of the relative effectiveness of these commercial types would be particularly helpful at a time when more and more advertisers are turning to the radio medium.

"While these findings are only a small part of the larger ad effectiveness concern, the fact that 80 percent of the 2500 listeners Bruskin Associates personally interviewed had a wide variety of definite opinion about the merits of radio commercial types should be encouraging to all concerned."

A national probability sample was employed in the Bruskin survey, with a total of 1225 men and 1277 women over 18 years of age being personally interviewed.

Before interviewers discussed commercial effectiveness, respondents were asked to select one of three statements which came closest to describing the principal role radio plays in connection with their daily living schedule:

(1) Radio principally keeps me company, entertains me, and helps keep my mind occupied.

(2) Radio principally keeps me informed regarding all the latest news developments.

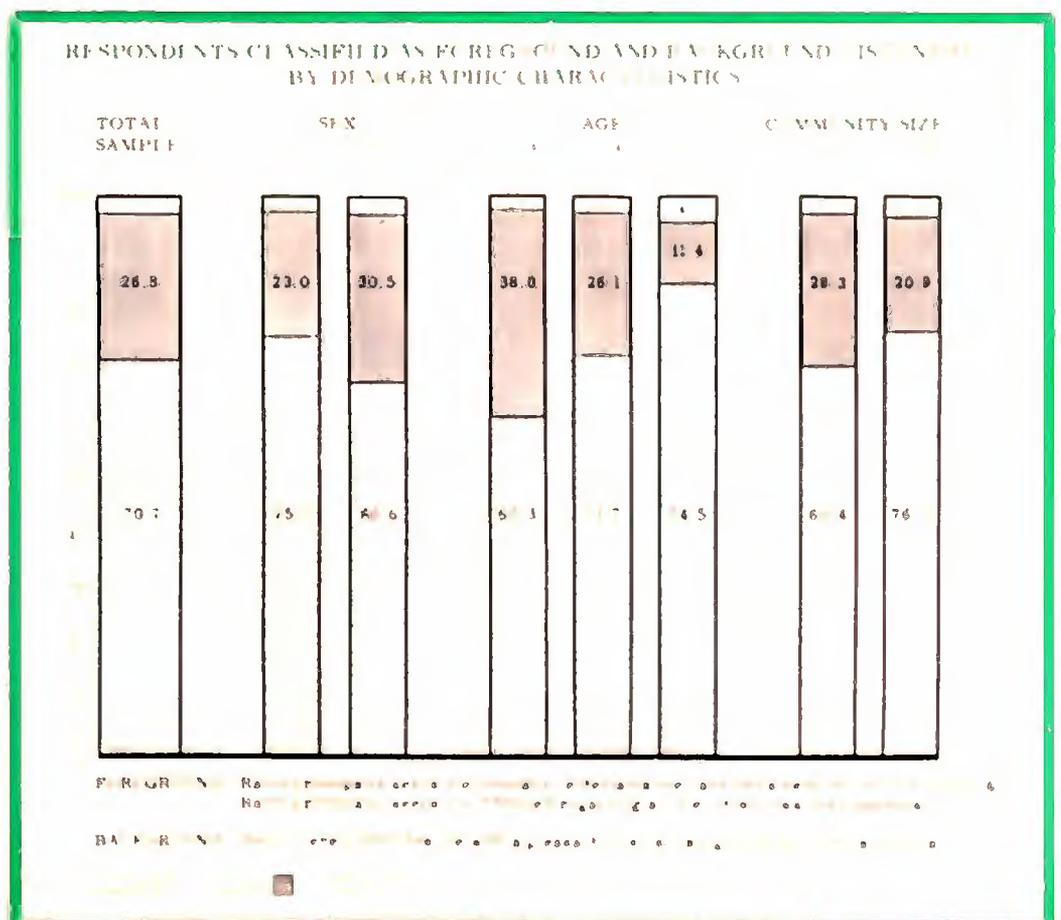
(3) Radio merely provides me with a pleasant musical background for other activities.

Respondents selecting descriptions (1) and (2) were classified as "foreground" listeners. Those who reported that radio merely provided "a pleasant musical background for other activities" were classified as "background" listeners.

This analysis revealed almost three out of four respondents (70.7 percent) are "foreground" listeners. These might be classified by their choice of descriptions as active, involved listeners. One-fourth

(26.8 percent) of the respondents considered their listening in a passive sense with radio serving as a background to other activities. Only 2.5 percent reported no radio listening. A slightly larger percentage of women (30.5 percent) than men (23 percent) classified themselves as "background" listeners.

It is also apparent that as listeners get older they tend to regard radio more and more as a foreground medium (60.3 percent between the ages of 18 and 34 and 84.5 percent after age 55). Rural respondents are somewhat more inclined to think of radio as fore-



jingles vs. spoken . . .

ground listening than are urban residents (76 against 69.4 percent).

Having classified listeners by their involvement with radio, Bru-skin then asked: "Which kind of

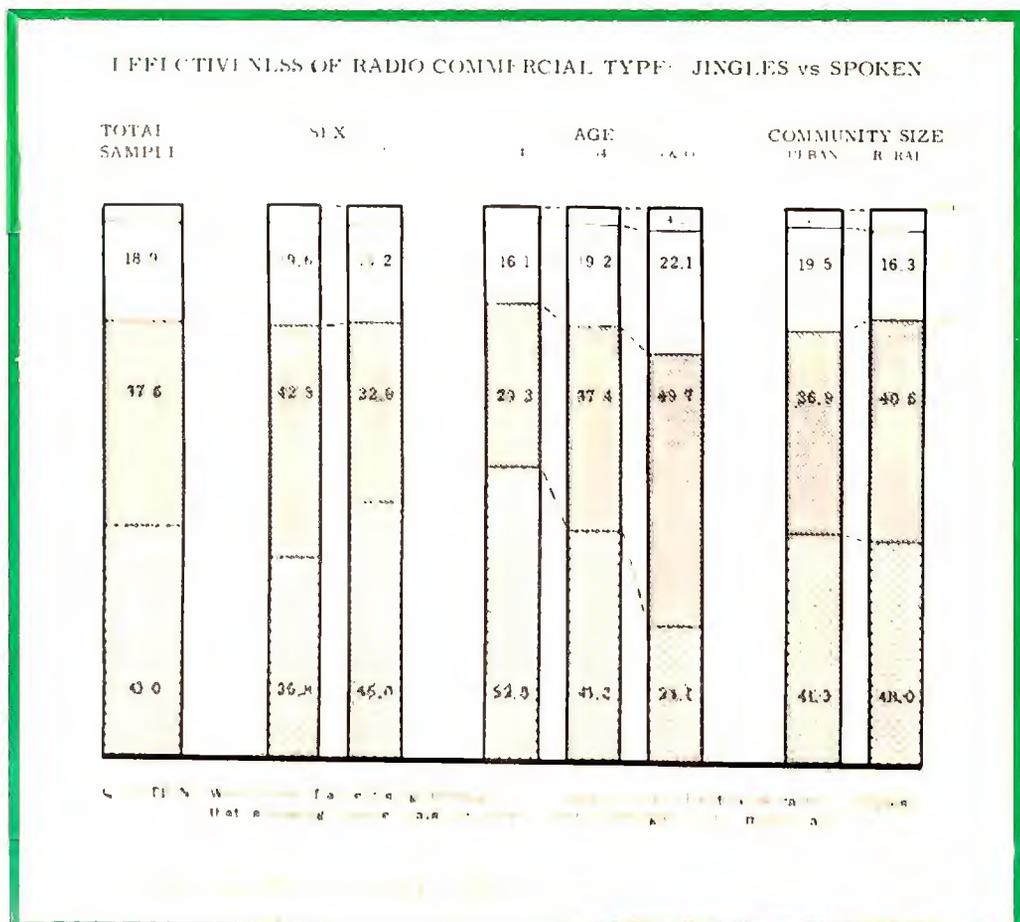
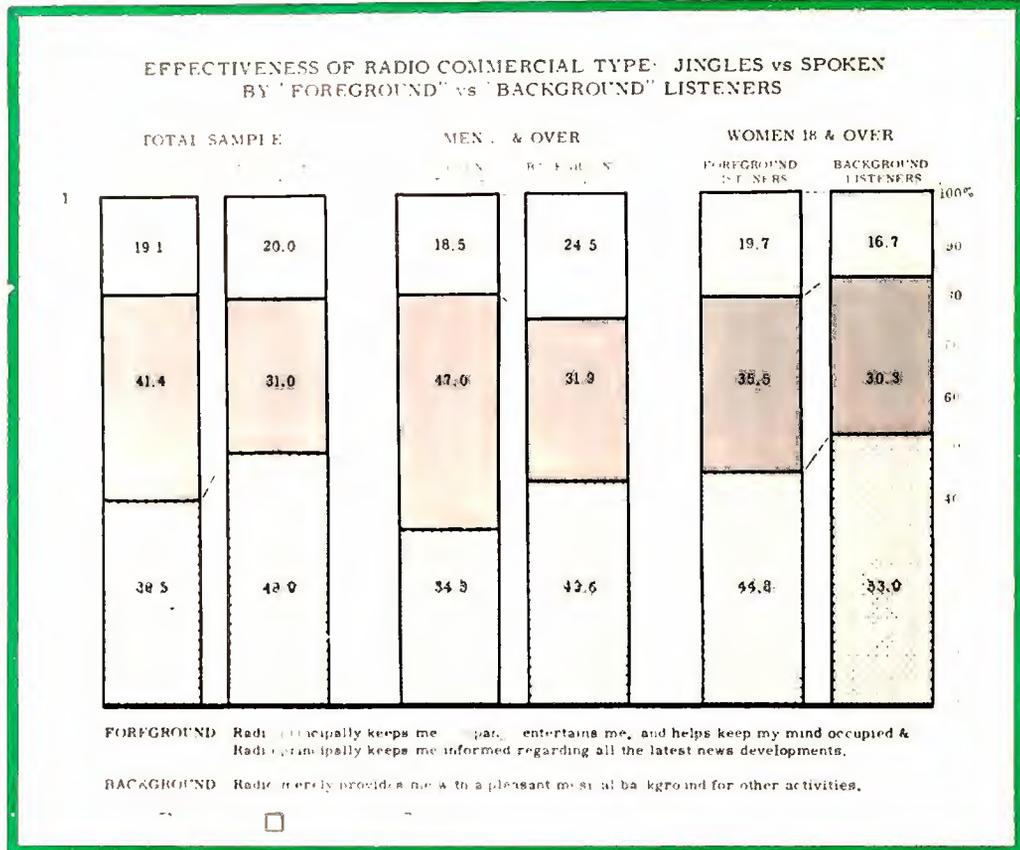
advertising message do you think is more effective on radio — jingles, that is *singing commercials*, or spoken, that is *straight word commercials*?"

When all respondents are combined, jingles are considered most effective as a commercial form by 41 percent, spoken commercials are selected by 37.6 percent and 18.9 percent decline to make a choice. Men particularly favor the spoken type commercial (42.5 percent) as compared with women (32.9 percent).

By contrast, jingles are considered more effective by 46 percent of the women interviewed to 35.9 percent of the men. However, when the age of respondents is charted, we find that while over half — between ages 18 and 34 — pick jingles (52.9 percent) only 24.1 percent of the respondents age 55 and over think well of this form. The reverse profile is discovered for spoken commercials, with 29.3 percent of the respondents between the ages of 18 and 34 selecting them for effectiveness and 49.7 percent past the age of 55. There is very little difference in reaction between urban and rural residents.

Those who listen to radio for news and companionship, "foreground" listeners, are almost evenly divided in their opinion of commercial effectiveness. Spoken commercials were selected by 41.4 percent, jingles by 39.5 percent, with 19.1 percent declining to make a choice. A disagreement in choice by the sexes shows up here with 44.8 percent of the females favoring jingles and 47 percent of the male listeners picking spoken commercials. "Background" listeners, on the other hand, definitely made jingles a first choice, with 49 percent of these respondents saying this commercial form was more effective. This compares with 31 percent who favored spoken commercials and 20 percent who would make no choice.

Respondents provided interviewers with a wide variety of reasons when they were asked why they felt one commercial type was more effective than the other. Those who favored jingles most often said that they are "easier to remember, attract attention, tunes are catchy, are appealing, pleasant." Between seven and 11 percent of those favoring jingles said "they are entertaining, enjoy listening to them, melody stays with you, enjoy rhythm of jingles."



Women, in particular, made mention of the rhythm and melody and catchy tunes. Far more men than women, 39.3 percent to 29.1 percent, mentioned that jingles were easier to remember.

Equally varied were the reasons given for choosing the spoken commercial as the most effective. "Easier to understand and remember" headed the reasons, with "informative" a close second. Other reasons given were "creates awareness, gets your attention, appealing, sincere." The comment "sensible" was mentioned by some. Women and men were in general agreement in their choice of reasons. However, as might be expected because of the criticism the jingle form has evoked within the advertising industry itself, there were many respondents, 18.3 percent, who selected spoken commercials as most effective, and who gave as their reason a general dislike of jingles. These respondents primarily described jingles as "distracting, annoying, childish." Some said jingles are "hard to understand, are repetitious, boring, tiresome."

While specific feelings regarding commercials were elicited from eight out of 10 of the people interviewed, a significant number, 470, or 18.9 percent, would make no distinction in the effectiveness of either commercial type. Of these, almost half cited no particular or specific reason for declining to discuss jingles or spoken commercials. However, 22 percent commented "no one listens to commercials" and another 22 percent said "both types are the same." Only 4.5 percent of the 470 interviewed who would draw no distinction said there were "too many commercials."

In this survey, again, there is growing evidence of the new trend toward supplying the buying personnel of broadcast time with the kind of information that must make its way into the computers. Certainly the availability of type of commercial preference, broken down by sex and age characteristics, can contribute to the effectiveness of creative operations. But the hard core of value is in the provision of tools with which the tailoring of campaigns for the radio medium is made easier. ■

REASONS RESPONDENTS GAVE FOR MAKING NO CHOICE BETWEEN EFFECTIVENESS OF "JINGLE" AND "SPOKEN" COMMERCIALS

	TOTAL (470 respondents)	MALE (238 respondents)	FEMALE (232 respondents)
No one listens to commercials	22.1%	21.0%	23.3%
Both types are the same	21.1	24.0	18.1
Too many commercials	4.5	5.5	3.5
They are silly and an insult to intelligence	1.5	1.3	1.7
Don't know much about commercials	1.1		2.2
Don't listen to radio	0.4		0.9
No particular reason	5.5	6.3	4.7
Not specified	44.0	42.4	45.7

Note: Totals exceed bases due to multiple mentions.

Question: Why Do You Feel That Type Is More Effective?

REASONS WHY RESPONDENTS FEEL "SPOKEN" COMMERCIALS ARE MORE EFFECTIVE

	TOTAL (941 respondents)	MALE (521 respondents)	FEMALE (420 respondents)
Spoken more effective because of its own advantages plus dislike of jingles	17.6%	14.6%	21.4%
Spoken more effective, no direct negative to jingles	64.1	67.8	59.5
Easy to understand, remember	26.7	27.5	25.7
Informative	24.2	27.8	19.8
Creates awareness, gets your attention	15.1	13.6	16.9
Appealing, sincere	9.1	9.4	8.8
Spoken commercials are good (non-specific)	6.1	6.1	6.0
A more sensible commercial	5.8	4.2	7.9
Conveys a message	3.1	3.3	2.9
Not boring	1.1	0.6	1.7
Educational	0.9	1.2	0.5
Miscellaneous	0.2	0.2	0.2
Spoken more effective because of dislike of jingles	18.3	17.6	19.1
Jingles are distracting, annoying	16.2	13.8	19.1
They are childish	10.6	10.6	10.7
Hard to understand	3.8	3.8	3.8
Repetitious, monotonous	3.1	3.3	2.9
Boring, tiresome	2.0	1.2	3.1
No particular reason	0.7	0.2	1.4
Not specified	0.5	0.4	0.7

Note: Totals exceed bases due to multiple mentions.

Question: Why Do You Feel That Type Is More Effective?

REASON WHY RESPONDENTS FEEL "JINGLES" ARE MORE EFFECTIVE

	TOTAL (1027 respondents)	MALE (440 respondents)	FEMALE (587 respondents)
Easier to remember	33.5%	39.3%	29.1%
Jingles attract your attention	28.9	27.0	30.3
Tunes are catchy	20.8	18.4	22.7
Appealing, pleasant	19.8	23.0	17.4
They are entertaining	10.9	12.5	9.7
Enjoy listening to them	8.6	10.0	7.5
Melody stays with you	8.6	4.3	11.8
Enjoy rhythm of jingles	6.7	4.1	8.7
Children learn, like to sing them	3.8	2.3	4.9
Jingles are short and to the point	2.5	3.0	2.2
Jingles are different	1.7	2.5	1.0
No particular reason	0.5	0.9	0.2
Not specified	0.8	1.1	0.5

Note: Totals exceed bases due to multiple mentions.

Question: Why Do You Feel That Type Is More Effective?

How long does it take an in-the-flesh salesman to



Your highly trained salesman can travel only so many miles, make so many calls, beat so many bushes, dig out so many customers. Save him for hot prospects. To conserve the asset each salesman represents—to reach through doors and minds otherwise closed—do your specialized business selling in the specialized business press, where your most efficient dollars are invested.



1913 Eye Street, N. W., Washington, D.C. 20006 Representing the 244 member magazines of National Business Publications, Inc. whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc., or the Canadian Circulations Audit Board, Inc.

through a closed door?



Longer than it takes an advertisement in the specialized business press—trade, industrial and professional publications that go straight to a pre-selected prospect.

How much does it cost to reach identified prospects with salesmen's calls?

More—by a hundredfold—than it does to reach them with advertisements in the specialized business press.

How can you cover unidentified prospects, as well as identified prospects?

With a vigorous, important, and continuing advertising program in the specialized business press.

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

THE CHANGING SCENE

NBC Gears for Political Business; SRO on 'Today'

Although NBC-TV and Radio sold out its convention-election night package over a year ago (to Gulf Oil), there's lots of late business coming in for fringe political coverage on the networks.

For instance, three new advertisers ordered multi-participations in the *Today* show to reach convention viewers. *Today* will originate from the San Francisco Hilton during the Republican Convention July 13-17 and from the Claridge Hotel during the Democratic Convention Aug. 24-28.

Newsweek magazine (Joe Gans & Co.), Mutual of Omaha (Bozell & Jacobs) and Book Enterprises (Schwab, Beatty & Porter) represent new business for the network. They join 11 other sponsors with orders totaling some \$600,000 to virtually sell out the *Today* show during the two convention weeks.

Five other regular *Today* advertisers have also stepped up participations during these weeks. They are O. M. Scott & Sons, Gibson Refrigerator Div., F. E. Compton & Co., Regal Crown and Wolverine Shoe & Tanning Corp.

To handle administration of all its political sponsorships during the campaign year, NBC has acti-

vated its Political Broadcast Unit which, once again, will be helmed by Ernest Lee Jahncke, Jr., as vice president.

Three NBC executives named to assist Jahncke are: Paul M. Hancock, eastern sales manager of the radio network, who will serve as manager of the Political Broadcast Unit; Gerard B. Petry, administrator, practices, who will be manager, production and operations, for the unit; and Edward J. Roth, manager of credit and collection, with temporary duties as manager, business affairs.

114 Hop Radio Code Bandwagon, Bell Reports

The constant emergence of new codes — on cigaret advertising, and American business in general (SPONSOR, June 15, page 18) — has not deterred the existing ones from swelling their ranks. Howard Bell, code authority director of the NAB, reports a gain of 114 subscribers to the Radio Code since April 1, topping the membership total of 2000 for the first time, for a total of 2008 subscribers.

Bell attributes the increase, more than 60 percent of the net increase of 181 registered since last June, to an intensified sales and information campaign launched April 1.

By the end of the summer, the code authority will release a new information kit called "Radio Code for '64," which will include a variety of advertising and promotion materials that will feature a revised Code audio symbol, advertising mats and an illustrated brochure designed for station management to use in its presentations to agencies.

New Network Campaigns For Two DFS Clients

Dancer - Fitzgerald - Sample has placed network orders on behalf of two of its clients, Frito-Lay and General Mills.

The Frito-Lay campaign, themed a "Birthday Bike Sweepstakes,"

is offering youngsters 500 bicycles with a dual prize structure for winners' parents, including a trip to the New York World Fair. The promotion is being extensively advertised on all three tv networks.

General Mills is introducing new pour-and-shake cannister container for its Gold Medal Wonder instantized flour, which has been on the market a year now, packaged in sacks. Advertising on the new container begins in August on NBC-TV and CBS-TV daytime news programs.

Avery Gibson To Head Media Research Council

Avery Gibson, vice president in charge of H-R Facts, the sales development division of H-R Rep-



Avery Gibson

resentatives and H-R Television, has been elected president of the Radio - Television Research Council. She succeeds Harvey Spiegel, director of research, TvB.

Also elected were Bill Rubens, manager of audience measurement for NBC, president-elect, and Lee O'Brien, research director of WOR-TV and Radio New York, secretary-treasurer.

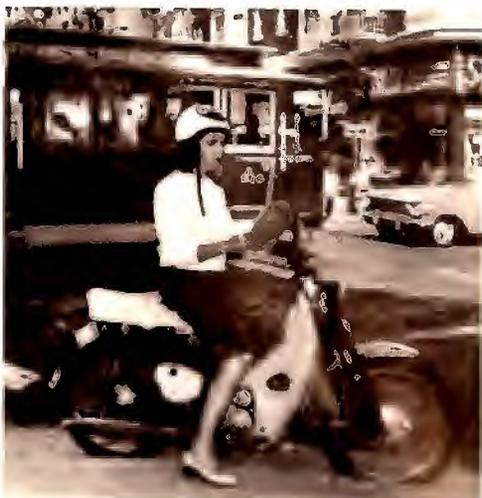
The Council, with a limited membership of 60 representatives from networks, agencies, station groups, national spot sales representatives and advertisers, serves as a platform for discussion of industry research problems.

"Survival" Selling Well

Official Films reports that sponsor reaction has been generally good on its new first-run syndicated series, *Survival*. Although no sales have been made directly to advertisers thus far, the series has sold to 14 top stations, including the Crosley group.

Stations, in addition to Crosley include: WPIX New York, KCCO Los Angeles, WWJ Detroit, KTV St. Louis, WTIC Hartford-New Haven and KOMO Seattle-Tacom

JOURNALISTIC DRIVE



Ann Morrissy, reporter with ABC News Election Unit, found this the only way to handle San Francisco's hills on hectic rounds arranging coverage of the Republican National Convention. She had rented a car but "just couldn't find any place to park."

Friendliest stop-sign on the road

(It invites you to relax, have some fun, and save some money.)



Smart motorists stop at the Sheraton sign for: Free TV and radio. Free family plan (no charge for children in your room). Insured reservations. Guaranteed rates. Free parking. (Many Sheratons even give you free laundry-in facilities, free coffeemakers, free ice cubes, free swimming.) Rooms are comfortable. Rates are sensible. Restaurants and lounges are well-run, congenial, right on the spot. You'll find Sheraton Motor Inns in or near New York, Los Angeles, Boston, Chicago, Baltimore, Tampa and other major cities coast to coast in the U.S.A. and in Canada. For Insured Reservations call any Sheraton Motor Inn, Hotel, or Reservation Office.

85 Sheraton Hotels & Motor Inns

Coast to coast in the U.S.A., in Hawaii, Canada, Jamaica, Puerto Rico, Venezuela, Nassau, Mexico, Tel Aviv. Sheraton shares are listed on the New York Stock Exchange • Diners' Club card honored for all hotel and motor inn services.

Warner Bros., ITC See Syndication Sales Spurt

There'll be lots of program material available for sponsorship, off-network, first run, and feature films, judging by recent sales reports from such syndication houses as Warner Bros. and Independent Television Corp.

Warner Bros. took in \$3.4 million in sales during its fiscal quarter covering March, April and May. Involved were 94 sales of programs, cartoons and features in 44 markets. It was the third highest quarter in the firm's two-year history and 31 percent higher than the corresponding quarter last year.

More than half of the money received from program sales came from purchases in ten major markets of the off-network 77 *Sunset Strip*, including New York, Los Angeles, Chicago, San Francisco, Washington.

Sales for June continue at the same stepped-up pace, reports Warner Bros., with 22 additional

contracts signed in the first ten days of the month.

The first week of June was particularly successful for ITC, which wrote international orders on new product to the tune of \$1,200,000. With another half-million dollars in domestic sales for the same period, it added up to the biggest one-week gross in the company's history.

A major share of the international revenue comes from Canada. The English-speaking CBC bought *Danger Man*, *Stingray* and new production of *The Saint*, and the French-speaking network bought *Sentimental Agent*. Cockfield, Brown Advertising Agency bought *The Saint* and *Danger Man* for French-language telecasting.

On the domestic front, ITC is off to a good start with its new one-hour series, *Espionage*, bought by Metromedia for New York, Los Angeles and Washington, D. C., and sold to stations in Dallas, Indianapolis and Denver. Another series, *Man of the World*, was sold in such markets as New York, Los Angeles, Dallas, Indianapolis and Syracuse.

RATE CHANGES

KCMT-TV Alexandria, Minn.: New rate \$300 per evening hour, effective October 1. Former rate \$225.

WALA-TV Mobile, Ala.-Pensacola, Fla.: New rate \$600 per evening hour, effective October 1. Former rate \$500.

KNTV San Jose, Cal.: New rate \$400 per evening hour, effective October 1. Former rate \$350.

KRCR-TV Redding, Cal.: New rate \$300 per evening hour, effective October 1. Former rate \$275.

WTVM Columbus, Ga.: New rate \$550 per evening hour, effective October 1. Former rate \$525.

KTVO Ottumwa, Ia.: New rate \$300 per evening hour, effective October 4. Former rate \$250.

Chemstrand, Quaker State Sponsor Kick-Off Show

In an interesting switch on the CBS-TV General Foods idea, Chemstrand and Quaker State Oil Refining Corp. will sponsor a hour long special on Sept. 13 which will kick off the ABC-TV fall season. Bing Crosby is host to a line up of stars.

Chemstrand, via Doyle Dan Bernbach, is a participating sponsor in *Hollywood Palace*. But Quaker State is not represented in the network's new season even that much. The General Foods format, on the other hand, has traditionally kicked off the CBS season with a special, starring the stars of all upcoming GF shows.

The Quaker State order through Kenyon & Eckhardt.

Stripes for Five at Wade Advertising

Promoted to vice presidents Wade Advertising are: Mary A. Flick, senior creative supervisor; Toni Grover Allen, director of television production; Harvey Andersen, director of marketing and research; Dave Nelson, account executive on Miles' Chocks and Nevine; and Weldon Yocum, account executive on Berry Refining Co., Fannie May Candies, Herrud Pastry Co. and Waterfill and Frazier Distillery Co.

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

THE LIVES OF HARRY LIME

Orson Welles

CAPT. HORATIO HORNBLOWER

Michael Redgrave

SCARLET PIMPERNEL

Marius Goring

THEATRE ROYALE

Laurence Olivier

SECRETS OF SCOTLAND YARD

Clive Brook

THE QUEEN'S MEN

Royal Canadian Mounted Police

THE BLACK MUSEUM

Orson Welles

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

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

**Broadcast Best Local Buy,
Says Canada Dry's Saylor**

Radio and tv account for the greater share of the ad budgets of 17 parent-operated divisions of Canada Dry, which has just launched the strongest, most concentrated ad push in its 57-year history. Co-op funds in some 185 other markets will also go largely into broadcast media.

Cost-per-thousand was the deciding factor, according to L. S. Saylor, vice president of U. S. Carbonated operations. Referring to the local market, where tv will dominate, he said, "Had tv costs in those markets put those rating points beyond our means, we would simply have turned our attention to newspapers or radio, whichever would for our dollars give us the degree of frequency, continuity and dominance we wanted."

Another advertiser with an obvious eye on summer picnickers is using broadcast, primarily radio, on a local basis. Hanover Canning Co. has one-minute spots running on 15 stations for the two-week

period prior to July 4 throughout its central Pennsylvania, Maryland and Washington, D. C., market area. Featured product is "Guest Quality" brand Pork 'n Beans. WBAL-TV Baltimore is also included.

SRO for Cleveland Open

William Esty has bought the Cleveland Open golf tournament, June 27-28 on the Sports Network, for three of its clients — R. J. Reynolds Tobacco, Groom and Clean, P. Ballantine. Rounding out

A DOG'S LIFE



Although the company spends under \$700,000 in television annually, Polk Miller Products' commercials have walked off with creative awards in the past. Here's star of one of this year's spots, which start the end of June and continue all summer on several network shows. He's shown with mood masks he wears to indicate (right) "summer eczema" misery and (left) relief from Sergeant's Derma-Foam. N.W. Ayer is the agency.



CAMPAIGNING?

Select A Winner...

The South's Fastest
growing Television

Market

JACKSON, MISSISSIPPI

WJTV 12 - WLBT 3

KATZ

HOLLINGBERRY

the client roster on the \$110,000 links classic is Goodyear Tire & Rubber, via Young & Rubicam.

Beer Business Flat, Is Industry Survey Finding

Despite an annual advertising outlay of about \$275 million, a huge part of it in broadcast, beer volume has risen only 11 percent since 1945. So charges A. Edwin Fein, managing director of Research Company of America, in the current edition of the "Brewing Industry Survey."

Advertising expenditures in 1946 were \$50 million. Of the current all-industry budget, \$61,380,000 is in spot television, \$7,062,000 in network. Nine of the top 50 spot radio advertisers are breweries, spending a total of \$21,444,000 in that medium.

However, from the broadcast standpoint, it is interesting to note that the 10 leading brewers increased their total measured media advertising expenditures about 76

percent between 1958 and 1963, says Fein. This group spent an average of \$1.67 per barrel in 1963, about 80 percent of it going into television (\$41,730,940, according to TvB).

Although total industry growth may be falling somewhat flat, in Fein's analysis, the major producers have progressively increased their share of the market. The 25 leading brewers accounted for 82.3 percent of all beer sales in 1963, 70.5 percent in 1958, 61.3 percent in 1953, 49.2 percent in 1948, 41.4 percent in 1943.

Dodge Dealers Use Spot Tv for Two-Month Drive

The 91 San Francisco Region Dodge Advertising Assn. dealers (northern California and northern Nevada) launched their first promotion with a heavy schedule of 10- and 20-second tv spots in prime and fringe time on 17 stations in eight markets. An average of 140 spots per market will be used during the June-July promotion.

The theme, "Dodge Dealin' Days," is tied into strong point-of-purchase window banners, pennants

for display cars in and out of showrooms and bumper stickers. Local dealer tie-in, advertising and promotion will supplement. Promotional package was sent to each dealer containing suggested 30- and 60-second radio spots and other materials.

BBDO is agency.

CBS Promotes Greene

William D. Greene, assistant general attorney of CBS since August, 1960, has replaced Andrew Subbiondo as director of administrative operations for the radio network. Subbiondo became controller for CBS Radio in March.



William D. Greene

Greene worked for radio and tv production firms until 1951. After the Korean War, he attended the University of Connecticut School of Law for a year, and worked during that period as production manager at WKNB-TV Hartford. Transferring to Fordham University School of Law where he received his LLB degree, Greene joined the legal staff of ABC and after graduating, joined the law firm of Hawkins, Delafield and Wood.

Soft Drink Bottlers Buy \$43 Million in Tv

The nation's soft drink bottlers are continuing to pour record-breaking dollars into network and local tv advertising with the announcement of a \$43.8 million investment in 1963, representing a 39.9% boost over the previous year.

According to a just-released report, "virtually every major franchise firm, independent and locally-owned bottling plant involved in television advertising boosted expenditures. Coincidentally, a host of additional operations became first-time video advertisers."

The new gains surpass the national growth for tv advertising as registered in all other combined product classes and indications are that 1964's spending in tv will be even greater.

THE FIRST IN ITS FIELD



Glen Lempereur, president of Keystone Custodian Funds, Boston, accepts Pioneer Advertiser Award given by WBZ-TV to Keystone Mutual Funds for being the first locally-based advertiser in its field to use tv. Looking on, left to right: Harold Vaughan, Doremus & Co vice president, Lamont Thompson, station general manager, Rus Arena, Keystone advertising manager

TRYING OUT THE COURSE



Relaxing after 18 holes at Oakland Hills Country Club, Detroit, are P. W. Perdriau, B. F. Goodrich Tire president, and Ian R. Dowie, Carling Brewing chairman. They discuss upcoming CBS telecast (Aug. 28, 29, 30) of Carling World Golf Championship at that course. Goodrich, Carling and R. J. Reynolds will sponsor the \$200,000 international tournament.

Collins Radio Sales Off \$27 Million

Perhaps an indication of the trouble electronic equipment manufacturers are having, Collins Radio Co. reported a fall-off in sales for the nine months ending May 1 of 27,261,000 (to \$204,617,000) from the similar nine months a year previous. Profits in the same period were down more than half-a-million dollars, from \$2,408,000 for the nine months ending May 3, 1963, to \$1,902,000 for this nine months. This amounted to \$1.08 per share and 85 cents per share, respectively.

Company's president Arthur Collins said the depressed earnings continue to reflect the absorption of heavy start-up costs related to the development of the company's data communication and processing product line."

Triangle Adds to Auto Race Programing Pack

Should auto racing become anywhere near the audience and advertiser attraction that football and baseball are, Triangle Stations will be sitting pretty. The group, which in the past year has locked up most of the major auto classics, has just acquired exclusive broadcasting rights to the Double 500, the annual auto race in Bridgehampton, L.I.

The September 19-20 dual race, each 250 kilometers, will be broadcast by direct feed as a live radio special and will be made into a color tv film, both for Triangle's own outlets and for syndication by Triangle Program Sales.

Within the past few weeks, Triangle also announced two additional video specials covering the history and current season of auto racing in Europe.

Taft Earnings, Revenue Steady Preceding Buy

Although the scope of its operations is now about double what it was prior to April 1, when its purchase of seven Transcontinent Television stations was closed, Taft Broadcasting reported a relatively status quo fiscal picture for the year ended March 31.

Net revenue for the 1964 fiscal year amounted to \$12,932,509, compared to \$12,485,942 the previous year. Operating profit before depreciation and amortization rose from \$5,752,573 to \$5,915,801. Net earnings per share after a special charge reflecting abandonment of certain film contract rights, were \$1.38 this year, \$1.41 last. Net earnings, after special charge, were \$2,252,336, down slightly from 1963's \$2,310,425.

LADIES' MAN



"Sunny" the seahorse comes from the Syngathidae family on the Hippocampus side.

The male of the specie devotes his life to making things happier for the Mama Hippocampus. He's the producer in his family.

Frankly, our "Sunny" goes all out to please the ladies. He brightens their days and nights.

That's why the ladies of Tampa-St. Petersburg go for him.

We'll let him produce for you, too!

WSUN

TELEVISION  RADIO
TAMPA - ST. PETERSBURG

If you feel we've been chewing too much kelp, ask:

Nat. Rep. Venard, Tarbet & McConnell
S.E. Rep. Bomar, Lowrance & Associates

MW&S Adds \$1 Million; Other Agency Shifts

Regina Ovesey, president of her own agency for the past 11 years, has dissolved her shop and joined **Mogul Williams & Saylor** as senior vice president. She brings to the air-oriented MWS some \$1 million in billings, primarily in the fields of fashion, home furnishings and beauty. Included are Capezio shoes, Kate Greenaway, Thorp Fabrics-WHS Lloyd Wallpapers, Wundies, Tanner of North Carolina and H. K. Negbauer.

In other agency shifts, **Smith & Dorian** picked up the sewing machine manufacturer **Necchi P.v.A.** of Italy. The account was previously at Grey. It will bill about \$400,000 at S&D, a spokesman said, and plans call for Necchi's first use of broadcast media.

Two accounts have moved over to **Co-Ordinated Marketing Agency**. They are the **Coldwater Seafood Corp.**, a subsidiary of the **Icelandic Freezing Plants Corp.**, and **Equitable Paper Bag Co.** Former account markets products in this country, under the **Icelandic** and **Fresher** brand labels, at both retail and institutional levels.

Ozark Air Lines, billing around \$400,000, will move to **D'Arcy**, effective August 1 . . . **Photographic**

Div. of the **Charles Beseler Co.**, manufacturers of cameras and dark-room equipment, has appointed **Riedl & Freede** to handle its account . . . **Prestape**, a new entrant into the multi-million dollar pressure sensitive tape field, to **Dunwoodie Associates**. A full-scale consumer and trade promotion kick-off immediately after Labor Day.

Gallaher Ltd., the large British cigaret manufacturer, to **Fuller & Smith & Ross'** London associate, **Service Advertising Co., Ltd.**, for its Senior Service Tipped advertising beginning September 1. **BBDO** has handled the account since the cigaret's introduction last year. **Service Advertising** handles several other **Gallaher** products.

CBS owned radio stations to **Warren, Muller & Dolobowsky** to handle trade advertising. Agency was recently appointed for **WCBS**. **New York** . . . **Italian Balm Hand Lotion**, product of **Campana Corp.** Div. of **Purex**, to **Erwin Wasey, Ruthrauff & Ryan**, which has handled **Ayds** and **Pursettes**.

Bernard Howard Expands

The fifth regional office of the **Bernard Howard** rep firm will open around July 15 in **Atlanta**. For the last five-and-a-half years, the **Howard** stations have been represented in the south by the **Bernard I. Ochs Co.**

New York Station Sold

WEBO **Owego, N.Y.**, has been sold by **Owego Radio, Inc.** to **Community Service Broadcasting Corp.**, owner of **WCSS** **Amsterdam, N.Y.** **Hamilton-Landis** brokered the deal for \$85,000.

The largest stockholder of **Community Service** is **Phillip Spencer**, general manager of **WCSS**.

WEBO is 1 kw, on 1330 kc.

Clay Leaves ARB, Forms Own Consulting Firm

Ernest H. Clay has resigned as director of research and production at **American Research Bureau Division of C-E-I-R**, to form his own research consulting firm. He'll be succeeded by two men, **Dr. Ira Cisin** as director of research and **R.R. Ridgeway** as director of production.



Ernest Clay

A 16-year veteran of broadcast audience measurement, **Clay** began in 1949 as a founder of **Coffin, Cooper and Clay**, **Los Angeles** research company. For a number of years, the company was the dominant **West Coast** audience measurement service, and when it merged with **ARB** in 1952, **Clay** became its director of research.

Dr. Cisin has been statistical consultant to **ARB** for more than five years, in addition to his work as lecturer in statistics at **George Washington University**. **Ridgeway**, who came to **ARB** in 1955 and had previously worked for **Coffin, Cooper & Clay**, has been manager of research and production. Previously manager of data processing, he introduced electronic machine systems into the company in 1959.

NBC into Green Bay

First **NBC** Radio affiliate in the **Green Bay** area of **Wisconsin**, **WJPG** joins the lineup July 1. Station is owned and operated by the **Green Bay Newspaper Co.**, publishers of the **Green Bay Press-Gazette**. **Glen R. Holznecht** is general manager of the outlet, which operates on 1440 kc.

PAUSE IN THE DAY'S OCCUPATION



Taking time out from a series of serious talks on advertising at the recent **ANA** advertising management seminar in **Rye, N.Y.**, are (left to right): **Ernest P. Zebian**, **Vick Chemical** executive vice president and chairman of the **ANA** advertising management development committee; **Clarence Eldridge**, marketing consultant; **William E. Ewen**, **Borden** advertising director.

Union Carbide Co. Promotes Portable Tv

Advertisers and portable tv set manufacturers will welcome a non-commercial promotion planned by Union Carbide this summer.

The consumer products division of the company is pushing small-screen, battery-powered (Union Carbide makes Eveready rechargeable batteries) portable tv sets for beach, picnic, etc. It has sent promotion kits to all commercial tv stations, free of charge, containing a 60-second film emphasizing the portability of the small sets with the theme, "You Can Take It with You."

A hint of the potential impact is found in Union Carbide's spring industry effort in which 2513 radio stations are using a promotional kit for portable radio aimed at in-home listeners. The theme is "Take a Lively Companion Wherever You Go — Take a Portable Radio."

Smallwares Manufacturer, Importer Breaks into Tv

Television's newest customer is Ross Products, Inc., New York, an importer of small housewares and toys primarily from Japan. Although Ross has, until now, limited its advertising to point-of-purchase and a small amount of print, it's ready to hop the broadcast bandwagon. The firm will name an agency shortly, but meanwhile is scouting tv availabilities direct in some 30 to 40 markets to promote a new item, "Tina Cassini" high-fashion dolls.

Campaign for the dolls, named after fashion designer Oleg Cassini's daughter, starts in September, will include two spots a day, seven days a week around kids shows in the local markets. Budget is over \$100,000 and could go as high as \$500,000, according to advertising manager Joe Siegel, if satisfactory spots can be cleared in the markets.

Spots will be keyed to a "Junior Fashion Designer" contest, inviting girls between the ages of five and 13 to submit designs for the Tina Cassini doll outfits. There will be prizes in each market, with aggregate retail value of \$1000 to \$10,000 depending on the size of the market. Nine regional grand prizes

GETTING A CLOSE LOOK AT THE PROPERTY



Advertisers and timebuyers are invited to meet Mimi Benzell in person as she broadcasts her new WNBC New York weekday talk show from Cafe Francais. Here Jeanette LeBrecht, vice-president and media director of Grant Advertising, lunches with Mimi and NBC Spot Sales' Vin Riso.

of mother-and-daughter four-day trips to the World's Fair in 1965 will be awarded.

Stations involved in the campaign will receive numerous promotional aids, including displays which carry suggestions for entrants, take away

instructions, and colorful fashion show booklets.

Does Ross Products expect to extend its use of television to any of the rest of its extensive line of products? "Unquestionably," said Siegel.

*with a properly conceived,
strategically placed Service-Ad*



selling by helping people buy

ARE YOU MOVING?



Do you have a question about your subscription?

Do you want to order or renew your subscription?

If you have any questions about your subscription, place your magazine address label where indicated and clip this form to your letter.

If you're moving please let us know about five weeks before changing your address. Place your magazine address label where indicated and print your new address on this form.

If you subscribe mail this form with your payment, and check:

- New Subscription
- Renew my present subscription (include label)

Rates in U.S. and Canada: 3 yrs., \$10; 2 yrs., \$8; 1 yr., \$5.

ATTACH LABEL HERE

To insure prompt service whenever you write us about your subscription be sure to include your SPONSOR Address Label.

Name

Your Title:

Address:

City

State Zip Code

CLIP AND MAIL TO:

SPONSOR
Subscription Service Dept.
Ojibway Building
Duluth 2, Minnesota 55802

THE CHANGING SCENE

Park Assumes Control Of Tennessee Station

The \$2,717,000 transfer of WJHL-TV Johnson City, Tenn., to Park Broadcasting, Inc., received an FCC green light and the new owner has assumed control. Hanes Lancaster, Jr., previous owner of the station with his father, will be executive vice president and general manager. The senior Lancaster will remain as a consultant.

Other tv stations owned by Roy H. Park include: WNCT-TV Greenville, N.C., WDEF-TV Chattanooga and a 30 percent interest in WECT-TV Wilmington, N.C. On the radio side, Park owns WGTC and WNCT (FM) Greenville and WDEF Chattanooga (AM and FM, the latter under construction).

Virgin Islands Stations Name U.S. Sales Rep

Advertisers interested in reaching either the local population or the heavy tourist throng in the Virgin Islands can do so through T.I.E. Sales, Ltd., just named exclusive U.S. sales representative of WBNB-TV Radio. The stations are owned by Island Telegradio Service, St. Thomas.

WBNB-TV is the only tv station in the Virgin Islands, carries NBC and CBS. WBNB Radio operates full time on 1000 kc at 1 kw of power.

T.I.E. Sales' associated company in London, Television International

TOTEM POLE



A new point-of-purchase piece of Ballantine Beer — an eight-foot high totem pole of rounded, smiling beer schooners — is also featured in 12 commercials for use in network tv, spot tv in 15 markets from Maine to Florida, and at Yankee, Phillies and Senator baseball games, which are co-sponsored by Ballantine. William Esty is the agency.

al Enterprise, Ltd., has been appointed European representative for the stations.

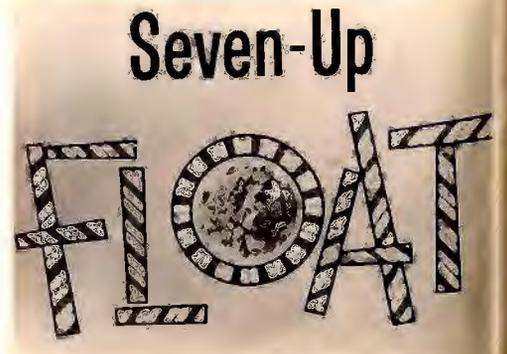
Rep Appointments

Three stations have named Ohio Stations Representatives as regional rep for Ohio, Indiana, Kentucky, Pennsylvania and New York. They are WLOI La Porte, WARU Peru and WSLM Salem, Ind. In other shifts, WFMV Richmond, Va., appointed Good Music Broadcasters.

PRODUCTION HOUSE A TWO-TIME WINNER



Keitz and Herndon, Inc., Dallas, took top honors in the Dallas-Ft. Worth Art Directors Club annual art show for Nationwide Insurance 60-second spot (Ben Sackheim) and the Advertising Broadcasters Executives of Texas commercial competition for Seven-Up Float (J. Walter Thompson).



ADVERTISERS

Robert L. Eskridge, and **H. A. Garbanati** appointed vice president in charge of marketing and vice president in charge of sales, respectively for Van Camp Sea Food Co. Eskridge was formerly director of product management and advertising, of grocery products division, Ralston Purina Co., St. Louis. Garbanati is presently national sales manager of Van Camp.

James R. Collier joins Raytheon Co. as manager of domestic product planning. Previously vice president, plans and markets, Allied Research Associates. Also served Itek Laboratories as director.

Richard Burns named advertising manager of Deluxe Reading Corp. Was vice president and general manager of Jubilee Advertising Agency, Oakland, Calif.

Carson J. Morris appointed general manager of the specialty division, Cudahy Packing Co., Omaha. Former vice president of marketing for Campbell-Mithun, Chicago.

William F. Siegel to chairman of the cooperative advertising committee of the Association of National Advertisers, succeeding **Arthur H. Baum**. Siegel is vice president and advertising director of Coty.

Walter A. Woron named advertising and public relations manager of Jaguar Cars. Previously in charge of advertising and public relations for Renault.

John W. Adams appointed general manager of the parts and accessories division of Zenith Sales Corp. Joining Zenith in 1961 as vice president and general manager of Central Electronics, a Zenith subsidiary, he most recently was commercial manager of the parts and accessories division.

Ray Hyde named public relations manager of W. A. Sheaffer Pen Co. Since 1951 he has been public relations account executive for Wesley Day & Co.

R. A. Correa, vice president for business development, elected director of American Machine & Foundry Co., to succeed **George S. Hastings**. Prior to joining AMF in 1963, he was corporate vice president for patents and licensing at RCA.

Oscar P. Kusisto elected vice president of Motorola, and named assistant general manager and director of national sales of the firm's automotive productions division. He continues as vice president of Motorola Automotive Products, sales subsidiary. Joining the company in 1947 as a sales engineer, he was later named sales manager of the automotive products division and then vice president and general manager of the sales subsidiary.

A. D. Davis elected chairman and chief executive officer of Allied Radio Corp. **William E. Cowan** is succeeding Davis as president. Formerly Cowan served as vice president of Allied.

Robert C. Johnson becomes manager of the media department, Needham, Lons & Brorby, New York. Since joining the agency in 1960, he served as media buyer and, most recently, as media supervisor.

Wesley E. Truesdell named vice president of Doremus & Co. Since joining the firm in 1953 he served as staff writer, manager of news operations, account executive and account supervisor.

Alan O. Pando named vice president and account supervisor of Benton & Bowles. Responsible for the Instant Maxwell House account. Before joining the agency in 1960 he was an assistant product manager at Chesebrough Ponds, Inc.

Joel J. Davis joined The Fletcher Richards Co. as director of media. Previously he was assistant vice president and media supervisor at Ted Bates & Co.

Frank Rhylick, vice president and creative director of Wade Advertising, elected president of the Los Angeles Copy Club. Other new officers: vice president, **Adrian Brown**, vice president of McCann-Erickson; secretary-treasurer, **Ed Reich**, copy supervisor at Young & Rubicam.

Peter A. Krug and **Evelyn Walmisley** appointed director of the radio and tv department and manager of broadcast media, respectively, of Lewis & Gilman, Inc., Philadelphia. Formerly Krug served as radio and tv director for Hicks & Greist, as business manager of the Donahue & Coe radio department and as a BBDO account executive. Walmisley was previously associate director of media for the agency.



William F. Siegel



Walter A. Woron



A. D. Davis



William E. Cowan



Oscar P. Kusisto



Peter A. Krug

Edward J. Gardner goes to Doherty, Clifford, Steers & Shenfield as vice president and account supervisor. Formerly with Young & Rubicam and Ogilvy, Benson & Mather, Inc.

Charles G. Douglas, Jr., appointed account executive of Weston Associates, Inc., Manchester, N.H. Had been first vice president of the New Hampshire Savings Bank, Concord.

Francis Consetino named account executive for Storm Advertising Co. Formerly he was production manager.

Dick Siebrasse, Campbell-Mithun, named a vice president. For the past three years he served the agency as an account executive.

Lewis A. Holman joined McCann-Erickson, Los Angeles, as an account executive. For the past three years he was manager of marketing services and grocery store product sales for Roman Meal Co. of Tacoma, Wash.

Laurence E. Babb, Jr. appointed account executive for Chirurg & Cairns, Inc., Boston. Formerly with Daniel F. Sullivan Co., Boston.

Lewis Lanyi joined Co-Ordinated Marketing Agency as account executive and assistant to the president. Was account executive with Charles W. Hoyt Co.

Donald F. Satterfield joined Sudler & Hennessey as account executive. He comes to the agency from William Douglas McAdams, Inc.

Edwin J. Gottfried joined Fuller & Smith & Ross, Pittsburgh, as a research associate. Formerly associated with the Bureau of Business Research, Ohio State University.

G. Jerry Gimzek named director of sales development for Original Advertising Concepts. For the past eight years he's been associated with the Gestetner Duplicating department of Piersons Stationery, Binghamton, N.Y.



Theodore Barash



Charles E. Brown



John Lauer



Thomas Brennan

Theodore Barash named a vice president of Young & Rubicam. He joined Y&R in 1955, from the Al Paul Lefton Agency, as an account executive, was recently made an account supervisor.

Charles E. Brown to MacManus, John & Adams, Chicago, as director of marketing services. Previously at Maxon Advertising, Detroit, as a marketing executive.

Lawrence Elegant and **Gary Korn** elected vice presidents of Erwin Wasey, Ruthrauff & Ryan. Elegant is associate creative director and Korn is production manager of EWR&R.

A. D. "Dud" Coan to Campbell-Ewald, New York, as account supervisor on the Savage Arms Division account and account executive on the Corral, Wodiska y Ca., Inc. (Bering Cigars) account. Had been vice president and account supervisor with Fletcher Richards, Calkins & Holden.

Elaine Hudson appointed broadcast media supervisor for Carson/Roberts, Inc., Los Angeles. Former account executive with Gumbinner-North, New York.

Richard Griff joined the Kudner Agency as media buyer. Was associated with Lennen & Newell. His responsibilities will involve General Telephone & Electronics, Sylvania and Goodyear.

Gale H. Terry promoted to account supervisor at Leo Burnett Co. He had been an account executive at the agency.

John Lampe appointed vice president and account executive for W. B. Doner & Co., Baltimore. Had been associated with David Lampe Advertising Agency.

John Lauer rejoined Earl Ludgin & Co., Chicago, as an art director. Formerly was with the agency in a similar capacity for 12 years.

Thomas G. Brennan appointed director of television production for MacManus, John & Adams. Prior to joining the agency nine months ago, he was associate director of broadcasting for Foote, Cone & Belding.

Douglas Neal to Grant Advertising, Bangkok, as an account executive. Formerly with Compton, he served as sales manager of a mid-west advertising display firm and advertising manager for a newspaper chain.

Seymour Kagan to Campbell-Ewald Co., New York, as coordinator of international media. Previously manager of international media at Fletcher Richards, Calkins & Holden, Inc.

Robertson Page joined James F. Fox, Inc., New York, as a public relations executive. Was director of information of the National Assn. of Mutual Savings Banks and press relations officer of First National City Bank, New York.

William M. Wood, Jr., joins McCann-Erickson, Houston, as an account director. Previously he was account supervisor with Reiter-Ross, Inc. and Needham, Louis & Brorby.

John Rothschild and **Barry Lewin** appointed account executive and public relations writer, respectively, for Cunningham & Walsh, New York. Formerly Rothschild was assistant advertising manager of Reichhold Chemicals. Lewin comes to the agency from Olsen Publishing Co., where he was an associate editor.



John Beresford



Harry J. Spiess



Kenneth Cowan



Dan Hayslett

John P. Beresford joined Young & Rubicam as general corporate executive. Formerly he was executive vice president of McCann-Erickson.

Robert K. Erickson to Donald L. Arends, Inc., Hinsdale, Ill., as an account executive. Was a General Electric instruction book technical editor, then an A&SP specialist, advertising copywriter and account supervisor. Most recently, he was copy chief for twelve Midwest GE ad departments.

TIME/Buying and Selling

Harry J. Spiess elected vice president in charge of finance for Adam Young, Inc. Formerly was president of NANA-Bell-McClure Syndicate. Also served as vice president and director of United World Films.

Ken Oistot joined AM Radio Sales Co., New York. Comes to the company from Cleveland, where he was account executive at KYW.

Ronald H. Wayland appointed account executive of Kettell-Carter, Inc., Boston. Formerly he was associated with radio stations WESX Salem (Mass), WBZ Boston and WHDH Boston.

TV MEDIA

Leslie G. Arries, Jr., named general manager of KYW-TV Cleveland. He was formerly director of television for WHDH-TV Boston.

George J. Mitchell becomes program director of WKEF-TV Dayton. For the past eight years he was production supervisor of WWLP-TV Springfield, Mass. Plans are to have the Dayton UHF station on air by end of summer.

Kenneth Cowan appointed administrative assistant to **Robert Leder**, vice president and general manager of WOR-AM-TV New York. Three years ago he was named vice president and business manager of "Television" magazine. Prior to that he served nine years as eastern sales manager of "Broadcasting."

Bill Thompson and **Robert Walsh** joined NBC-TV Spot Sales staff, New York and Chicago, respectively. Thompson was formerly associated with the Chicago sales office. Walsh comes to the network from Westinghouse Broadcasting Co.

Thomas C. Neely joins the sales staff of WPRO-TV Providence. He served WHFB-AM Portsmouth as an account executive for the past two years.

Roger W. Marks promoted to continuity director of WTVN-TV Columbus, Ohio. He joined the station in 1963 as a member of the property department.

Robert W. Ferguson elected to a two-year term to the board of NBC-TV's Affiliates. He is executive vice president and general manager of WTRF-TV Wheeling.

John J. McMahon appointed sales manager for WBKB Chicago. He returns to the station, where he was a salesman in 1962, from ABC-TV Spot Sales, New York.

Allen B. Long named account executive for WFC-TV Washington. For the past two years he was account executive for WMAR-TV Baltimore.

David J. Shurtleff and **Robert J. Crohan** named vice president of WJAR-AM-TV, Providence, and station manager of WJAR Ra-

dio, respectively. Shurtleff was formerly vice president of WJAR-TV. Most recently Crohan served as local sales manager of WJAR-TV.

RADIO MEDIA

Dan Hayslett promoted to vice president and general manager of KIXI AM-FM Dallas. For the past six years he's been the station manager.

William Doty appointed vice president of WQMR-WGAY-FM Washington. He has been the station's production director.

John G. Mayne, Jr., appointed news and public affairs director of KPAT-AM-FM Berkeley, Calif. Was on the circulation and general promotion staff of the San Francisco News Call Bulletin.

John H. Fox appointed regional sales director of Radio Sales Bureau, Toronto. Prior to this appointment he was manager of CHIC Brampton, Canada.

Paul Kagan named assistant manager of press information for CBS Radio.

T. Ballard Morton Jr. chosen vice president-finance of WAVF Inc., effective July 20. Since 1959 he has been a general partner in J. J. B. Billard & Son, Louisville, and a member of the New York Stock Exchange. He is also director of Begley Drug Co., Louisville Varnish Co. and Old South Life Insurance Co.

Allan Michaels named public service and production supervisor for WIP Philadelphia. He had been public service director of Metro-media's WHK Cleveland.

Harold B. Jackson and **Rocky Groce** named director of community relations and program director, respectively, for WWRI New York. Jackson was formerly station program director, Groce, a disc jockey.

Dean M. Murdock named local sales manager of CKLW Detroit. Formerly he was an account executive for the station.

Edward Armsby named assistant director of advertising and promotion for Triangle Stations. Formerly he was director of promotion, presentations and production for Television Bureau of Advertising and an account executive at Ketchum, MacLeod & Grove.

Granville Klink named chief engineer for WTOP Washington, D.C. He joined the station in 1937 serving in various technical capacities.

Joel Truitt joined promotion staff of WTOP Washington. Formerly he served in various public information offices in the U.S. Navy.

Edward T. Giller named program director for WDAF-AM-FM Kansas City, Mo. He comes to the station from WNBC Binghamton, N.Y., where he served as program manager since 1959.

George E. Lindman appointed national sales manager of Golden West Broadcasters radio division, with headquarters at KMPC Los Angeles. Prior to association with Golden West he was president and general manager of Mag-Powr Games Inc., a San Francisco game manufacturing firm which he founded in 1959.

Pierce Allman and **Clarence Bruyere** promoted to production manager and salesman, respectively, for WFAA Dallas. **Jim Stanley** named program manager. Allman served as program manager, Bruyere as commercial recording manager. Stanley comes from WNOR Norfolk.

Ira Lanfer named general sales manager of KABC Los Angeles. Part owner, vice president and general manager of KFZY, Disneyland Hotel, Anaheim, he'll remain with that station until its transfer to new licensee.

James L. McQuaide appointed to sales staff of KDKA Pittsburgh. He had been manager of the automotive classification of the general advertising department of the Pittsburgh "Press".



Edward Armsby

Warren Koerbel

Warren A. Koerbel named FM sales coordinator for Triangle Stations. He will continue as station manager of WNBC-FM Binghamton, N.Y. Prior to joining the station last year he was general manager of WACB Kittanning, Pa.

James L. Streicher named account executive for WTOL Toledo. Was affiliated with KPHO Phoenix, and also public relations director for the American Heritage Wax Museum, Scottsdale, Ariz.

George Stump named director of programing for KCMO-FM Kansas City, while **Bill McReynolds**, formerly local sales manager, replaces Stump as program director for KCMO Radio. **R. L. Turner**, previously with KPHO-TV Phoenix, named retail sales manager for KCMO Radio. **Lee Marts**, local sales manager, has been promoted to sales manager of KCMO-TV.

James R. McQuade named program director of CBS Radio. Since joining WCBS New York in 1961 he has been sales service manager, operations manager, manager of finance and administration and, most recently, account executive.

Irv Schwartz resigned as vice president and general manager of KUDL Kansas City, to take over his own operation, Kenton County Broadcasters, Covington, Ky.

Phillip W. Trammell appointed general manager of KOMA Oklahoma City. Before this he was sales manager of KNOK St. Louis. Both are Storz stations.

Timothy F. Moore named chairman of the Broadcast Committee for Oregon Welcome, Inc. He is vice president and general manager of KISN Portland, Ore.

SYNDICATION & SERVICES

James Morgan named vice president in charge of television series of Independent Producers Association, Inc. For many years he was CBS Radio program director.

Frank C. McCall named assistant director of public relations for Southwest Research Institute. Formerly he served as public relations chief for the Commissioner of Public Housing, San Antonio, was producer of NBC's "News Caravan."

Bart Swift rejoins TelePrompTer Corp., after an absence of four years, as director of sales for its new group communications division. For the past four years he was director of sales development for Theatre Network Television, a closed-circuit tv producer. From 1953 to 1960 he was associated with TelePrompTer.

Herbert Nubel and **Ted Black** appointed design directors for Sandgren & Murtha, Inc. **Wallace Vogt** joins the firm as account executive. Nubel was formerly design director with CIBA Pharmaceutical Products and Ted Black with Robert Zeidman Associates. Wallace is a former Jaap Penraat associate and account manager for Lippincott & Margulies.

Cecil Barker named executive producer in charge of Goodson-Todman filmed television productions, Hollywood. Recently he resigned as producer of "The Red Skelton Show," after eight years with CBS-TV.

George Bergmann appointed administrative associate of United Press International. He was previously public relations chief for Harwyn Publishing Corp. and Regal Advertising.

Richard Gerslman appointed vice president of The Public Relations Board, New York. He was formerly a partner in William, Karl & Bruce Associates, an account executive with Milburn McCarty Associates, New York, and an executive with CBS-TV Press Information.

Demonstration--

a tv selling art

By Lincoln Diamant

■ One picture is still worth a thousand words, so there's little point in *describing* a good television "demonstration commercial." It has to be *seen*.

But when you've finished looking at the American Tv Commercials Festival's selection of the best "demonstration" spots of 1963, the next step is to ask the question: Why did this handful turn out so much better than the rest of several hundred in the category?

First, what is a "demonstration commercial?" Doesn't every spot contain some little bit of demonstration?

What we are analyzing here is the commercial that spends most of its time dealing with an active, *demonstrable* product benefit. A new or better way of using — or enjoying — a particular product.

That benefit — that difference — is firmly based (with one eye on the sophistication level of today's tv viewer and the other on the FTC) on one or more of the product's "unique selling propositions," "purchase propositions," "promises," etc.

In each case a tangible product

advantage or improvement is offered and demonstrated in a highly dramatic manner, in less than one minute; if it's a big-ticket or big-volume item, in less than *two* minutes.

Why "a highly dramatic manner?" Because television is still show business — Broadway even in the bedroom. Commercial messages that can pique, excite, and stimulate — not just *relate* — do best, sell more product.

Here are the cream of the crop from this year's Festival entries:

- An automobile tire so tough it can be blown in half by a land mine . . . and still roll.

- A truck so rugged it can be dropped from an airplane . . . and still be driven away.

- Foil that seals a wet sponge so well it can be baked in an oven . . . and still hold its water.

- A special gasoline blend that helps a frozen car start in seconds . . . in the coldest town in the United States.

- A camera you can load and operate . . . while you ride a surfboard.

- A wash-'n-wear shirt washed and worn through a car wash . . . with perfect results.

- An automobile disassembled in sixty seconds . . . to demonstrate all the parts carried in stock.

Each one an eye-grabber and an ear-bender.



LINCOLN DIAMANT,

producer of radio and television commercials for 15 years, has worked as a tv consultant, and for agencies that include McCann-Erickson and Ogilvy, Benson & Mather. At OBM he produced the award-winning series of Shell Gasoline tv demonstrations.

But a few words of caution. Be dramatic — never *melodramatic*. Try something solely for effect, and you'll risk losing your point and your viewer. Instead, make your dramatic idea apropos, germane to the demonstration — and watch your commercial hammer home product benefits in a rising crescendo of conviction. Research will give you viewers who happily play back the promise word for word!

Created, produced and edited with care, every single second of a good demonstration commercial relentlessly moves the viewer towards a willingness to try the product.

The other word of caution is "believability." Some demonstration commercials demand too much from a viewer's credulity. Everything the spot says may be honest and true — but it's just too much to swallow. Verisimilitude has vanished.

Don't — on the other hand — aim at a convincing explanation of *everything* you're doing. You'll find doubting Thomases in any audience, you can't sell everybody in a democracy. Merely try to reach the great part of your audience that is neither hostile nor sceptical. These are the people who are annually pushing tv past the billion dollar sales mark. And some of their most excited re-



"Hitting the road" with a vengeance, Ford's pickup is ready to be driven away

Based on remarks delivered before the fifth annual American Television Commercials Festival Workshop, Hotel Waldorf-Astoria, New York, May 15, 1964.

ponse has been towards good demonstration commercials.

So demonstrate. Don't stand around with your finger on the button and carefully explain what you are going to prove. Go ahead and prove it. Too many demonstration commercials that should have been simple and pointed and successful bog themselves down hopelessly in explanation and semi-scientific minutia.

One wonderful phenomenon about a good demonstration commercial: If it's exciting and fun to watch, viewers don't seem to mind seeing it again and again.

If you subscribe to the theory that commercials should be specifically created for either reach or frequency, demonstration commercials fall into the frequency category, both creatively and in the media buy. Not only does the viewer get a chance to pick up detail he may have missed the first time around — he gets to see the demonstration "really work" a few times. By then, if he's in the market at all, he may be ready to become your customer.

Most important of all is the thing about a good demonstration spot that makes it one of the most valuable weapons in the whole tv advertising armory. When it's sufficiently unique, of course, it captures viewers' attention.

But it also effectively discourages to a far greater degree than any other type of commercial approach, creative "copy-cutting."

No other advertiser this year (or next) will drop a truck from an airplane, or take pictures from a surfboard. Thanks to those two effective demonstration ideas, Ford and Kodak will now enjoy for a while some exclusive, *highly visible* selling moments in an otherwise heavily-cluttered commercial medium.

Needless to say, other trucks bounce as well as a Ford. Other foil wraps, quilted and otherwise, serve as effectively as Kaiser's. But thanks to a pair of clever and exciting demonstrations, these two advertisers have *pre-empted the truth* in their product areas.

And the story will be all theirs, until the competition comes up with some even more compelling tv demonstrations, which they're probably working on right now.

CALENDAR

JUNE

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

International Design Conference, Aspen, Colo. (to 27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (to 26).

Radio-TV-Film Institute, Stanford (Calif.) University, (22-Aug. 15).

Radio-Television News Directors Cherry Hill Inn, Cherry Hill, N. J. (22-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, Cherry Hill, N. J. (22-25).

Advertising Club of Los Angeles, meeting, Statler-Hilton Hotel, Los Angeles, Calif. (23).

Jerrold Corp. annual stockholders meeting, Jerrold Bldg., Philadelphia, Pa. (23).

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

Florida Assn. of Broadcasters, 29th annual convention, Deauville Hotel, Miami Beach (24-27).

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).

Wisconsin Broadcasters Assn., meeting, The Abbey, Lake Geneva, Wis. (26).

International Film Festival, Berlin, Germany (26-July 7).

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

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

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

California Broadcasters Assn., annual meeting, Mark Hopkins Hotel, San Francisco, Calif. (29-30).

JULY

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

National Broadcast Editorial, second annual conference, Arden House, New York (6-8).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

British Institute of Radio Engineers and Institute of Electrical and Electronic Engineers, international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (28-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

AUGUST

Georgia Broadcast Executives Management Seminar, Georgia State College, Atlanta, Ga. (9-15).

South Carolina Broadcasters Assn., summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

National Assn. of Broadcasters in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

Desilu Inc. annual stockholders meeting, Hollywood, Calif. (18).

West Virginia Broadcasters Assn., fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

Lewis P. Favorite,
Vice President and General Sales Manager,
Aluminum Company of America, says . . .



“Industrial advertising finds customers we didn’t know existed.”

“Our sales force couldn’t possibly be expected to recognize and call on every potential Alcoa® Aluminum products user in the world. It just can’t be done. That’s where our advertising comes in. It delivers sales messages to thousands of people—some we know, some are strangers. It may tell them how to cut costs with aluminum. It may in-

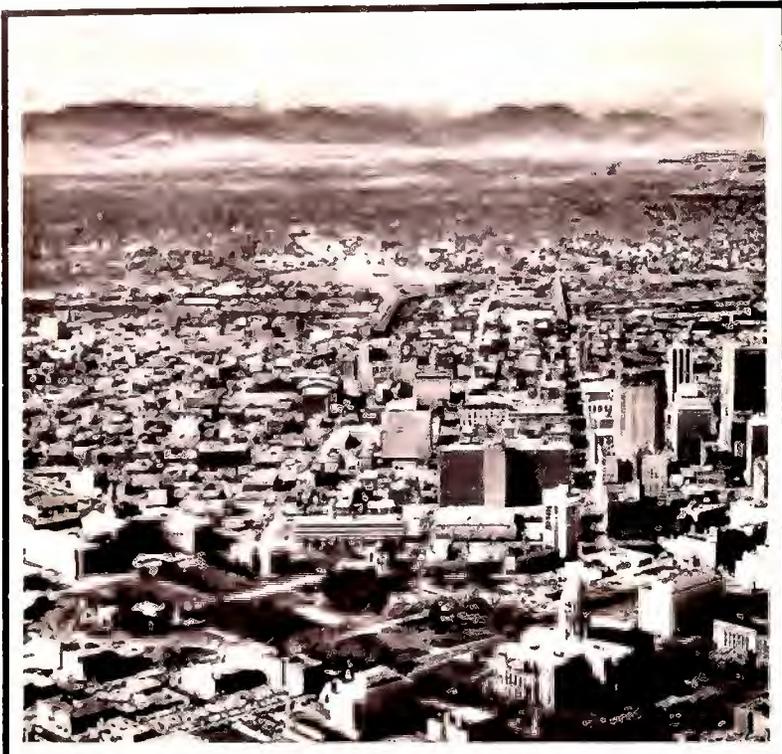
troduce some new Alcoa developments. Or it may merely point out the advantages of one of our products. At any rate, it stimulates interest in what we can offer—interest oftentimes leading to inquiries. Hence, it’s an excellent source for sales leads. Frankly, we’d hate to try to get along without our industrial advertising programs.”

Advertising cuts the cost of selling . . .

ASSOCIATION OF INDUSTRIAL ADVERTISERS



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



Denver, the biggest market
in the Rocky Mountain States.
And the home of...

KOA (50,000 watts).
"This is Denver"... and
better news, views and
entertainment can't be heard
in the mile-high market. Now,
KOA (Ralph Radetsky, President,
Gene Grubb, station manager) appoints...

KOAA



BLAIR RADIO,
a division of John Blair and Company,
effective July 1, 1964, as its
exclusive national representative.
This selling power added to the
Blair Group Plan makes it, more
than ever, America's most
influential group of radio stations.