

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Special Report

**COMMERCIALS:  
NEW RESEARCH  
DEFINES THEIR  
IMPACT** p. 29

24 JUNE 1963—40c a copy / \$8 a year

RECEIVED

BC GENERAL LIBRARY

...selling a beverage? Tell him your story now—while he's using the product. This timeliness is one of spot Radio's unique advantages. People will buy your product when you talk to them directly with spot Radio on these outstanding stations.

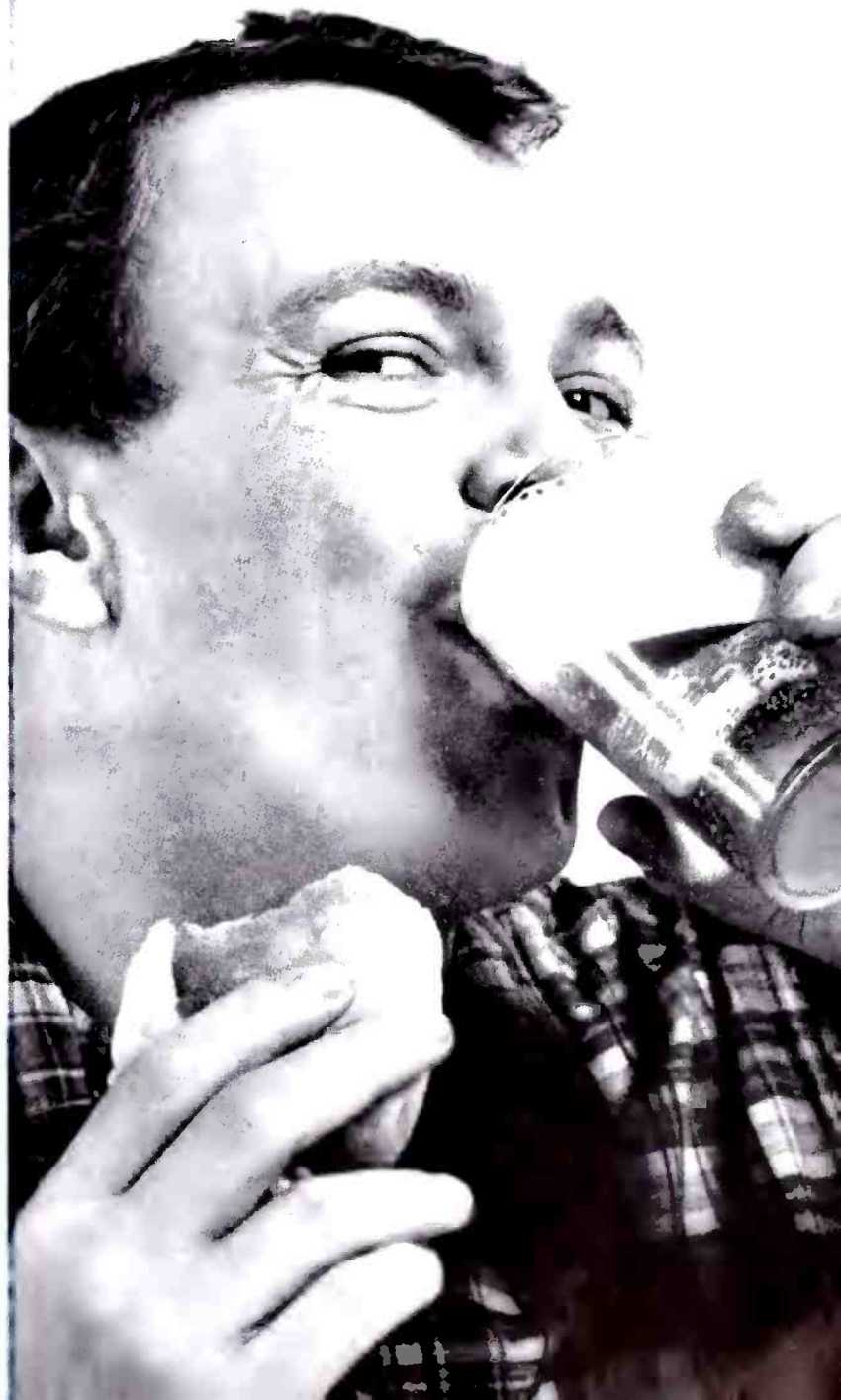
AB	Albuquerque	WTAR	Norfolk-Newport News
SB	Atlanta	KFAB	Omaha
GR	Buffalo	KPOJ	Portland
GN	Chicago	WRNL	Richmond
DOK	Cleveland	WROC	Rochester
FAA	Dallas-Ft. Worth	KCRA	Sacramento
TR	Denver	KALL	Salt Lake City
IAL	Duluth-Superior	WOAI	San Antonio
RC	Houston	KFMB	San Diego
JAF	Kansas City	KYA	San Francisco
ARK	Little Rock	KMA	Shenandoah
AC	Los Angeles	KREM	Spokane
NZ	Miami	WGTO	Tampa-Lakeland-Orlando
ITP	Minneapolis-St. Paul	KVOO	Tulsa
ermountain Network		Radio New York World Wide	

RADIO DIVISION

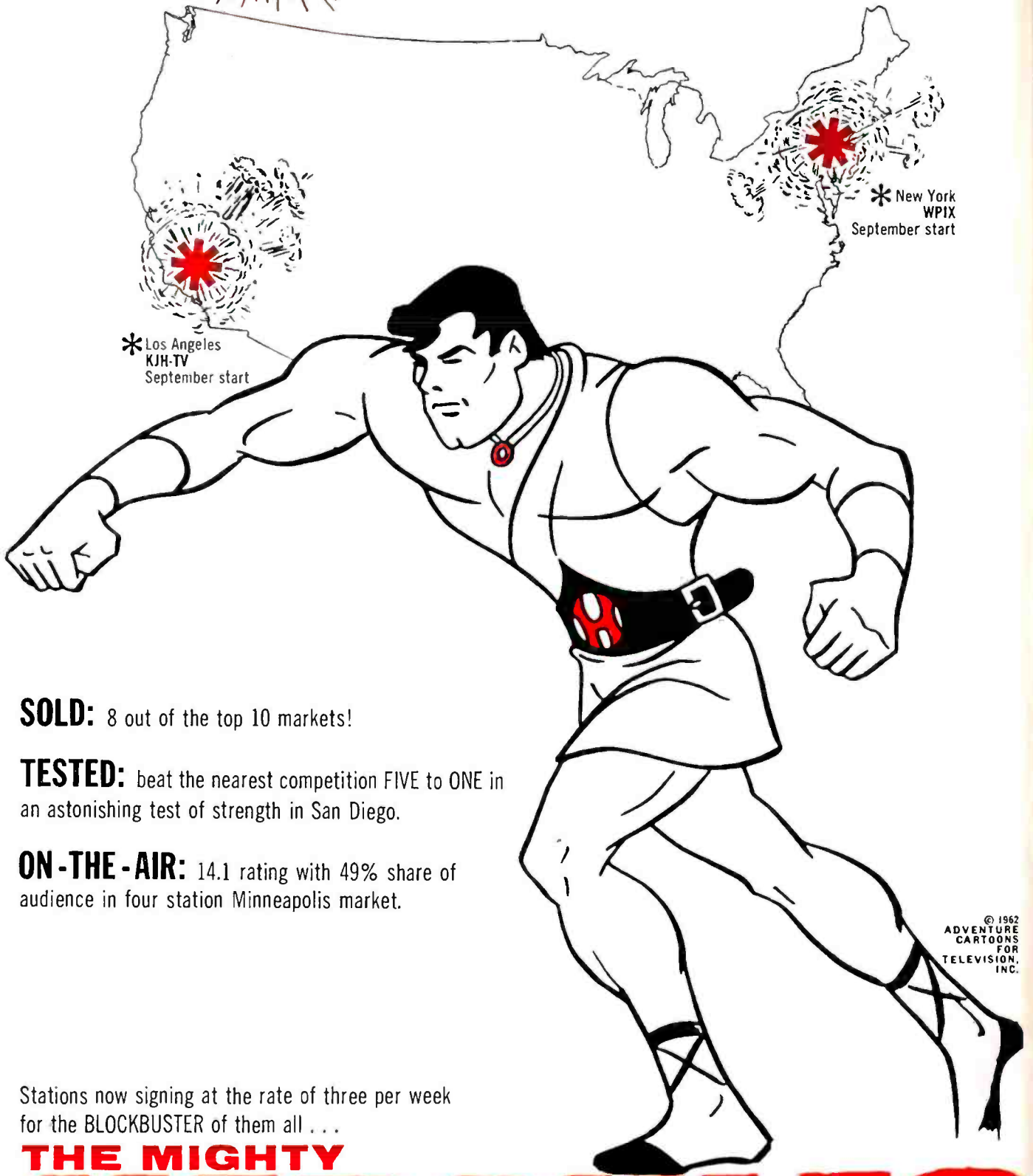
**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS  
DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



All set to **BLAST** rating records from coast to coast!



\* Los Angeles  
KJH-TV  
September start

\* New York  
WPIX  
September start

**SOLD:** 8 out of the top 10 markets!

**TESTED:** beat the nearest competition FIVE to ONE in an astonishing test of strength in San Diego.

**ON-THE-AIR:** 14.1 rating with 49% share of audience in four station Minneapolis market.

© 1962  
ADVENTURE  
CARTOONS  
FOR  
TELEVISION,  
INC.

Stations now signing at the rate of three per week for the BLOCKBUSTER of them all . . .

**THE MIGHTY**

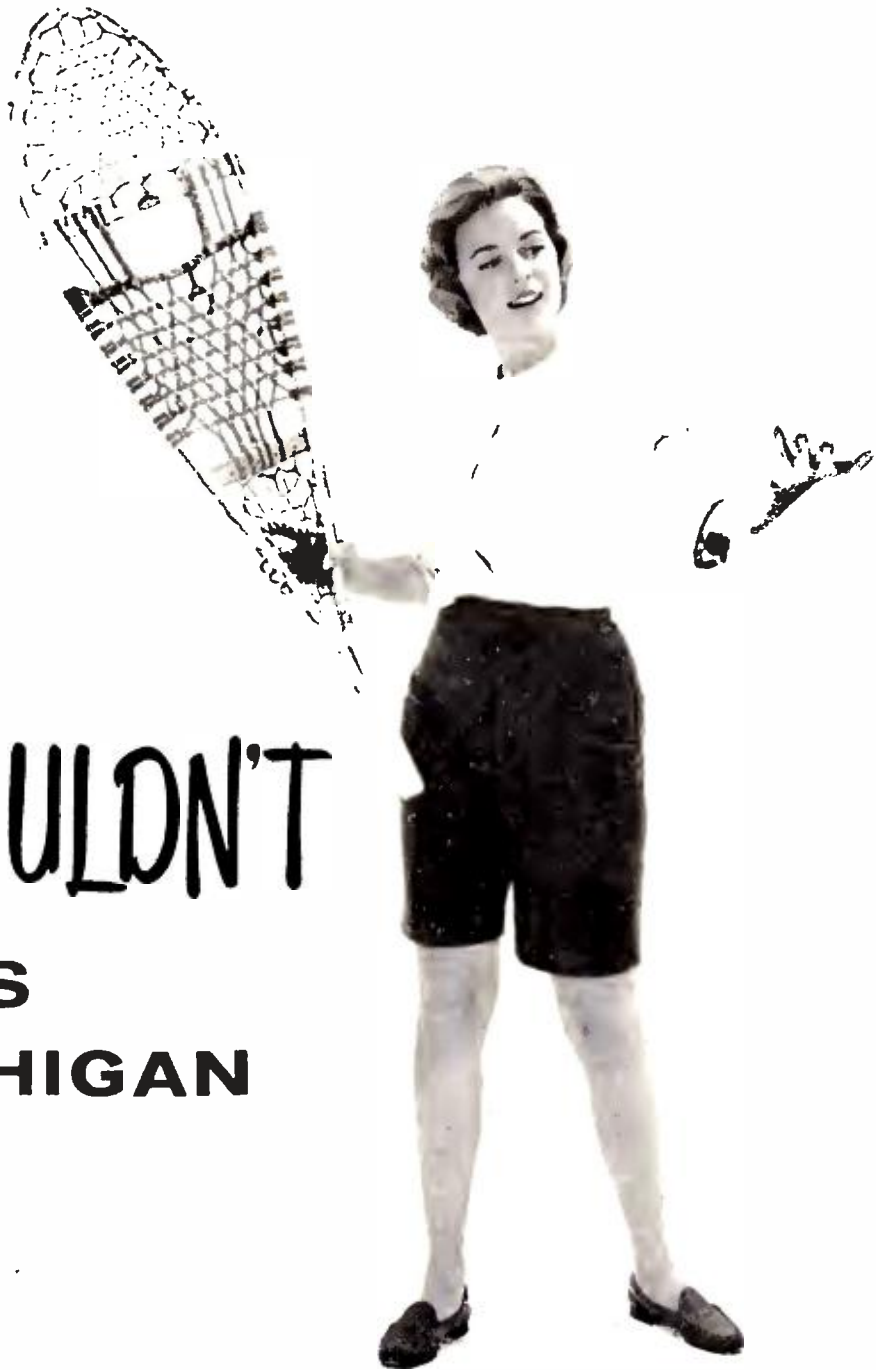
# HERCULES

**TV'S MIGHTIEST NEW CARTOON SERIES**

**130 COMPLETE EPISODES: 5½ MINUTES EACH, AVAILABLE IN B & W OR COLOR, BACKED BY POWERHOUSE PROMOTIONAL AND MERCHANDISING CAMPAIGNS.**

**TRANS-LUX TELEVISION CORPORATION NEW YORK CHICAGO HOLLYWOOD MIAMI BEACH**

# you SHOULDN'T MISS MICHIGAN



...where Carol Jean Van Valin (Miss Michigan '62) is our court queen... if your 'forehand knowledge includes the figures served in ARB and Nielsen. They prove that you will miss Michigan without WJIM-TV...the TV court king for over 12 years in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities... 3,000,000 potential customers...748,700 homes (ARB Mar. '63) ...served exclusively by WJIM-TV.

Ask your Blair pro how to use our hammering drive for an ace every time.

BASIC



Strategically located to exclusively serve LANSING FLINT... JACKSON  
Covering the nation's 37th market. Represented by Blair TV WJIM Radio by MASLA

## WJIM-TV

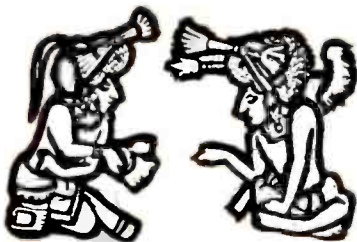
# IT'S HERE KWKW HAS IT!

1. Los Angeles metropolitan area Spanish-speaking population: **900,000 plus**
2. Average yearly income: **\$800,000,000**
3. For automotive products: **\$72,540,000 annually**
4. For food products: **\$434,700,000 annually**

## YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72.

**KWKW's** 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!



## KWKW-5000 watts

Representatives:

N.Y.—National Time Sales

S.F.—Theo. B. Hall

Chicago—National Time Sales

Los Angeles—HO 5-6171

# SPONSOR

24 JUNE 1963

Vol. 17 No. 25

## Key Stories

- 30 INCREASING COMMERCIAL EFFECTIVENESS**  
*Research hopes to find part-answers to a \$1½ billion problem: Why do people respond to tv commercials?*
- 33 MAKING A COMMERCIAL—THAT WORKS—FOR \$21**  
*Old-time-movie style, featuring subtitles and piano music, pays off for Powell-Plymouth on WFGA-TV, Jacksonville*
- 34 SHELL OIL FILM ACHIEVEMENT IN THE DESERT**  
*Four cameras are used to assure scientific accuracy in producing tv commercials based on a 10-car test*
- 38 ART PAYS OFF IN THE MARKETPLACE**  
*Prize-winning commercials have a good sales record, according to ad directors of top tv advertisers*
- 41 MUSIC IN COMMERCIALS**  
*Tunesmith Phil Davis says original music can sell the product and also save money for the smart advertiser*
- 43 RADIO BRINGS TRAVELERS TO HOWARD JOHNSON'S**  
*Advertising has helped build H-J chain to a near 650 restaurants, lodges. Radio gets \$.25 million*

## Sponsor-Week

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| <b>42</b> Commercial Critique | <b>70</b> Sponsor Masthead   |
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These food and related advertisers have discovered the moving power of WSPD-Radio.

# WSPD-RADIO, TOLEDO

## MOVES THE GROCERIES / off the shelves

... and into the households of Northwestern Ohio and Southeastern Michigan. 275,600 households with over \$298,000,000 in food sales are in the prime circulation area of WSPD-Radio—First in this bustling marketplace by every audience measurement.

*WSPD-Radio's morning audience is greater than the other 3 Toledo stations combined. In the afternoon, WSPD-Radio's audience share is almost 76% greater than the 2nd place station. (Jan.-Feb., 1963, Hooper)—WSPD-Radio, 7:00 A.M. to Noon, 47.4% share; Noon to 6:00 P.M., 35.9% share.*

This audience domination throughout the day is achieved by adult programming built with integrity, imagination and insight—an audience domination which gives you an effective and established selling media for your goods—an audience domination which reaches the adult consumer who *buys* the goods and *pays* the bills.

*And—WSPD's merchandising program adds extra sales wallop for food and drug advertisers.*

**K** THE KATZ AGENCY, INC.  
National Representatives

WS17

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	<b>STORER</b> BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

# A Question of Content...Not Semantics!

Any station can program information...  
and many do...but does their information  
mean anything? Breezy conversation on  
topics of limited interest or chit-chat  
between personalities can be construed as  
information. But is it?

At KMOX Radio, talk has a purpose...  
to inform, entertain, educate or amuse...  
to fill the listener's continuing need  
for knowledge of our ever-changing  
world...to permit him to share intimately  
in ideas and events of vital interest.

Whatever form the information takes...  
political debates, a medical forum on  
cancer, discussions of the world's  
religions, broadcast editorials or an  
analysis of juvenile delinquency...  
KMOX Radio listeners are assured of  
thought-provoking, meaningful programming.

CONTENT, not semantics, separates  
information from talk!

# KMOX C B S RADIO

Represented nationally by CBS Radio Spot Sales

# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## Can Governor Collins do his best job?

If ever an industry needed a leader free to fight some tough, decisive battles that industry is ours.

This is open season on broadcast advertising. The resolution passed by the National Council of Churches praising the FCC attempt to make the NAB Code mandatory and urging the Commission to regulate networks is only one in a series of damaging reactions stemming from years of anti-broadcasting propaganda.

And there will be more.

There will be more talk about limiting station facilities.

More talk about limiting hours of operation.

More talk about program content control.

More talk about limiting air commercials.

And there will be more than talk. With election year in the offing we can expect the attacks to increase. UNLESS the industry recognizes the crescendo of disapproval—and counters with more than just the valiant efforts of the TIO.

Actually, the industry has the means to reverse the tide. The industry has NAB President LeRoy Collins, a man uniquely qualified for the occasion.

Governor Collins started slow and on an unfortunate note. It's taken years for him to make up the lost ground. But gradually broadcasters have recognized the true merit of this able, conscientious, but sensitive leader.

Today he should be spending 90% of his time strengthening the industry position in the eyes of government and the public.

I doubt whether he is in a position to do so. The pressures and demands on the president of the NAB make it doubtful that he can spend even 25% of his time expressing industry contributions and values in their true light.

The NAB has been fortunate in having a number of outstanding presidents. Yet none was as well equipped as Governor Collins to cope with the problems of official Washington. He is warmly regarded and trusted in the highest circles. He is counted on to stand for what he feels is right.

Perhaps the most important job of the NAB board is to free Governor Collins to fight the big battles.

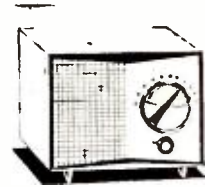
This is only one reason why SPONSOR believes in a federated NAB—a federation involving a strong tv president and a strong radio president who will free the top man for the all-important job of protecting our free-enterprise broadcasting system.

But federation or not, Governor Collins must be free to do the job.

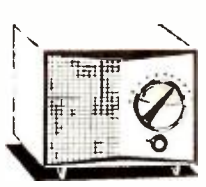
Sincerely,



**WPTR**  
ALBANY-TROY  
SCHENECTADY  
N.Y.



**WDAY**  
FARGO  
N. DAKOTA



## DIFFERENT?

WPTR's farm director, Harry Appel, is also director of Market Reports for the State of New York's Dept. of Agriculture. He is consistently 20 minutes to four hours ahead of the competition in reporting farm market facts. If WDAY can equal the aggressive and prompt reporting of a Harry Appel then there is little difference. Listeners in both areas are getting the essential service they require.

**FARM**—If WDAY has, as its farm director, a man of the caliber of Harry Appel, Director of Market Reports for the State of New York Department of Agriculture, then there is little difference, and listeners in both areas served are better for it.

Harry's impact on the Farm community is pointed up by his correspondence:

**QUOTE**—"Our farmers particularly appreciate the market quotations, covering trading on our market, being broadcast while the market is still in session. Under these circumstances, this important information could not be more timely." Gilbert Shortz, Manager, Capital District Cooperative.

**RATINGS**—Only two stations program to the farm Community. Note WPTR's lead in country penetration. Source of information is NCS County Penetration Study #3.

WPTR	Station X	Station Y	Station Z
30	26	13	12
counties			

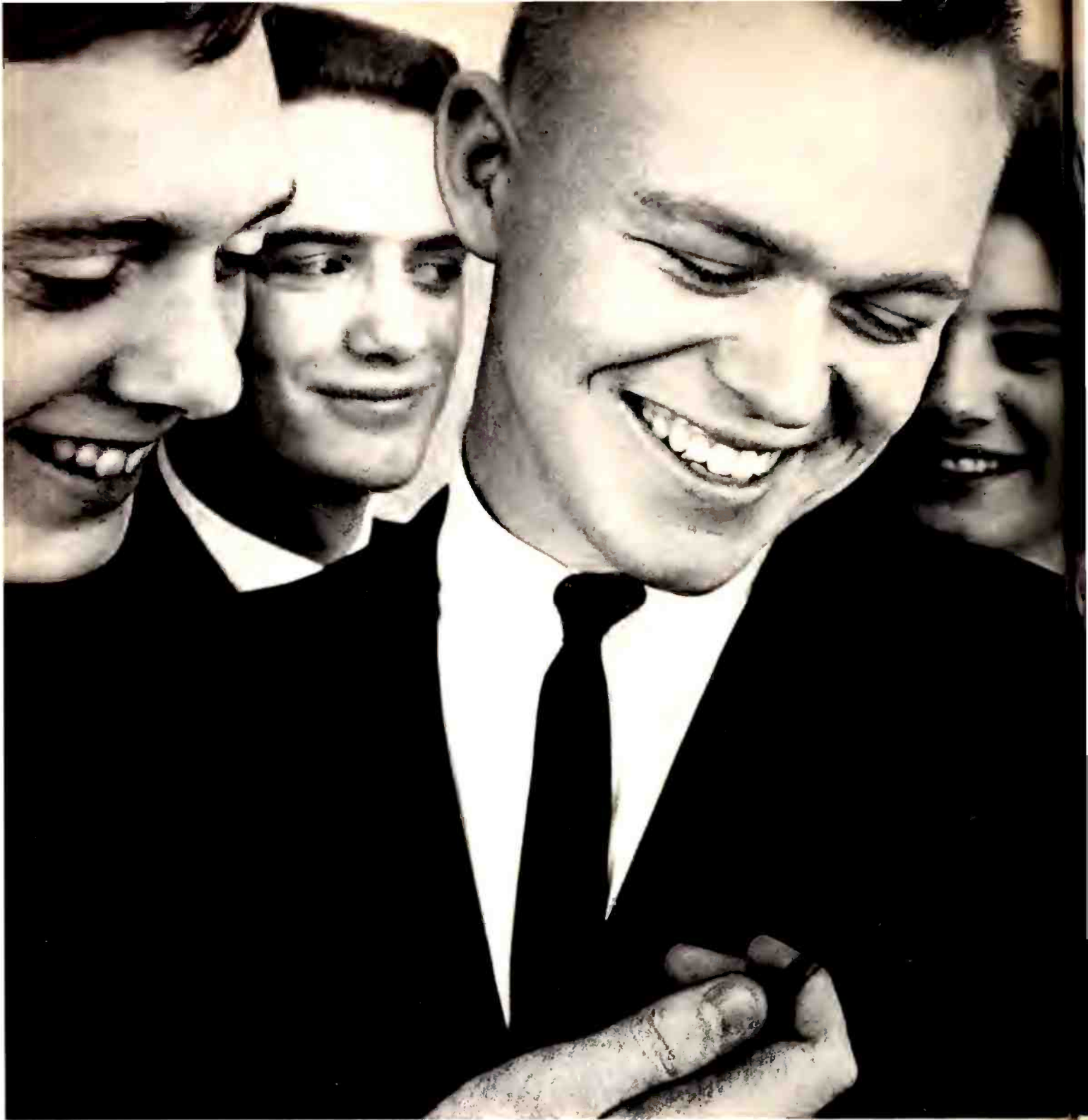
## YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



robert e. eastman & co., inc.  
representing major radio stations



**PILLARS OF THE COMMUNITY:**

# teenagers, non-delinquent

Ever stayed awake nights wondering about a teenage son or daughter?

Don't.

Most teenagers are a lot like these Junior Achievers on WANE-TV's "Teen 15" program—basically sound, able citizens.

They handle the whole show from script to airwaves—plan, write, design sets, act, announce and direct, with only occasional backstopping from WANE staffers.

They even sell commercials to local advertisers—and, the way things look now, might






soon be able to pay a 6¢ dividend to their 278 shareholders.

"Teen 15," with all its freshness and charm and warm appeal, helps build a rapport between station and community that is unique.

So do other youth programs on CORINTHIAN air like "The College Choice," "Science Is Fun," "Crime and the Student," "Spotlight on Youth," "School Showcase."

Teenagers who don't make the lurid headlines are the important ones in any community—and CORINTHIAN stations program with them very much in mind.



REPRESENTED BY H-R

- **KHOU-TV**  
HOUSTON
- **KOTV**  
TULSA
- **KXTV**  
SACRAMENTO
- **WANE-TV**  
FORT WAYNE
- **WISH-TV**  
INDIANAPOLIS
- **WANE-AM**  
FORT WAYNE

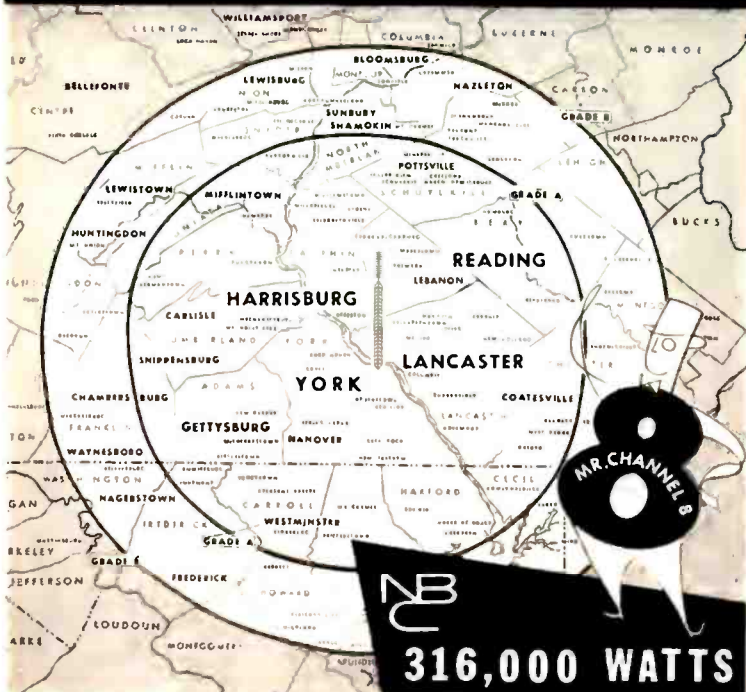
**THE CORINTHIAN STATIONS**

RESPONSIBILITY IN BROADCASTING



**WGAL-TV**  
*provides the*  
**power that**  
*makes the sale*

**MULTI-CITY TV MARKET**



In this multi-city market, an advertising schedule without WGAL-TV is like a **JET AIRPLANE WITHOUT ENGINES**. Put the full sales power of Channel 8 back of your product. WGAL-TV is the only single medium that reaches the entire market and delivers viewers in far greater numbers than all other stations combined.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

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

**Newspaper 1:** Executives of 30 major newspapers (20 of which have broadcast interests) have formed "Newspaper 1" to promote and sell national newspaper advertising—and with no mention of ANPA's Bureau of Advertising (veteran newspaper industry sales arm). Newspaper 1 spokesman Walter C. Kurz of *Chicago Tribune* said a key objective is "to show the reach and exposure opportunities of newspapers not only in comparison to, but as used in combination with, television and magazines. This is only part of the answer to obtaining the best media mix for producing the greatest usefulness from newspapers independently." In addition to quantitative aspects, other area to be covered is qualitative. Originating committee includes Kurz, Frederick Chait of *Triangle's Philadelphia Inquirer*, Robert Nelson of *Los Angeles Times*, John Sweeterman of *Washington Post and Times-Herald*, and Thomas V. H. Vail of *Cleveland Plain Dealer*. Other broadcast interest papers include: *Atlanta Journal Constitution*; *Baltimore Sun*, *Boston Herald Traveler*, *Buffalo News*, *Dallas News*, *Detroit News*, *Ft. Worth Star Telegram*, *Houston Chronicle*, *Louisville Courier-Journal/Times*, *Minneapolis Star Tribune*, *New York Daily News*, *Phoenix Republic/Gazette*, *Portland Oregonian*, *St. Louis Globe Democrat*, *St. Paul Dispatch/Pioneer Press*, and *San Francisco Chronicle*. In addition to data, Newspaper 1 will offer one-bill, one-order 1,000-line ads in all markets, which would reach 28.5 million adult readers for approximately \$33,000.

**Radio-tv co-op:** Cooperative advertising on radio and tv at Peoples Drug Stores is one of the most important selling tools, Peoples ad manager C. R. Sanders reported last week at Association of National Advertisers' workshop on co-op. National ad campaigns, he said, do only half the job, since they don't say where to buy the products. "The need

for cooperative advertising is clear. And cooperative means precisely what it says: cooperation. At Peoples, we have discovered an unalterable truth: the closer the cooperation, the more effective the advertising. We know. We check our sales and see the results. . . . We have effectively demonstrated that a sound program of radio and television cooperative advertising is an invaluable selling tool." In another ANA address, Advertising Checking Bureau sales director Edward C. Crimmins predicted movement away from traditional co-op plan that offered to pay half the cost of advertising up to certain maximums. Growing tendency is to limit promotion periods, limit products to be advertised, limit offer to specific marketing areas, and require retailer to perform other services than media advertising.

**Seven Arts' net show:** Early next year, Seven Arts—already a major power in feature and program syndication in the U. S. and overseas—will score another breakthrough: the firm's first network special. In association with International Video Tape Productions, Seven Arts has packaged a 90-minute *Celebrity Tennis Party* and has sold it to CBS TV for the network's January-through-April *Sunday Sports Spectacular*. No sponsor deals have been set. The one-shot was taped 22 June at Dean Martin's home in Beverly Hills. Not a "straight" sports show, it blended muscles and glamor by pairing Janet Leigh and Pancho Gonzales against Pancho Segura and Rhonda Fleming. Tom Tannenbaum, who recently completed the pilot of a new show for SA, was producer.

**Station buys space:** WNEW Radio, New York launches newspaper advertising campaign this week to report news about station's talent, listener comments, promotions, special programs, as well as trade and business news. Two-column ad will be in at least one New York paper each weekday.

SPONSOR-WEEK continues on page 12

# SPONSOR-WEEK

Top of the news  
in tv/radio advertising  
(continued)

**Newsmakers:** John J. Poister named senior v.p., client service, at Fuller & Smith & Ross. Poister was v.p. and group supervisor on Alcoa for FSR. The agency also appointed Peter F. Minnock Stewart v.p. and group supervisor to succeed Poister. . . . Robert E. Eastman & Co. appointed Dale W. Stevens manager of the rep firm's Chicago office. . . . Marc Epstein elected a v.p. at Ted Bates. Epstein was an account supervisor. Sylvia Harris, v.p. and account supervisor at Fletcher Richards, Calkins & Holden, named senior v.p. and account supervisor for Consumer and Industrial Products Div. of U. S. Rubber. . . . George De Pue, Jr. joins Batten, Barton, Durstine & Osborn as v.p. and group head on the Warner-Lambert account. . . . Martin E. Goldberg, director of research for H-R Representatives, promoted to v.p.

**Market research urged:** The Grocery Manufacturers of America had the hard facts of economic life hit home for them by two agency executives last week as they gathered at the Greenbrier in White Sulphur Springs. Dr. Virginia Miles, director of market planning at Young & Rubicam, urged the outlay by private business of more dollars for market research, calling it "one of the most important tools you have in your day-by-day election campaign" for the consumer's vote. Reminding manufacturers that "you are not running for office every couple of years . . . you are on the hustings every day," Dr. Miles pointed to the varying values of brand loyalty as another reason for an upbeat in market research. "Without a strong consumer franchise, you don't have time to turn around. And research can help you establish a strong consumer brand franchise," she said. David C. Stewart, president of Kenyon & Eckhardt, called for extreme emphasis on efficiency by major companies to counteract spiraling costs of advertising which find media charges 20% higher than they were in

1956. He also stressed the need to sharpen ad effectiveness "as a matter of practical business survival." Urging client-agency cooperation on the problem, Stewart summoned the manufacturers to eliminate waste and duplication from staffs and review basic advertising objectives.

**Rating council:** An executive committee was named in New York to steer the work of the all-industry rating council as the needs for general meetings and decisions occur. They are: Group W's Donald H. McGannon; NBC's Hugh M. Beville; CBS' Thomas K. Fisher; ABC's Simon B. Siegel; Metropolitan Broadcasting's Bennet H. Korn; and RAB president Edmund C. Bunker. Also attending the council meeting held last Monday were the 4A's Ed Marshall and Bob Sorenson and ANA's Bill Kistler. A letter from Donald McGannon as chairman of the council will go to the rating services requesting their cooperation, and advising them of the council's accomplishments thus far and plans for the future. Another subcommittee under Hugh Beville's chairmanship is developing a questionnaire to be mailed to the rating services in probably three or four weeks.

**Godfrey promo:** CBS Radio currently has a new promotion under way to help sell *Arthur Godfrey Time*. Each product presently advertised on the net show is hand distributed to key Godfrey prospects. Item is accompanied by a card which invites the prospect to call a special telephone number and hear a typical commercial for the product distributed. CBS reports that since this campaign began last week, 285 calls have been received from prospective sponsors. Items distributed so far are Listerine, Lady Esther Face Cream, Goodyear Weather-Cote, Morton House Beans. Still to come are Salada Iced Tea Mix and Bromo-Seltzer.

SPONSOR-WEEK continues on page 14



**Of the ten  
1963 Ohio State  
program awards  
to commercial television  
stations...**

**SIX  
were made to  
CBS Owned  
stations!**

CATEGORY II:  
Natural and Physical Sciences  
(for adults)

- ④ Award to WCAU-TV Philadelphia for "Space: the New Ocean"

CATEGORY III:  
Social Sciences (for adults)

- ④ Award to WCBS-TV New York and New York University for a "Sunrise Semester" program on labor relations

CATEGORY IV:  
Public Affairs & Community  
Problems (for adults)

- ④ Joint Award to KNXT Los Angeles for "Burden of Shame: The Child Molester"
- ④ and to WCAU-TV Philadelphia for "Conformity"

CATEGORY V:  
Personal Problems (for adults)

- ④ Award to WCBS-TV New York for "Superfluous People" Personal Problems (for children and youth)
- ④ Award to WCAU-TV Philadelphia for "Tottle"

# SPONSOR-WEEK

Top of the news  
in tv/radio advertising  
(continued)

**AFA officers:** Named at AFA's Atlanta convention were George W. Head, ad manager for National Cash Register, Dayton, reelected board chairman; Melvin S. Hattwick, ad director of Continental Oil, Houston, elected vice chairman; and Lee Foudren, station manager of KLZ, Denver, elected 2nd vice chairman. McCann-Erickson president Emerson Foote, AFA vice chairman, withdrew as candidate for chairman because of illness. For other AFA news see page 54.

**Revco claims discounted by FTC:** Revco discount drug chain and agency, W. B. Doner, both of Detroit, have been charged by FTC with deceptive price-saving claims and other misrepresentations in their tv, radio and newspaper advertising. FTC says Revco's claimed savings of 50 to 70% to customers are based on purported retail prices higher than any in Revco's trade areas in Michigan, Ohio and West Virginia. Advertising claims of Independent Consumer Institute seal of approval, laboratory testing of Revco products, and testimonials, are all alleged to be deceptive by FTC.

**RAB-NAB research merger?:** "NAB and RAB are much closer to a merger of efforts than at any time in the past several months" regarding new radio research, RAB reports. NAB statement said RAB's radio methodology study plans "have considerable merit," though still in formative stage, "subject to refinements and to possible modifications in scope." RAB, executives of Audits & Surveys and NAB research committee met to discuss A&S plan developed.

**Fels ad director:** James A. Milne, Jr., has been named director of advertising-merchandising for Fels & Co. He was formerly manager of product planning and promotion for Fels.

**Canadian support for Collins:** NAB president LeRoy Collins got support from two Canadian tobacco advertisers last week. Last November, Collins deplored tv cigarette advertising appealing to teenagers. Pall Mall Canada and Imperial Tobacco said they were switching their tv advertising to late evening hours. No U. S. companies were planning to follow suit; at last report, however, some were withdrawing their support of college publications. American Tobacco, Brown & Williamson, R. J. Reynolds, and P. Lorillard were among those cutting back college promotions, including advertising or sales promotion personnel on the campus level.

**Government control of rates?:** Governor Collins meanwhile, in address to Florida Association of Broadcasters, attacked FCC proposal to take over commercial time limit control. Government, he said, "may well be seeking to impose on the broadcaster a suffocating blanket of obsolescence." If government should regulate the amount of time that may be devoted to advertising, he added, "this will be only a brief step away from the fixing of charges for that advertising. This would impose a public-utility concept on broadcasting, destructive of full competitive enterprise, and one which was never intended, and is specifically excluded, by the Communications Act."

**New posts for Grant, Busby:** William Grant has been elected chairman of the board of Metropolitan Television, licensee of KOA radio and tv, Denver, and KOAA-TV, Pueblo, succeeding Thomas Campbell, latter remains a board member. In Alabama F. E. "Buz" Busby, executive v.p. and general manager of WTVY, Dothan, since 1954, was elected president and general manager, effective immediately. He was formerly executive v.p. of WKRG, Mobile.

SPONSOR-WEEK continues on page 52

# WILL SUCCESS SPOIL ROCK HUNTER?



TONY RANDALL, JAYNE MANSFIELD

VOL. 7—"FILMS OF THE 50's"—NOW FOR TV

FIFTY OF THE FINEST FEATURE  
MOTION PICTURES FROM SEVEN ARTS

Seven Arts "Films of the 50's"—Money makers of the 60's

# SEVEN ARTS

# VOLUME SEVEN



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 200 Park Avenue 972-7777  
CHICAGO: 4630 Estes, Lincolnwood, Ill. Orchard 4-5105  
DALLAS: 5641 Charleston Drive Adams 9-2855  
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. State 8-8276  
TORONTO, ONTARIO: 11 Adelaide St. West Empire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

# Do You Make These Mistakes in

1.  Select media for your trade paper advertising on the basis of what *you* read—instead of what your prospects read?
2.  Wait for a fat rating story before you promote your station?
3.  Take a summer hiatus?
4.  Fail to promote your market because it may benefit competing media?
5.  Distort—or display excessive optimism in interpreting—data about your audience or market?
6.  Look for direct returns immediately after your ad appears?
7.  Budget too little for mechanical production?
8.  Forget you're talking to human beings?



# Trade Magazine Station Promotion?

1. This is somewhat like seeking a lost diamond under a street light when you know you lost it back there in the dark.
2. Those who live by the sword die by the sword. Two (or more) can play.
3. Is that what you tell *your* customers?
4. If your market is outside the top dozen, better *recognize* the problem—and take your chances.
5. You're talking to experts. Don't insult their intelligence.
6. You're reaching for a note that isn't on the horn. If, in the course of a year, you hear from eight or ten people (outside the trade media *sales* field) who have seen your campaign, you've had about all the direct evidence you're going to get. A reasonable objective for your trade paper advertising is to prepare the way for direct calls from your national salesmen.
7. Don't try to apply consumer publication standards for production budgets to trade magazine space. Ten percent of the cost of a page in LIFE may be enough to produce an ad for LIFE. Ten percent of the cost of a page in SPONSOR is hardly enough to pay an artist for a good layout.
8. Your reader responds to trade magazine advertising as an individual, not as an automaton. He doesn't share your passionate interest in data about your station. You have to penetrate his defenses—with intriguing, sometimes offbeat, approaches.

## Henry J. Kaufman & Associates

*Advertising and Public Relations*

1419 H St., N.W. • Washington, D. C. • DI 7-7400

*Our radio/tv and media clients include:*

- Corinthian Broadcasting Corporation • Greensboro News-Record
- Media/scope • Pulse • Storz • WBTW • WMAL • WMT
- *Your station?* Give us a ring.

**FACTS PROVE  
CONCLUSIVELY!**

**K-NUZ  
IS HOUSTON'S  
No. 1 ADULT  
AUDIENCE  
BUY!**

Here are the latest facts and figures on cost per thousand—

**TOTAL ADULT  
MEN  
IN AFTERNOON  
TRAFFIC TIME**

delivered by Houston radio stations. K-NUZ again is conclusively Houston's NO. 1 BUY!

MON.-FRI.—4-7 PM

STATION	COST PER THOUSAND
K-NUZ	\$6.90
Ind. "A"	\$8.24
Net. "A"	\$7.25
Ind. "B"	\$13.08
Ind. "C"	\$10.00

**SOURCE:**

First Houston LQR-100 Metro Area Pulse, Oct., 1962. Based on schedule of 12 one-minute announcements per week for 13 weeks, from rates published in S.R.D.S., Feb., 1963.

SEE KATZ FOR COMPLETE ANALYSIS OF ALL TIME PERIODS!



**THE  
KATZ AGENCY  
INC.**

NATIONAL REPRESENTATIVE

IN HOUSTON call

DAVE MORRIS ..... JA 3-2581

**K-NUZ**

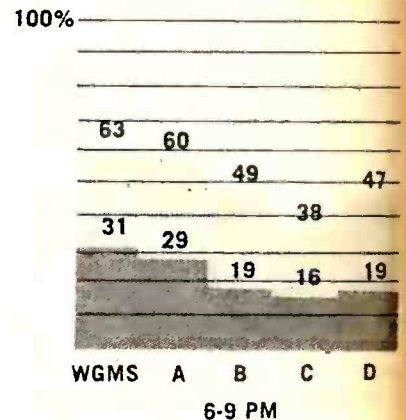
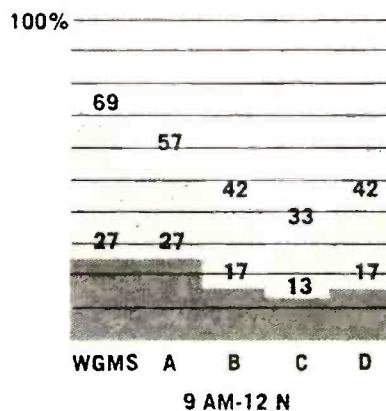
**DATA DIGEST**

Basic facts and figures on television and radio

**Education and good music**

With perhaps a slight trace of pride showing, the Washington-based Bureau of Census, U. S. Department of Commerce reported last week that the nation's capital leads large population centers in the proportion of families headed by college graduates, with nearly 23%. For the nation, the average is 9.3%. San Jose (18.3%), Denver (15.7%), Albuquerque (15.5%), Seattle (15.0%), Newark (14.8%), Salt Lake City (14.6%), Wilmington (14.5%), Boston (14.4%), San Francisco-Oakland (14.2%), and Columbus, Ohio (14.0%) were others well above average. Since the better-educated are also among the upper income brackets, a comparison of these Washington figures with a recent study conducted by WGMS, Washington, titled "The Unique Role of Classical Music Radio in the Nation's Capital 1963."

In addition to finding that homes doing no tv viewing listen more to radio, the study also reported that WGMS classical music "concentrates its audience among higher earning families." The two charts below, selected from six in the presentation, are typical of the group. They show the percentage of each station's



audience delivered among families earning \$7500 or more annually, per quarter hour, Monday-Friday. In the morning figures, WGMS' audience shows better than two-thirds in the higher income brackets. Station "A" (sweet music) comes closest with 57%. Station "B" is a network outlet, "C" rock and roll and "D," popular music. Sweet music again comes closest in the evening hours.

Also shown in the charts (darker shading) are the stations' share of audience in homes earning \$10,000 or more annually. Again, the preference is for the good music station among the higher earning families in approximately the same proportion. In the morning, sweet music tied with WGMS in the income bracket and in the evening, came very close, 31% vs. 29%.

# SPONSOR-SCOPE

24 JUNE 1963

Interpretation and commentary  
on most significant tv/radio  
and marketing news of the week

**Don't be surprised if Foote, Cone & Belding is the next large ad agency to "go public" with sale of its stock.**

The agency has recently been holding quiet discussions with executives of Merrill Lynch, Pierce, Fenner & Smith. Subject: possible sale of something like 25% of the FC&B stock to the public

The agency's clients have been notified of the talks.

**An increasing number of blue-chip accounts are having their tv commercials color-filmed as a head start on future color tv use.**

One of the latest is Bell Telephone of Pennsylvania, which began a color campaign two years ago, and is now shooting all of its film commercials on color stock.

What makes the move interesting is that Pennsylvania Bell is currently using its commercials regionally in color on only two of the nine stations on its list (WFIL-TV, Philadelphia; WGAL-TV, Lancaster), with a third station (WTAE, Pittsburgh) due to colorize next month.

Pennsylvania Bell writes off the additional costs of color filming (about 20% more than b-&-w) against what it feels will be a wider use of color in the near future, and tries to keep the commercials "timeless."

**Adults watch tv at fairly high levels in the late evening hours, ARB points out in its new study, "Composition of the National Television Audience."**

In fact, among under-40 adults, levels at 10:30 p.m. are higher than the hour before 8:30 p.m. Though still high, over-40 adult tv viewing drops more sharply at 10:30 p.m.

Here's how the tv audience picture looks in the evening hours, Sunday through Saturday, according to ARB:

Sunday-Saturday	MEN % Of* Under 40	WOMEN % Of* Under 40	MEN % Of* Over 40	WOMEN % Of* Over 40
7:30- 8:00 p.m.	34	38	45	47
8:00- 8:30 p.m.	36	43	47	51
8:30- 9:00 p.m.	40	47	47	54
9:00- 9:30 p.m.	45	55	52	59
9:30-10:00 p.m.	44	52	48	56
10:00-10:30 p.m.	42	49	45	52
10:30-11:00 p.m.	39	16	43	47
7:30-11:00 p.m. Avg.	40	47	47	53
7:30-11:00 p.m. Cume	58	67	65	71

\*% Of—The estimated composition group who viewed of the total audience composition group in the sample.

**Radio stations prefer to receive commercials on tape. So claims a western company, Hi-Speed Tape Duplicating.**

Company surveyed 83 stations in California and Nevada and found 54.2% preferred tape, 37.3% preferred discs.

The rest had no preference.

**CBS Radio Spot Sales is tapping an interesting new source of multi-market spot advertising dollars—the book-publishing field.**

First advertiser for the rep firm's new "Major Market Plan" (a one-bill package of announcements on as many as 10 stations) is William Morrow Co., on behalf of "The Shoes of the Fisherman," a best-seller by Morris West.

By pure coincidence, the novel deals with the election of a new Pope in Rome—a subject in which interest is obviously at a peak.

**NAB's 14-member all-industry rating council has set its wheels in motion toward an overhaul of radio/tv audience measurements.**

The council, named by NAB president LeRoy Collins to supervise development of NAB's new audience measurement code, met last week in New York. Council, chaired by Group W's Donald H. McGannon, agreed on principles and took steps to implement the three subcommittees: one, for standards and criteria and plan for accreditation; second, to develop program of professional continuing auditing to insure rating service performance, and third, to take up four (local and national radio and tv) methodological studies seeking to better audience measurement quality.

An NAB source said that "all participants were most industrious." Later, Metropolitan Broadcasting president Bennet H. Korn added that he had never seen "an industry meeting so direct, so good, so hardworking."

**Syndication trend toward small, select, high-priced feature packages continues—and may eventually reflect in spot tv availability pricing.**

One of the latest deals is the purchase of distribution rights from Bob Hope Enterprises covering a seven-picture (that's right, just seven pictures) group of features starring the ski-nosed comic.

The pictures are now the focus of a new sales campaign by Allied Artists Tv's Bob Morin. Industry sources put the per-picture price paid by Allied Artists at "over \$125,000."

Titles in the package: "Road to Rio," "The Lemon Drop Kid," "Road to Bali," "The Great Lover," "My Favorite Brunette," and "Seven Little Foys."

NBC Films—not usually a distributor of features in syndication—has held distribution rights, for limited exposure, to two of the pictures: "Road to Rio," and "My Favorite Brunette."

**New CBS TV rate card, effective 15 June, shows 192 U. S. network stations costing \$142,490 for Class A hour. With listed increases and changes, gross time rate will rise to \$144,180 by year's end.**

Among changes: class "D" rate is withdrawn. Reports sales v.p. Thomas H. Dawson—"This early morning rate is now incorporated, in effect, in the pricing of our Morning Plan and will be continued there."

**New NBC TV rate card shows gross time cost for full hour on 203 network stations at \$143,995, Class A time.**

Gross time charges this December will total \$146,550 for same lineup. List includes 20 associated stations.

**That Washington brouhaha concerning the renewal of the license for a Florida radio outlet, WGMA, is far from over, it seems.**

The station is owned by former quiz show packagers Jack Barry and Dan Enright.

Now, the FCC's Broadcast Bureau has rebuked FCC hearing examiner Elizabeth Smith for her forgive-and-forget approval of the WGMA license. As the Bureau sees it, Messrs. Barry and Enright inflicted a fraud on the public for two years with their quiz shows, later proved to have been far from tamper-proof.

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**There's a new handbook for advertisers who prefer to key their ad campaigns to the coverage patterns of tv stations in major markets.**

It's "Market Guide" published by Kenyon & Eckhardt's marketing services department and prepared "specifically to solve the practical problems of the working adman," according to senior v.p. and marketing director Stephens Dietz.

Tv is a real key to the marketing reference book; each of the 217 U.S. tv market areas is mapped and charted, showing basic population and income statistics, media originations, trade factors and distribution data.

The facts are directly framed by the 27 Nielsen Food & Drug Index areas "for easy correlation of advertising input with sales results."

Why is K&E making available such extensive data? For one thing, it has seldom hurt an agency making new-business presentations to be known, in advance, for the quality of its marketing research.

---

**Network radio is staging a strong comeback. Good case in point is ABC.**

Selling on image (network head Bob Pauley has been in the forefront attacking Nielsen ratings), ABC Radio's third quarter this year has gross billings more than double those in the first quarter of 1961. Record tops anything in the last decade.

Pauley's problem currently is one of having few availabilities, pointing to another rate increase perhaps by year's end. Rate increase would be designed to provide stations better compensation, **improving chances for clearing additional time periods.**

Pauley feels turning point for radio was reached during recent Harris rating hearings, which pointed up lack of good radio research.

Among advertisers leading vanguard at ABC Radio are: Mennen, United Motor Service, Miller Brewing, American Dairy.

---

**Tv Affiliates Corp., Trans-Lux offshoot specializing in the distribution of station-produced syndicated shows, has launched an ambitious project.**

It will be what TAC calls "America's first weekly national opinion tv program featuring the man on the street," and will be titled *What America Thinks*.

Production plans call for interview segments to be handled by 10 stations each week, on an alternating basis. The film footage will be edited and assembled by TAC in New York as a 15-minute weekly film which can be used with added local live production to make a weekly half-hour show covering national reaction to current topics.

The shows, via spot channels, will be open to sponsorship.

**Expansion of news and documentary coverage by tv networks has caused headaches for drama shows which base stories on real-life controversies and problems.**

This was admitted to by Armstrong Cork's Craig W. Moodie, director of advertising and promotion, last week.

After 13 seasons of *Armstrong Circle Theater*, originally a dramatic anthology and more recently a show dealing in "dramatic actuals" of a semi-documentary nature, the floor-covering firm becomes alternate sponsor of the new CBS TV *Danny Kaye Show* this fall.

A major reason for the switch, according to Moodie: "Networks, with their unlimited facilities for news coverage, and the independent packagers, had at least nine documentary shows on the air."

With networks covering themes ranging from mental health to Castro's Cuba in documentaries, producers of shows like *The Nurses*, *Ben Casey*, and others have come up against shortage of untapped themes.

---

**Sales and profits of major manufacturers continue to move ahead in 1963. Outlook is also good in the electronics industry.**

Federal Reserve figures for 180 manufacturers showed sales up 3.5% in first quarter over a year ago, hitting \$34.4 billion. Profits moved ahead 2.5% to \$2.1 billion.

Telephone company revenues were up 5.3%, profits after taxes increased 5.0%, in comparison. Electric power utilities had a 12.7% increase in revenue, after-tax profits were up 7.0%. Railroads, in contrast, declined 2.5%.

The electronics industry, according to EIA projections, may well rack up \$15 billion worth of factory sales for 1963 (up 9% from last year). Interestingly, not all electronics firms are doing well; a record number (88 producers, 39 distributors) were in "financial difficulty" during the 12 months ending 31 March of this year.

---

**Starting tomorrow (25 June), one of ABC TV's afternoon shows will become something of a showcase for new tv dramatic talent.**

The plan is the brainchild of executive producer Selig Seligman of *Day in Court* and Armand Grant, ABC's v.p. for daytime tv programs. The show's producer, Gene Banks, and casting director Pam Polifroni have screened "dozens of qualified network tv acting aspirants" in their new faces search.

Among other things, the idea will provide agency commercial casting executives with a chance to see newcomers in actual tv situations.

---

**The interest of giant Colgate-Palmolive in spot tv is not solely confined to wide-reach, mass audience campaigns, as you might expect.**

C-P has just renewed its sponsorship on New York independent WPIX of the monthly half-hour educational series, *Frontiers of Knowledge*, produced by the University of Pennsylvania.

Although the program makes use of certain "entertainment" tv techniques, it is fairly serious fare. First show in the new cycle (27 June) will deal with advancements made in agriculture.

Billing on the show is handled through Ted Bates.

# SALESMEN

Give them a good product. They'll give you results.

A sales organization such as Blair Television is only as good as its personnel, particularly its sales personnel. We know this. For years we've been selecting top-quality men and in that time we've come to recognize the characteristics that make them top-quality.

The truly outstanding salesman brings an enthusiasm to his work that is missing in lesser men. Partly because of his own personal incentives, partly because of the pride he must feel for the product he sells.

We've given Blair men a superior product to sell. They've given us results. They recognize and accept the fact that their job requires more than eight hours a day—it requires years to develop the knowledge and skill necessary to sell their product effectively and they give these years. (If you've

worked with Blair Television, you know the permanence and stability of our personnel. Our turnover is the lowest in the industry.)

What do we give them in return? Once a Blair man chooses us and we choose him, he is made a stockholder in the company. His already strong incentive is boosted even more.

Perhaps the agencies and advertisers Blair Television serves don't know about the incentives of John Blair men. But they do know their results. They know that the intimate knowledge Blair men have of their stations and markets will get them the information they want, get it quickly, and get it accurately.

These qualities and abilities of our sales organization, together with the tools with which they are supplied, have established our company as the outstanding one in our industry.



## BLAIR TELEVISION

# We are involved with this woman

She's "Miss Indiana" . . . and we are involved in just about every civic activity she views from atop the famous Soldiers and Sailors Monument in Indianapolis. That is to say, we take a big part in community life . . . and that bodes well for any advertiser wishing to take a big part of the \$3 billion spent annually in our 760,000 home market. The stations that *serve best sell*





best. We not only offer top broadcast coverage of area activities, we *involve* ourselves vitally in civic affairs . . . heading committees, determining policies, supporting causes, even running plain-spoken editorials when we feel something needs to be said in the public interest. In the process, we win more than our share of awards (see below). If you'd like more than *your* share of the Mid-Indiana market . . . see your KATZ man!



Represented by the KATZ Agency

## The WFBM Stations

INDIANAPOLIS - TV, AM, FM • TIME-LIFE BROADCAST INC.

Here are our most recent awards—Headliner Award: Atlantic City Press Club award for consistent excellence in local news reporting • The Freedom Foundation Award: For Local Promotion of Patriotic Ideals • Indiana News Photographers Association Awards: Station of the Year; News Photographer of the Year; Separate awards for local documentaries and news coverage • Casper Awards: Clean sweep of four community service organization awards—two for television, two for radio • Man of the Year: Awarded to Eldon Campbell, station manager, by the B'nai B'rith organization • Merchant Marine Merit Award: For creating awareness of Indianapolis' position as a vital inland port.

## COMMERCIAL CRITIQUE HITS THE SPOT

Honestly, Mr. Croom-Johnson's writings in the Commercial Critique section of SPONSOR are the best things to hit any trade paper in a long time.

The listening public will be in his debt, as they hear better jingles which are born with some of the care and knowledge sparked by what he says.

Harold R. Gingrich

Radio-Tv Productions  
Oak Park, Ill.

## PLAUDIT FROM CORINTHIAN

Just want to tell you how great I thought your Petersmeyer "Viewpoint" article was (SPONSOR, 10 June). It was an excellent condensation and a masterpiece of good editing.

Dean D. Linger

Dir. of Advertising &  
Public Relations  
Corinthian Broadcasting  
New York

## SPONSOR VIA SPECIAL DELIVERY

For several years now you have been faithfully sending me a special delivery copy of SPONSOR. The time has come for me to enter a huge thank you, and also to inform you it will no longer be necessary to continue this extra special service.

Effective as of now (or thereabouts) I am being moved to another department to write editorials. I will no longer require the special-delivery SPONSOR. The subscriptions to the office should continue, however, as usual. The special-delivery copy has been sent to my home.

I particularly want to thank Mr. Odachowski of Monumental who helped me out when the post office was late.

Jim Frankel

The Cleveland Press, Cleveland

► For others interested, air mail and special delivery mailing can be arranged on request.

## KODAK STORY CLICKS

Many thanks for sending us the copy of SPONSOR which carried your fine article on Eastman Kodak (3 June).

Judging by the phone calls I have received, you have a solid group of fans in this area.

William D. Hocker

Tv group head  
J. Walter Thompson  
New York

## LONGS FOR "DAY OF JUBILATION"

Your Publisher's Report in the 17 June issue—"Open letter to FCC Chairman Henry"—is, in my opinion, excellent.

How about a series?

Perhaps you'd get some answers. They would be interesting and it might be helpful to publish them, too.

It will be a day for jubilation when those who have been given the responsibility for governing radio and television show some comprehension of the problems of the industry and take some constructive action. In every field, it is so easy to destroy. But that is seldom the way to grow.

Chester MacCracken

Director of Radio and  
Television  
Remington Advertising, Inc.  
Springfield, Mass.

# CALENDAR

## JUNE

Advertising Assn. of the West, 60th annual convention, Ambassador Hotel, Los Angeles (23-27).

James H. Webb, Sr., Memorial Foundation, dinner meeting, to name art director of the year, Inn of the Six Flags, Dallas (26).

ABC-TV O&O Stations, program directors meetings, New York (26-28).

New York State Broadcasters Assn., 2nd annual executive conference, Gideon Putnam Hotel, Saratoga Springs, N. Y. (26-29).

Television Radio and Advertising Club of Philadelphia, annual dinner-dance, Palumbo's Restaurant, Philadelphia (28).

Advertising Federation of America, fifth

annual seminar in marketing management and advertising, Harvard Business School, Boston, Mass. (30 June-12 July).

## JULY

Berlin Film Festival, 13th annual festival, Berlin (21-2 July).

Broadcast Pioneers, annual meeting, Park Lane Hotel, New York (10).

National Assn. of Broadcasters, fourth executive development seminar, Harvard Business School, Boston, Mass. (14-26).

21st Radio-Television-Film Institute, alumni day, Stanford University, Stanford, Cal. (22).

1st National Broadcast Editorial Conference, University of Georgia, Athens, Ga. (25-27).

## UNLIMITED ENTHUSIASM

Thank you very much for the item in SPONSOR 17 June issue regarding Video Tape Unlimited's "Summer '63 Package." It was extremely well done.

As a matter of fact, the impact was such that within the first hours after hitting the agencies we had a call from an ad agency in New Jersey and several comments from New York agency personnel. We are most pleased.

Allan Wallace

V.P. Sales  
Video Tape Unlimited  
New York

# *Why it pays to advertise your station in a broadcast book*

---

## BECAUSE YOU PINPOINT THE BUYER

---

**I**n a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for \$2,000,000 in national spot billing or \$200,000 the principle is

the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

**S P O N S O R**

# Spring Cleaner

Jim Loyd recently told "Open Line" he was in the market for old Christmas cards. One million cards later we took his picture.

Emptying Eastern Iowa's attics of Christmas cards was no passing whim. Jim collected them for re-use in craft programs for area hospitals, children's homes and special schools.

On the air six months, Jim has received about 12,000 letters from people who like his public spirit, household hints, recipe sharing, and hobby problems. "Open Line" (3:10 to 4 p.m. weekdays) allows listeners to call in and ask questions. Jim relays

questions to his audience, shares problems and solutions with all. Each month he collects and publishes "Best of the Open Line," a booklet of recipes and household hints; people supply self-addressed, stamped envelopes for copies—3,665 last month.

Open Line is available for minute participation at card rate.

WMT Radio

Mail Address: Cedar Rapids

National Representatives: The Katz Agency

Affiliated with K-WMT, Fort Dodge;

WEBC, Duluth; WMT-TV and FM.



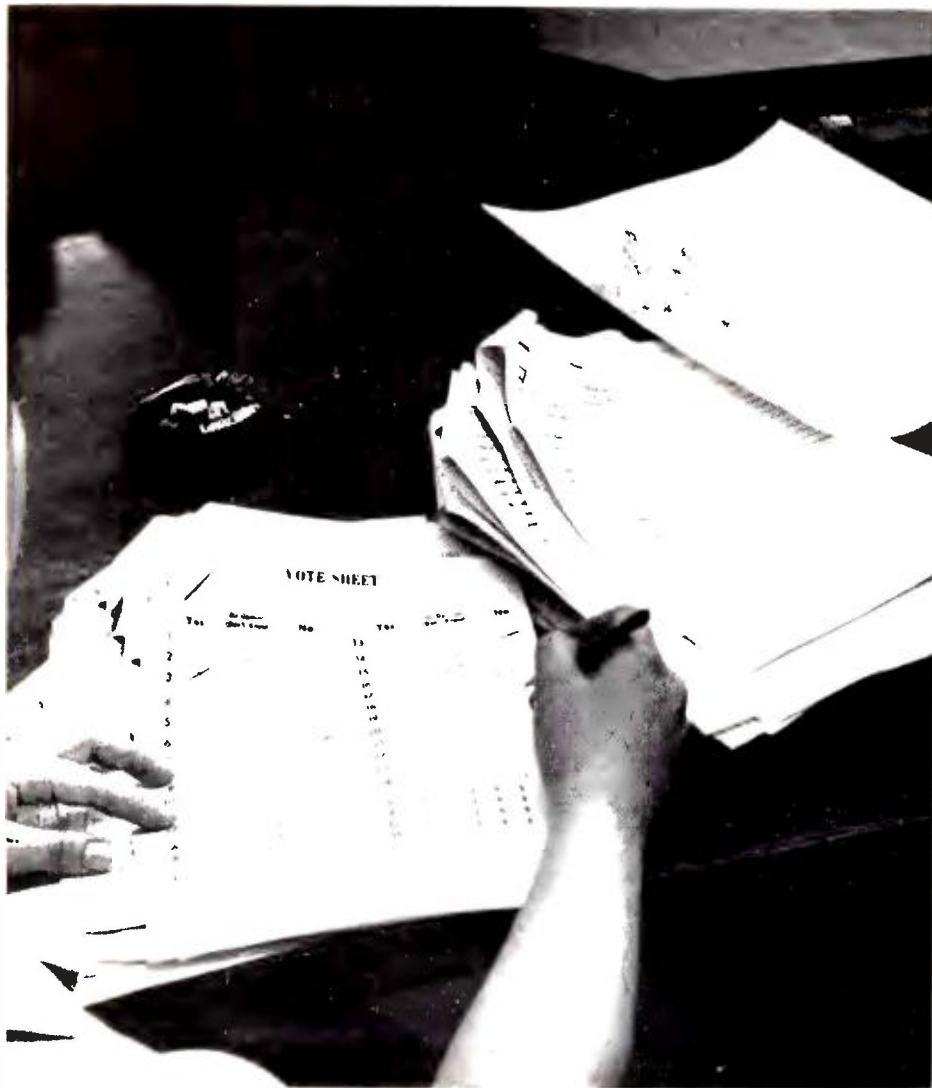


# What makes effective 'sell'



**Here are new answers to these posers:**

- How can commercial impact be measured? . . p. 30
- Can inexpensive commercials do a job? . . . . p. 33
- What's involved in location commercials? . . . p. 34
- Commercial prize-winners: do they sell? . . . . p. 38
- Is music a prime factor in air ads? . . . . . p. 41
- Will the FCC adopt the NAB code? . . . . . p. 42
- What's happening in New York filming? . . . . p. 53



# BIG question: How can commercial effectiveness be increased in tv?

**T**elevision commercials this year will return about \$20 million to the people who appear in them, by direct and residual talent payments.

At an educated guess, the total production cost of 1963's commercials will lie somewhere between \$50 and \$60 million.

On these few thousand strips of film and magnetized tape depends tv airtime purchases which this year run around \$1½ billion.

Such time-and-talent costs are a heavy weight to rest on film emulsions and iron oxide. Enormous sums of money are invested in and upon the tv commercial, yet—despite a staggering volume of professional speculation and fact-finding—the average national advertiser still lacks knowledge and understanding of how and why his selling message is effective or not.

As the cost of every part of the tv operation continues to mount, advertisers and agencies are asking more-searching questions.

The basic question is, of course, how many people actually see the commercial. Surprisingly enough, no one knows. All tv buying and selling is based on a theory that, for every set tuned in, a predictable number of people will be viewing. But it's only the number of sets that is measured by any of the rating services. Quite apart from the accuracy of *this* measurement, some researchers are now questioning the accuracy of the viewing constants.

One of the iconoclasts is Paul Gerhold, vp director of marketing services at Foote, Cone & Belding agency. For the past two years, Gerhold has been running a series of experiments to measure viewing, rather than tuning.

Results: less than 10% of housewives view some part of the average nighttime show; less than 7% had a chance to see a specific commercial; less than 4% had recall of the commercial next day, and only 2.5% of housewives could remember and could prove they saw the

commercial, by recalling something it said or showed.

To the sellers of tv time, Gerhold's work, reported recently to ANA, might seem destructive. It's not, because he also is able to detect sizable variations in viewing, by program type and other factors, which could allow advertisers to make more precise use of tv. And, to repeat, viewing levels do not relate directly with tuning levels.

The FC&B studies might be labelled as "media analysis," and therefore not apposite to a discussion of the problems of tv commercials. But since a commercial's first duty is to be seen by as many potential product buyers as possible there can't be any useful separation between analysis and effectiveness.

Herbert Zeltner, senior vp and media director at Lennen & Newell, asks questions similar to Gerhold's in a discussion of spot tv's role.

"Questions are cropping up more and more insistently," says Zeltner, "about whether people actually do view spots, either between prime time programing or during the commercial intermissions of fringe time local telecasting.

"Many of us are still waiting for that definitive study of spot which proves people are still watching and paying attention, and that the lower cost per thousand represents not only greater efficiency but a rare and welcome opportunity to stretch our ad dollars without imperilling our selling effectiveness."

Zeltner isn't being a captious critic: he spends around \$20 million annually on spot in behalf of L&N's clients. His problem is that justifying this outlay is becoming more difficult; heavy advertisers are becoming more wary and insistent upon thorough documentation of each media selection. Spot tv is the least-thoroughly researched medium, in Zeltner's view, and as a result it's beginning to crumble under the assault of new, partisan

research—notably, by print.

"I know of several cases," Zeltner reports, "where spot has become the marginal medium in clients' planning. These are advertisers who've always used spot and who've been successful with it.

"But at today's level of spending the agency has to completely justify every dollar it spends. If a budget has to be trimmed, or it's a case of a change in media selection, the cut or the switch will be from the medium with the least factual support. At the moment, spot tv is the shaky area."

Paul Gerhold's pilot research suggests part of the answer to this problem. Another expert who's working in this part of the research forest is L. E. Purvis, president of Gallup & Robinson. His company has almost completed a \$250,000 study, with the support of 16 national advertisers, of the relative effectiveness of commercials in varying positions. The Gallup study

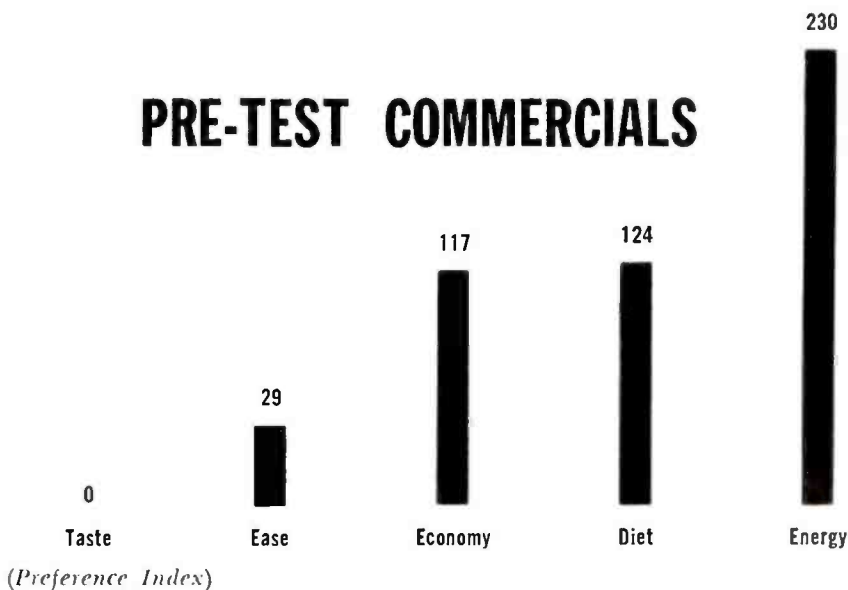
will have obvious relevance to important and undecided issues as basic as network vs. spot, in-program and out-of-program placement, and vertical vs. horizontal scheduling.

In a paper presented to ANA last March, Purvis referred to pilot studies which preceded the full-scale project and, specifically, to the question of whether a station-break commercial is best placed "internally" within an hour or longer show, or "externally" between different shows.

According to some practitioners, the inside position is preferable because of a better viewing atmosphere; others believe the outside position is better because there's a high traffic mix at the end of the show, resulting in a larger audience.

Gallup & Robinson studied the problem, using Philadelphia as a model and analyzing the audience on 14 nights (two for each of the

## PRE-TEST COMMERCIALS



### Rough commercials can reveal best copy approach

Typical result gained under Schwerin pre-test of rough tv commercials. Here, it's for a powdered food product. Test showed "energy" copyline overwhelmingly attractive, and client successfully concentrated on this theme in finished commercials. Pre-test services such as Schwerin, and Gallup & Robinson, are becoming increasingly important as cost of commercials as well as the charges for airtime continue to mount



Schwerin



Gerhold



Zeltner



Purvis

**Is it good: Who watches: What'll we tell the client: Will they remember?**

Pre-test prober Horace Schwerin believes relative merits of copylines can be isolated before finished commercial goes into production. FC&B researcher Paul Gerhold is concerned at lack of correlation between sets-in-use and viewers watching; Lennen & Newell's Herbert Zeltner needs viewing info that (he says) isn't yet available; Gallup's L. E. Purvis hopes to provide it

seven nights of the week).

"In answering the question," says Purvis, "we rely on what Dr. Seymour Banks has aptly called 'pseudo ratings'."

The pseudo-ratings yielded an average of 17.6 for internal positions, and 15.1 for external, so that the in-show break was presumably the best spot for the commercial.

However, advertising practice as measured by the amount of time sold, showed that most admen believed the outside post was the best: only 54% of the internal breaks were sold, within the study period, compared with 83% of the external chainbreaks.

From this, Purvis concludes that the ad industry believes the increased mix of audience between shows far exceeds any possible loss of quality per viewer within the larger group.

Whether this belief is capable of proof remains to be seen. G&R uses aided-recall to find out whether viewers remember the product being advertised "last night" (Commercial Recognition, or CR score), and claimed viewership is followed up with questions to determine "proof" of viewership (Proved Commercial Registration, or PCR Score).

Part of the current G&R study is devoted to scoring commercials in the inner and outer chainbreaks. The results may confirm the bulk

of admen's preference for outside positions—or they may reveal that buyers are missing a bet by not using the inner slot.

"On other strategy questions," reports Purvis, "our monitoring data indicates that different advertisers have different theories. For example, observation of station-break commercial strategy reveals considerable differences of opinion on the subject: Which is the most productive way to 'surge' a campaign?"

Purvis' reference is to the choice between a vertical alignment of spots on one network or station, versus a horizontal alignment across the same time span but employing several networks or stations. The vertical strategy yields high frequency but only a low cume, while the horizontal gives a bigger total audience but fewer per-viewer exposures to the ad message.

A vertical campaign has, of course, the advantage of earning frequency and/or continuity discounts.

Most researchers agree that a 30-second commercial does about two-thirds the work of a 60-second spot: this figure seems to turn up no matter what kind of measurement is used. What's not known is whether the additional frequency delivered by the vertical campaign is uneconomical or whether there's something different in the value of hit-

ting the same person twice at *different* times (rather than simply "stretching" a commercial unit out twice as long in length). In a pilot study, G&R scored two Metrecal commercials; the first spot within ABC's *Cheyenne*, and the second spot later in the evening within NBC's *87th Precinct*.

The researchers found 48 women, about a quarter of their sample, who'd seen both commercials, so the team was able to score not only those who had seen one or other of the two 60-second spots, but also those who had been exposed to both. Their findings:

- The *Cheyenne* spot yielded a claim score of 24, and proof score of 7.

- *87th Precinct* gave 28 and 9 respectively.

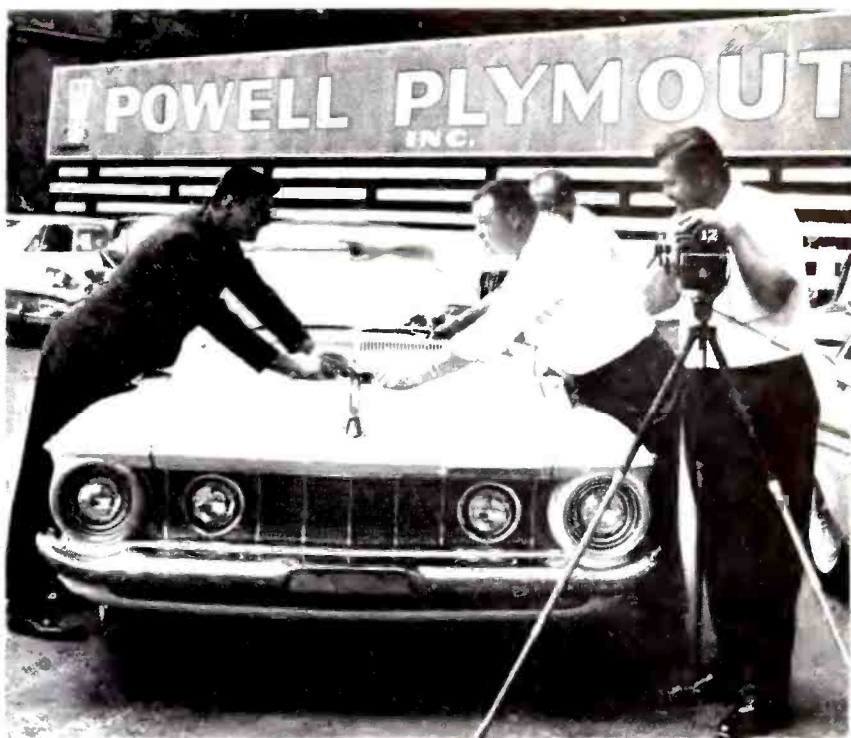
- From those who'd seen both spots, the CR score was 44 and the PCR, 19.

- In other words, the combined score in the duplicated group was about equal to the sum of the scores of the two individual commercials.

The experiment was repeated with a horizontal alignment of two spots—a program and a station-break commercial—on CBS. Colgate had a 60-second spot with *Perry Mason*, and a 20-second with *Gunsmoke*. Viewing was 314 women to the first spot; 214 for the  
(Please turn to page 66)



# Making a commercial for \$21 that works



**Award-winning spot**  
 (L to r) Joe Dockery, manager, as talent; WFGA-TV writer-director Harrold Edris; Alton Jackson, car salesman, and Jim Hodgins, staff photographer

**N**ot all sales-impacted television commercials need cost fortunes. Some powerful commercials, such as those made for Powell Plymouth by WFGA-TV, Jacksonville, cost a mere \$21 each. And the results prove that high advertising expenditures are indeed not necessary to achieve good results.

To hear Jack Bush, general manager of Powell Plymouth, tell it, "it is hard to find an ad medium in which you can see direct sales results, but we found it." What Powell Plymouth has been doing, may not work for everyone "but it sure did for us, and on an economical budget," Bush said. So much so, in fact, that Powell attributes an 80 per cent sales in-

crease in one year because of the campaign on WFGA-TV.


At the outset, television sounded too expensive for Powell Plymouth, but after listening to a WFGA-TV account executive, they decided to buy full sponsorship of a Friday night sport show aimed at a masculine audience. They wanted the commercials to be different—to attract and to sell. The station made the commercials at Powell Plymouth's location. The films were speeded up to give the impression of an old time movie. Sub-titles were added with story lines and old time piano music. All told, six commercials were fashioned at an average cost of \$21 each. The commercials were left open with live tags from the people of Powell Plymouth.

In practically no time, customers were heading for the showrooms of Powell Plymouth. The commercials were attracting attention by selling the sponsor's name and product. Proud of its work, the

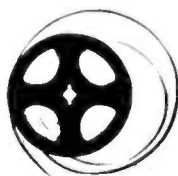
station submitted the commercials to the 4th District Advertising Federation Awards Competition. They copped first prize. Then they were entered in the State Awards Competition. There they garnered honorable mention.

Since the budget for the commercials was low, the station used non-professional talent. Used car salesmen were employed as actors. Careful rehearsal made it possible to shoot with few re-takes. The original idea of using 'fast-motion' action commercials came from a TvB film which the client had seen. In the TvB film, several people were rapidly climbing all over and through a car that was for sale.

"We used this idea, but combined it with a short 'story' to say something on the films," Harold P. Edris, WFGA-TV's continuity director, said. "We used black cards with white hotpressed letters to make these 'titles' which were shot on film and spliced into the commercials."

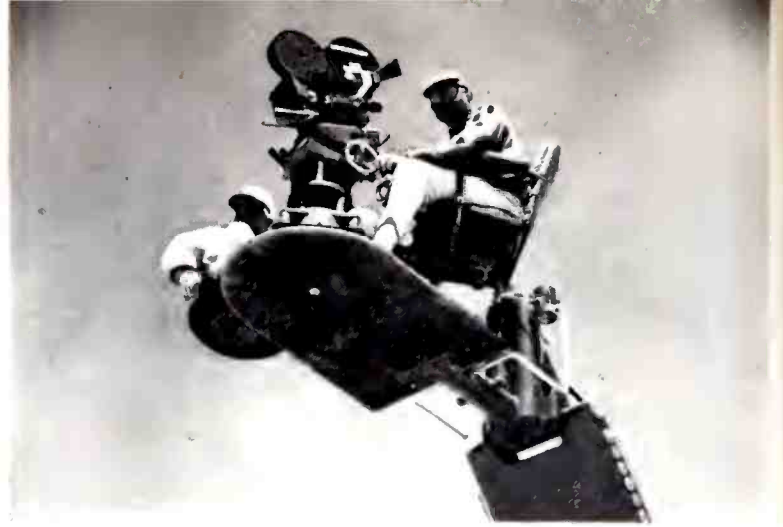
Awards for the commercials went to Harrold Edris, writer-director; Jim Hodgins, photography, and Mary Patterson, art direction. 

**COMMERCIALS:**  
**SPECIAL REPORT**



COMMERCIALS:

# SPECIAL REPORT



OBM senior tv producer Linc Diamant (r) and MPO head cameraman Arthur Arling survey shooting locale of Shell Oil's new commercials from camera position high above the desert sands

## SHELL'S 'DESERT VICTORY'

### CLEOPATRA

Although 20th-Fox's lavish "Cleopatra" cost \$37 million, the cost-per-minute of the epic, 243-minute blockbuster is only slightly higher than that of the Shell film spots



Storyboard conference occupies attention of director Burt Harris (l), OBM's Linc Diamant (center), and the agency's copy group head Joel Raphaelson (r) as rehearsals begin

Now it's turn of camera crews to be briefed by Messrs. Harris and Diamant on split-second film-shooting schedules





Full-scale dry run of Shell Mileage Commercial offers agency and client opportunity to check all key shots in advance

**T**wo monumental desert-located film productions are having premieres within a few weeks of each other this summer. One is for 20th Century-Fox; the other is for Shell Oil.

While total cost for 20th-Fox's "Cleopatra" came to \$40 million, and expenses for two new Shell gasoline tv commercials was nowhere near as great, respective cost-per-minute was not too far apart.

Considering that only two tele-

vision commercials were involved, preparations by Shell Oil, Ogilvy, Benson & Mather (its agency), MPO Videotronics (the tv commercial production firm), and others, were on a near par with the more widely-heralded Elizabeth Taylor showcase.

But in Shell's case, the costly stars were what Shell chief engineer Fred Watson describes as a pair of "elegant experiments." And the high costs of the commercials

were governed by Shell's desire to conduct the experiments with complete scientific accuracy, and to document on film every phase of the tests while actually taking place—a task that called for no fewer than four different cameras.

Each commercial required 10 virtually identical cars: five cars to run on Super Shell gasoline, the other five on the same fuel minus one of Super Shell's ingredients. The demonstrations were to show



Clapboard clicks as narrator Bob Kennedy gets set for commercial filming



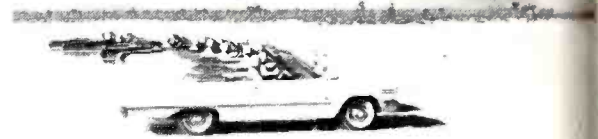
Kirk Alyn fills test car with measured amount of gas. The shooting used 10 carefully matched convertibles in race



With narrator aloft and "cherry picker" camera ready, action is about to start



Last-minute check is made with drivers and camera crews at starting lineup. Producer maintained radio contact between his units



And they're off! Here, matched sets of cars approach one-eighth mile racing flagpost

Winners, spurred by special Shell additives, zoom over marked finish line in speed test of matched cars



tv viewers the difference Super Shell ingredients make in terms of power and mileage.

Shell engineers had a good scientific reason for wanting to run the tests with a large number of cars. With 10 identical cars, the demonstrations are statistically sound—a difference in mileage or power could be accounted for only by the real difference in fuels.

The idea moved out of planning stages in December when OBM producer Linc Diamant began his search for a desert flat (not near Cleopatra's Nile) where 10 cars could run abreast for a straight and level five miles. Meanwhile, a group of Shell engineers started preparing cars for the test. Diamant located his desert at El Mirage Dry Lake, California, and Shell obtained 10 new Chevrolet Impala convertibles (plus four spares) for the duration.

The cars were sent first to a San Bernardino automotive research laboratory for "balancing" to assure absolute equality. Further work took place on the desert, to make sure the cars would run as one under actual test conditions. This was a full-time, eight-week job for Shell engineers Fred Watson, Jack Ellis, Tommy Frame-Thompson, Pratt Greer, Bob Hughes—and for OBM's technical coordinator, Edgar Hatcher.

Meanwhile, MPO assembled an impressive array of cameras and equipment—including the helicopter used in filming "The Greatest Story Ever Told"—and a team of special professional drivers was hired.

Top professional talent was used in the shooting. Head cameraman, Arthur Arling, had filmed such movie successes as "Pillow Talk," "Lover Come Back" and "Notorious Landlady." Asst. cameraman, Hal Griggs, had done helicopter shooting for "Greatest Story."

By 6 May, all was ready. Diamant, Bert Leonard, Ray Fitzgerald, and Robi Roncarelli of OBM flew to Los Angeles for a pre-production conference. At the suggestion of MPO director, Burt Harris, a separate rehearsal day was set


aside to test camera positions. Four cameras were to be used simultaneously: one on the ground, one on a truck, one atop a 25-foot "cherry picker," and one in the helicopter, with sound synchronized.

On Friday, 10 May, rehearsal day came, and the unexpected also developed: a whistling, blinding Mojave Desert sandstorm. Despite it, test shooting went ahead.

On Monday, 13 May, OBM copywriter Dick Stevenson (who thought up the commercials in the

first place) and copy group head Joel Raphaelson joined the OBM-MPO production team in Los Angeles to review the test footage.

Then on Wednesday, 15 May, with more than sixty people and \$500,000 in equipment, ranging from elaborate test apparatus to a mobile rest room, ready in the chill California high-desert dawn at El Mirage, 10 drivers and 10 cars and all the cameras were ready to roll.

They did. 

## OBM's Diamant: Tv 'Field Marshal' at work

Linc Diamant, a radio/tv veteran, is senior tv commercial producer for Ogilvy, Benson & Mather agency—but his assignment on the recent location filming of special mileage commercials for Shell more closely resembled the role of commander of a major beachhead landing.

Everything had to work on a split-second schedule, despite scorching California desert heat, sandstorms, temperamental equipment. Although the commercials, when finished, are only a minute long, as much preparation went into them as goes into many fancy movie location scenes.

Diamant has been in his present OBM slot since the middle of 1962. He came to OBM from three years at Daniel & Charles, Inc., where he was radio/tv v.p.; before that, he worked for McCann-Erickson on accounts that included Standard Oil (N. J.) and Esso Research and Engineering.

He is a member of the Broadcast Pioneers, having entered the radio field during World War II.

In 1943, he joined The Blue Network (now ABC) in Washington, later crossed the broadcasting street into the ad agency field.

Commercials Diamant has produced have won a number of awards, including honors at the American Tv Commercials Festival.

He also produced several short, non-commercial films. One of these was recently shown on NBC.

What spare time he has is occupied with hobbies of writing and still photography, a sort of tv busman's holiday for Diamant.

At left, on location, he talks via walkie-talkie and long-distance phone with OBM headquarters in N. Y.





# Advertisers find plus values in

Winning an award for your commercial doesn't guarantee agree that artistic values and effective "sell" can co-exist in

**D**o prizewinning commercials sell goods in the consumer marketplace? It's a disputed point: a lot of hard-sell tv advertisers claim esthetics has no relation to selling effectiveness. (And, be it noted, most of these critics don't win prizes.)

When it comes to handing out awards, judging panels have a field day, but the advertiser is the final judge of whether a "good" commercial has also paid its way in generating extra sales, or whether a run-of-the-mill spot would have served as well.

Advertisers whose commercials won awards at this year's American Television Commercials Festival generally believe they're getting good value from their superior

spots—though there's no way of measuring the difference.

This is the conclusion drawn by SPONSOR from a poll of client ad directors.

Tv advertising still lacks an effective tool for measuring commercial impact and for isolating any given part of a multi-media campaign.

However, evidence points to the inference that the professionally-pleasing commercial also registers a "plus" with the average viewer.

Fred L. Rutherford of the Drackett Company says of his prize-winning Windex commercial: "We received more mail and comments on it than on any other commercial we have run."

John Oakson, ad chief of Hallmark Cards, relays the surprising

fact concerning another winner that "we have received almost as much fan mail on this commercial as we have on many of our *Hall of Fame* productions."

Sometimes, advertisers take the trouble to seek out the answer. The U. S. Plywood Corporation, at the end of its first year in tv, decided to find out what its industry-praised commercials had accomplished.

The company's ad director, R. S. Lowell, declared, "We made an effort through our research department to find out what effect, if any, our tv advertising had during its first year. I was quite skeptical that we would find out anything convincing, but to my surprise we did find an appreciable difference in product knowledge and brand name



Cracker Jack: School bus



Sinclair: The long pullback

# superior tv commercials

impact with viewers, but admen generally  
tv. Here are the results of a SPONSOR survey

familiarity among tv viewers as against non-viewers.

"The results were sufficiently impressive to induce us to continue this expensive form of advertising."

Lowell's remarks are apropos the company's overall ad campaign, and the difficulty of weighing the impact of a single commercial is uppermost in most ad directors' minds.

Foremost Dairies, while not able to pin sales success to its prizewinning "Drop for Drop" commercial, does note a number of tests to establish the commercial's selling power.

"A great deal of consumer research was done on the central selling theme, freshness, before a word of copy was written or a story was

put together," according to Foremost's marketing manager, Thomas E. Drohan.

After the commercial was filmed, further research was done before it was aired. "Since this particular campaign has been on the air (and this one commercial is only part of the over-all campaign), our sales have been doing very nicely. It is obviously difficult to attribute any sales success to one single commercial, since the advertising campaign itself was only a part of a basic selling campaign which included promotion, the good work of our sales people, etc.," he adds.

Commenting on the Cracker Jack commercial, David B. Winton of Doyle Dane Bernbach says: "I believe in this instance these commer-

cial would dispel that old adage that award-winning commercials do not sell product. I wish I was at liberty to give you the specific figures, as I feel it would make an excellent success story.

Bristol-Myers this year collected prizes for both Trushay and Excedrin commercials, but v.p. Alfred Whittaker comments, "How well they sell is a \$64,000 question. When somebody finds a way to determine the answer we would sure like to know. We do not have any way of determining the true sales effect of a television commercial."

Some clients come to grips with the problem in a rough & ready fashion; thus, Jackson Brewing of New Orleans tries to find a correlation in beer sales. Their tv cam-



Hallmark: Christopher Columbus



AT&T: Between planes



Liberty Mutual: Welder



U.S. Plywood: box

paigned began in 1960 through DCS&S, and some of their 70-odd commercials have been top prizewinners for three consecutive years.

According to Jackson ad director Robert Fabacher, 1962 sales increase was approximately double the industry average of about 3%, and based on present sales Jax should score a similar increase in 1963.

Similarly, the housewares division of General Electric reports that not only have viewers' comments been most encouraging but, more important, have been the "resulting sales in can openers."

When a client is solely in tv, it's a little easier to get at least an approximation of commercial effectiveness. But most advertisers employ several media, and it's almost impossible for them to separate the selling elements.

James Delaney, of Sinclair Refining, points out that although "The Long Pullback" was a prizewinner, it was only one of six spots working for Dino gasoline during 1962. The combination of six commercials plus radio and a selective market newspaper program—plus point-of-sale material and continuing efforts by the company marketing department and dealer organization—produced a respectable sales increase."

The media problem is compounded when the product is already familiar to most viewers. Procter & Gamble's corporate p-r director, R. G. Eagen, cites the isola-

tion difficulty on brands such as Ivory Soap and Ivory Flakes when these have already built up a character and acceptance through years of advertising.

New York's Chase Manhattan Bank makes a similar observation; marketing v.p. Eugene Mapel admits he cannot quantify the results produced by a particular commercial, but he does know that the overall tv advertising campaign has resulted in "a substantial share-of-market increase in the public's use of the bank's 'retail' facilities. Some of the credit for that must be given to this particular commercial."

The institutional advertiser deals in even more nebulous returns from his tv campaign.

AT&T's "Between Planes" is a prizewinner which sets an emotional mood, but the only yardstick the company has is drawn from Schweirin testing.

This research apparently credits the AT&T spot with a high rating in competitive preference and a high playback of the full message—that a long distance call is a convenient way to keep in touch with home, and that any time is a good time to make a long-distance call.

John Howland, ad manager for AT&T says, "In a company as large as ours it would be impossible for me to say that the calling rate changed appreciably after the commercial was run, but we have received many comments from peo-

ple in the trade and in our own company and both their reactions seem to be the same—that the commercial packs a real message."

The intangibles of the insurance business are apparently also conveyed more than adequately by a prizewinning commercial. Liberty Mutual's story of the rehabilitation of an injured welder is an unusual selling story, because workmen's compensation can't be bought by individuals: L-M uses its tv spot to pre-sell heads of business organizations.

Says v.p. Winston Mergott: "We know the selling effort generated by this advertising and the sales drive built around it has produced new business in several areas of the country. We also know that it has helped resell present policy holders on Liberty Mutual as their workmen's compensation carrier. Another important benefit is the measurable impact it has on our own sales people."

Yet another problem is illustrated by the case of Alcoa, whose tv commercial dealing with light-construction schools received an award. "This commercial," B. B. Randolph, Alcoa radio and television manager reports, "as is the case with most of our on-the-air efforts, was only one phase of a much broader promotional and advertising approach in behalf of 'Alcoa Alply' Building Panels. As an integral part of this activity, the  
(Please turn to page 67)





## Music to sell the product by . . .

by **Phil Davis**

*president, Music Commercial  
Producers' Association*

It's amazing to discover how limited is the understanding of the various musical advertising "tools"; the different patterns, styles and approaches available to the creators of tv and radio commercials.

Today many think of music in only two commercial categories: "background" music and "jingles."

Others have been led to believe that "way-out," dissonant, non-melodic, progressive jazz is the only smart approach today.

To think in terms of one or two kinds of music is absurd. It takes all kinds of music and all kinds of musical tools to fit the many needs and to accomplish the many different advertising objectives.

For example, the short but catchy whistling motif "Hey Mabel" of Carling Black Label beer just didn't happen accidentally. Back in 1951, when this long-running theme was created, the American Federation of Musicians had a ruling which forbade use of musicians in this kind of commercial. The spot was designed to make full use of vocal rhythms plus "sound": handclaps, the use of voice as a bass fiddle and, of course, the whistler.

In the succeeding 12 years, this spot has undergone a great many modifications on both radio and tv, yet the basic theme has remained unchanged. It was, and is, successful because it was a completely thought-out answer to a problem rather than mere happenstance.

As a completely different example and convincing evidence that it takes all kinds of music to fit all kinds of advertising concepts, that the off-beat tv picture calls for an off-beat track, take a look and a

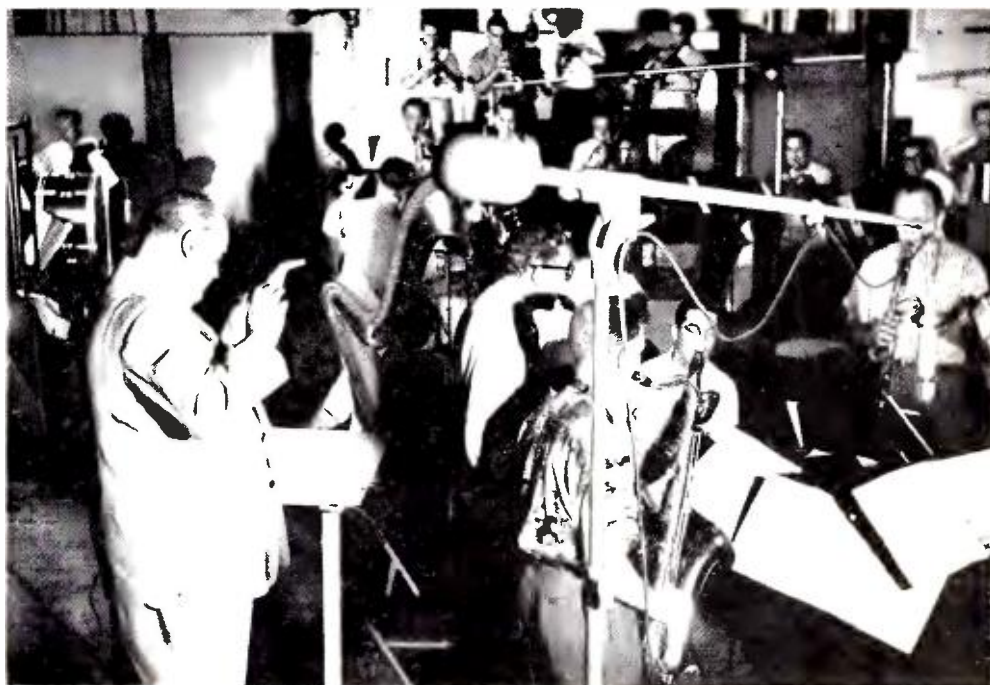
listen to County Fair Bread's commercial, "Three-Ring Circus."

It's a zany animated spot designed chiefly to establish name registration. In case you wonder about the unusual, original sounds, the music and all of the effects were produced electronically . . .

The intelligent use of music can lift a commercial over many restrictions we tend to think are inbuilt. The spoken word itself can be completely eliminated if occasion demands. There's an excellent Kodak

alive and to "spell out" the correct inflection of the visual typography. There's not a spoken or sung word in the whole clip.

As a group, MCPA is especially concerned with the problem of mounting costs in radio and tv commercials. Part of our presentation at this year's American Commercials Festival was devoted to cost-saving. In the introduction to the subject, we made telling use of portions of the excellent Special Report on commercial costs, published



### Counting pennies is less important in music field

Opulent treatment is still possible for both radio and tv, says Phil Davis (here, leading big group) because AFM rates are way below talent fees of SAG/AFTRA

tv spot which does exactly that: it's not a gimmick, because the commercial is meant to sell the idea of still photography. All the visuals are stills, with stylized typography—placing the responsibility on music to make the pictures come

by SPONSOR on 20 May.

Correctly used, music (and AFM musicians) can eliminate a great deal of costly SAG/AFTRA talent. The current Tupperware plastic container spot is a good example of  
*(Please turn to page 68)*

# COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

## HOW LONG IS A MINUTE?

By AUSTEN CROOM-JOHNSON

Docket No. 15083, the FCC Notice of Proposed Rule Making respecting broadcast advertising, is causing wide concern in an industry that prides itself on self-regulation. Basically the charge is over-commercialization, and has caused the Commission to institute, in its own words, "a proceeding in which various proposals to put a ceiling on the amount of time that can be devoted to commercial advertising by broadcasting stations will be considered."

One of the industry's most tireless and erudite ambassadors is Robert D. Swezey, Code Authority



ROBERT D. SWEZEY

director for the NAB, and it was to him that I turned for the broadcasters' viewpoint. He feels that "the essence of the problem is not how much time is used for commercials, but how that time is used." He told me that in certain instances a minute commercial can appear to be short or long—and how well I know it. I am sure that many of you have felt likewise. He further pointed out that while content governs acceptability, a good deal of acceptance can also depend on the manner in which commercials are integrated into programing. Should the FCC adopt the Code's own

time limitations for commercials, as has been suggested, Swezey thinks that this would be the end of industry self-regulation . . . and no help whatsoever in the solution of the problem. In his speeches he is apt to remind his listeners of a bureaucratic quip, "Are you working on the solution of the problem, or are you a part of it?" and to suggest that advertisers and broadcasters should ask themselves that pertinent question.

### Praises Steiner book

What does the public want done about commercials? Dr. Gary Steiner's book, "The People Look at Television" is, in Swezey's opinion, "a firm and vigorous step forward in the right direction." This study, made at the Bureau of Applied Research at Columbia University and, supported by a grant for that purpose made by the Columbia Broadcasting System, is "manna from heaven, in the virtual factless void of credible audience reaction to commercials," in the words of the Code Authority director. He sees no reason why Dr. Steiner's findings should not be used as an immediate basis for action, and I quote here the final paragraph of Dr. Steiner's chapter on commercials, which Swezey feels carries the message he wants to get across.

*"Thus we have the now surprising situation of the audience in substantial agreement on what should be changed, and on matters that could be changed, and rather easily (in principle, if not in practice). In short, viewer response gives clear direction to those who would increase viewer satisfaction. Here, unlike the case of programing, we can at least say what would please more of the people more of the time:*

## COMMERCIALS: SPECIAL REPORT



*shorter, fewer, and especially less interruptive messages; less aggressive and distasteful messages (by common, middle-class standards). And if, with regard to timing, commercials cannot be all three—shorter, fewer, and non-interruptive—the priority is probably in the reverse order."*

From here on I quote Swezey at random on the subject. "No code, or FCC regulation, will provide a ready nostrum . . . Only those who are actually in control of the production and broadcast of the commercials can accomplish it . . . Even they can do it only if they have, and are willing to apply, the necessary professional skill, judgment and good conscience . . . Broadcasters, with the support of the advertisers, must move boldly forward in voluntary recognition of the need for more meaningful standards in the production and presentation of commercials."

### Sees benefit to industry

To my mind, Docket No. 15083 has already improved the picture by its very existence. For a start it has disturbed the complacency of advertiser and broadcaster alike, which should trigger a joint venture designed for the betterment of the commercial spectrum. If this happens, the results should allay the anxieties of government which, as Swezey says, "should function only in those areas clearly required for the common good." ▀



## Radio is the '29th flavor' at Howard Johnson's roadside chain

Thirty-eight years of advertising have made orange roof, blue cupola, and Pieman familiar to the public

**H**oward Johnson's, landmark for hungry Americans, finds the radio reaches travelers on the road and gives a big boost to its "orange roof" chain business.

Through the H-J advertising department, headed by George McLaughlin, and N. W. Ayer in New York, about \$2 million was spent in advertising last year—a great deal of it in broadcasting.

"The amount should be even higher this year," according to McLaughlin. "Advertising expenditures have generally risen in accordance with our growth."

And the growth has been tremendous. In 1925 Howard D. Johnson started business with a small store in Wollaston, Massachusetts, a \$500 loan, and an ice cream formula purchased from a German manufacturer for \$100. It

was mainly due to the great success of O'Neill's "Strange Interlude," opening at a nearby theatre in 1929 that his first restaurant venture in Quincy was a success. Because the play had been banned in Boston, it attracted a large out-of-town audience which ate at Howard Johnson's during the hour-long intermission. Luckily for young Johnson the play ran for many months.

Howard Johnson's today is a sprawling chain of 650 restaurants in 34 states—150 of which also have motor lodges. About 700 are expected by the end of 1963. Now Americans stop in at Howard Johnson's some 300 million times a year.

The company has also branched away from the family scene with growing interest in Red Coach

Grills, now a wholly owned division.

The frozen food line, consisting of over 100 products, is expanding rapidly, especially in the supermarket area.

Such rapid growth has led associates to refer to Johnson, senior, as a "bootstraps genius"—a self-made man who pulled himself up with little education, but a strong will and a nose for business.

McLaughlin remembers one of H-J's first ad efforts many years ago—a billboard with a picture of Johnson's two children, Howard B., now president of the company, and his sister. It read, "We like our Daddy's ice cream."

Billboards are still a large part of the ad operation, but recently attention to radio and tv has been increasing. Last year a half million dollars went into tv and a quarter million dollars, into radio.

"No matter how big H-J grows," says McLaughlin, "we must keep

that drop (of reminder through advertising) beating on the head of the public. Advertising forms the beginning of our policy and the base for all merchandising.

"A customer who hears radio or tv commercials and comes to our restaurants because of them, naturally does so because of the image the advertising presents—whether it is economy, cleanliness, or friendliness," says McLaughlin. "We consider this a promise and try to carry it out to the nth degree. If the cement is cracked, the parking lot lines not well-defined, there's ice cream on the steps, or the waitress doesn't smile we are not carrying out our advertising responsibilities."

The national office at Wollaston, Mass. handles all the advertising for re-sale items—frozen foods, candy, canned goods, now being handled by A&P, Savarin, and Star supermarkets.

Advertising for the other products is handled through the local managers for franchised restaurants and home office for o&os. The managers of franchised restaurants have the authority to allocate funds and direct the copy and presentation of advertising as they see fit. The home office recommends that about 2% of annual sales be spent on advertising and offers print ideas and open-end commercials. "Most stores (name used for restaurants by H-J) have a modest use of advertising," says McLaughlin.

No form of co-operative advertising is available. Franchised stores—about 350 out of the present 650 odd restaurants—are on their own.

On the subject of local vs. national rates there seems to be some confusion. In most cases Howard Johnson's restaurants qualify for local rates if the advertising is for a specific store and not for the company, according to George Reese, account supervisor at N. W. Ayer. This applies, he contends, whether the restaurant is o&o or franchised. Reps contacted said H-J o&o restaurants would not be



#### **Wearing many hats**

George McLaughlin, director of advertising for H-J, doubles as unofficial director of promotion and merchandising

qualified under some station rules (i.e. Group W).

The official H-J manual for store managers states in part: "*radio advertising is a low-cost, effective way to reach the transient trade—the salesman in his car or the family on vacation. And with radio, also, you can reach neighborhood customers—the housewife, the working man, the student. In other words, radio today is primarily a personal medium.*

*"For operators today, planning to advertise on radio, the Howard D. Johnson Co., makes available 26 radio transcriptions and live commercials of varying lengths (20, 40, 60 seconds). Recorded radio spots, using jingles (with full orchestra, jazz, or dixieland background), are an arresting way to catch the listeners ear. Live radio spots have the advantage of flexibility of message, opportunity to take advantage of personalities*

*and disc jockeys on your local station.*

*"The commercials lead off with a recorded musical introduction followed by a local sales message. During the live portion local franchise operators can give the restaurant address, menu suggestions.*

*"Managers should consider asking the stations for help in merchandising in the form of 1) window streamers telling about the program and your sponsorship of it, 2) using H-J products on giveaway shows, 3) cards, flyers, and take-home reminders to hand to your customers reminding them of the show you are sponsoring."*

Suggestions are also given concerning radio cost, coverage, and station selection. As for placement of commercials, news adjacencies are preferred.

Radio spots are now used in Pittsburgh, Philadelphia, Chicago, Columbus, Cleveland, and Boston, mostly to publicize the restaurants. Little has been done in broadcasting, so far, to advertise the motor lodges.

#### **28-mile hike promoted**

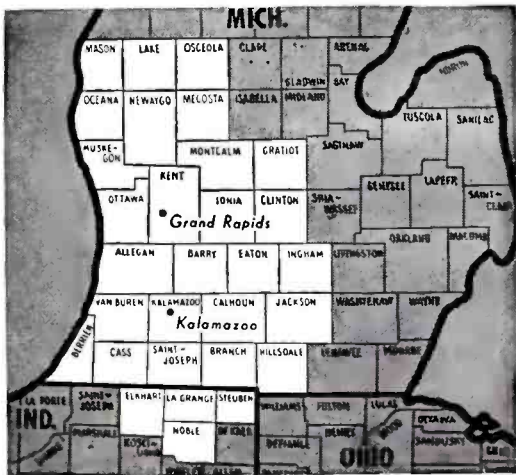
A two-day hike, publicized by KDKA radio and tv in Pittsburgh, and promoted by Howard Johnson's, provides a good example of how flexibility permits franchised H-J stores to take advantage of extemporaneous events. A remark, perhaps made in jest, by a local disk jockey in response to the physical fitness push stimulated listeners into making a 28-mile march from Pittsburgh to Washington, Pa. Howard Johnson's offered free refreshments. Coverage of the trip by KDKA, as well as CBS-TV, included a stop at Howard Johnson's.

Television commercials on tape and film utilizing stop-motion, animation, and photomation are now appearing on the WNBC-TV, New York and WBZ, Boston 6:40 p.m. newscasts preceding Huntley and Brinkley. McLaughlin feels that the time preceding this newsteam is most valuable, and plans to move H-J's commercials to a  
(Please turn to page 68)



**YOU MAY NEVER SEE A 2-TON HORSE\* —**

**WKZO-TV MARKET  
COVERAGE AREA • NCS '61**



\*Dr. LeGear (1902-1919), a record-breaking 1½-ton Percheron, was 21 hands (7 ft.) high.

**BUT... WKZO-TV Outpulls 'Em All  
in Greater Western Michigan!**

When it comes to television viewing in Michigan outside Detroit, WKZO-TV doesn't horse around!

WKZO-TV's heavy-draft performance runs through just about every page of the March '63 NSI. It shows the WKZO-TV track record averaging 39% more homes than Station "B," 7:30 p.m.-11 p.m., Sunday through Saturday.

And ARB (March '63) shows WKZO-TV pulling hard during daytime, too; for example, averaging 75% more homes than Station "B," 9:00 a.m.-noon, weekdays.

Let Avery-Knodel tout this champion to you! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*



*The Felzer Stations*

**RADIO**  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEF-FM GRAND RAPIDS-KALAMAZOO  
WWTV-FM CADILLAC

**TELEVISION**  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV/CADILLAC-TRAVERSE CITY  
/WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
/KGIN-TV GRAND ISLAND, NEB.

**WKZO-TV**

**100,000 WATTS • CHANNEL 3 • 1000' TOWER**  
Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan  
Avery-Knodel, Inc., Exclusive Notional Representatives

**GOING UP!  
Daytona Beach  
Orlando**

**NOW  
FLORIDA'S  
THIRD  
MARKET**

**AND  
SPACE AGE  
CENTER  
OF THE WORLD**



**WESH-TV**

**FLORIDA'S  
CHANNEL**

**2**



**for Orlando  
Daytona Beach  
Cape Canaveral**

## TIMEBUYER'S CORNER

Media people:  
what they are doing  
and saying

Keeping an eye on the Silver Nail winner: Lennen & Newell's (New York) Bob Kelly has been upped to assistant media director in charge of spot buying, from his former post as senior buyer. Bob received a gold watch from L&N president Adolph Toigo after winning the Silver Nail Award the end of May.

What's doing in Chicago: "KNX sent me" was the password for speedy entry into the Speak-easy Room at the Chicago Gaslight Club for timebuyers, media directors, account people, and clients. The occasion was a party hosted by KNX (Los Angeles), and Chicago CBS Spot Sales. Approximately 100 people attended the party to view a film presentation on the Los Angeles market and KNX, given by Jim Ingraham, the station's manager. (See photo.)



### How to keep time in Chicago

Swizzle sticks abeat, Chicago media people relax at KNX (Los Angeles)-CBS Spot Sales presentation party. Cross-legged (right center) is Kenyon & Eckhardt media director Larry Claypool, Chicago Timebuyer of the Year

From Gotham to the Golden Gate: Philip Espeseth, buyer at Young & Rubicam (New York) is being transferred to the agency's San Francisco office in the same capacity.

Distaff switch: Jane Mars goes to Davis, Johnson, Mogul & Colomatto (San Francisco) as co-media director. She held the same title at Kenyon & Eckhardt's San Francisco office.

New buyer at McCann-Erickson: Don Kelly is now at McCann-Erickson (New York) buying for Trans Canada Airlines, Westinghouse (lamp division), Esso Humble Oil, and other accounts. He was formerly a buyer with Ted Bates (New York), where he worked on the Mobil Oil, Carter Products, Nabisco's Dromedary cake mixes and dates, and Cream of Wheat accounts.

*(Please turn to page 48)*



## Take the Santa Fe to Charlotte?

It's the right market, but the wrong way to reach it. How about your approach? Is your advertising plan aimed at your greatest market potential?

The profit squeeze in today's economy forces advertisers to put a premium on efficiency. With Spot TV you advertise where you want to and when you want to. Spot TV doesn't waste money because it can be made to match your individual marketing plan.

Spot TV is the versatile medium. It bolsters sales in one market, and meets the challenge of new competition in another. It enables you to test a program, a product, a merchandising idea. It's the most effective way to apply seasonal control or timing to your advertising.

TvAR, representing a select list of major market TV stations, can show you how to get more out of your advertising dollars by buy-

ing on a spot-your-market basis. TvAR's "Television Spot Test" enables an advertiser to document the effectiveness of Spot TV. TvAR's "Brand Comparisons" give the exact status of over 500 brands in our eight represented markets.

There are three simple steps to modern, specialized advertising. Spot your markets. Use the flexible medium, Spot TV. And call on the personalized service of TvAR.

TELEVISION ADVERTISING  REPRESENTATIVES, INC.  
REPRESENTING

WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS)  
WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPIX SAN FRANCISCO (WESTINGHOUSE BROADCASTING COMPANY)  
TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta

1962

# PULSE

PICKS

## WKMI

AGAIN

No. 1 in

## KALAMAZOO

### METRO AREA

Pulse Metro Area Sept. 1962

Pulse Metro Area Sept. 1961

Last Area Hooper Sept. 1960

## THE BIG INDEPENDENT BUY

for Greater Kalamazoo

## \$577 MILLION MARKET

SM 1962 Survey Effective  
Buying Income—20% Above  
National Average

## WKMI

5,000 Watts Days

1,000 Watts Nights,

24 HOURS A DAY

Representative:  
Venard, Torbet & McConnell

## TIMEBUYER'S CORNER

Continued from page 46

More windy city news: Congratulations to North's (Chicago) Ardath Wharton who has been promoted from estimator to media buyer. Ardath joined North in 1962 when she left Tatham-Laird (Chicago) where she was an estimator. Most of her work at North will be in broadcast buying, primarily for the Toni account. She has replaced Marianne Lixie who is now with Campbell-Mithum (Chicago) as a timebuyer on the Wilson Sporting Goods, Bubble Up, and other accounts.

Buyers, how about your media receptionist? The Corner has been hearing some nice things about the cheerful gals who meet and greet, and never forget a name or a face. It's been suggested that the Corner turn the spotlight on some of these gals who help make the buyer's life a little less hectic. So why not get together and drop a card or letter to the Corner telling a little about your receptionist and why she deserves the Corner's spotlight? A word to the wise: the Corner believes in "first come, first served."

New York memo: Maria Carayas, buyer for Fisher Body and other accounts at Kudner (New York), has left the agency. Her replacement has not yet been announced.

### Martha Murray: labels never tell

"Too often the format of a radio station is nebulously described as one of four programming types—talk, top 40, classical, or good music." Thus, Martha Murray, broadcast buyer at Foote, Cone & Belding (New York), brings up the prevalent practice of vaguely labeling radio stations while at the same time insisting each station has a personality all its own. Martha says, "I'd like to receive more specific descriptive material from the salesmen about their stations and the competitive stations in the market. Perhaps this could be presented on tape, using short representative transcripts from each station." A graduate of Mount Holyoke College (Mass.), where she majored in American culture, Martha joined the Young & Rubicam (New York) media department in 1958, worked on contracts there for over a year, then sandwiched in a trip to Europe before going with FC&B in December 1959. She now buys for accounts such as the Equitable Life Assurance Society of the U. S., and Clairol. Describing her golf game as "quite good"—her handicap varies from seven to eleven—she says the hardest part is finding the time to play. Martha, her husband Henry, and the four Murray children make their home in Manhattan.



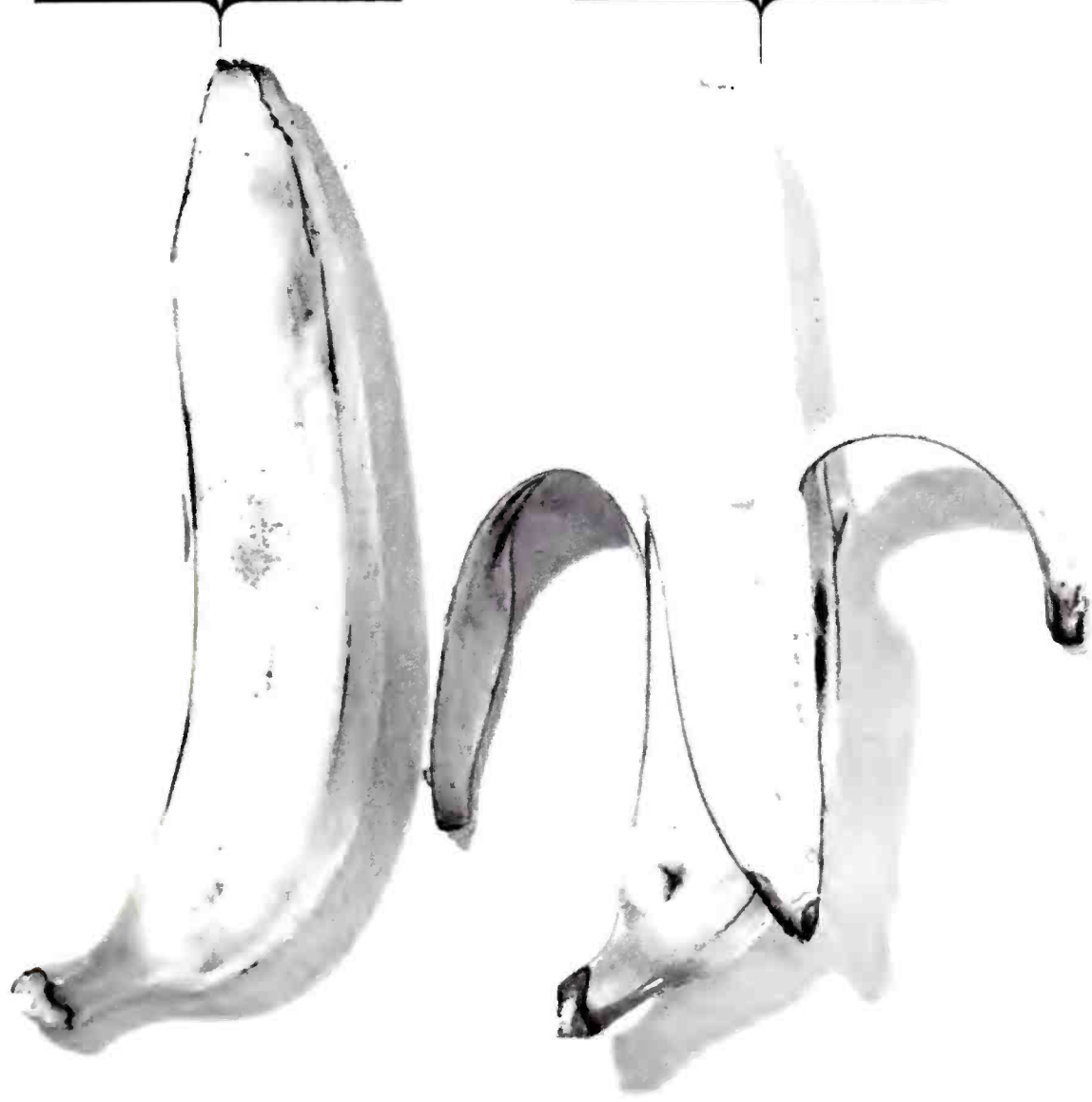


PEOPLE AP-PEEL... a basic concept of person-to-person radio! SWANCO STATIONS program for the whole family, appealingly, entertainingly . . . and, productively for advertisers. Friendly, family radio with "people appeal" . . . people who listen, like it . . . people who buy it, love it!!



**SWANCO**  
**HAS**  
**P. A.**

**PEOPLE**  
**AP-PEEL**



THE JOHN BLAIR  STATION	<b>KRMG</b> TULSA, OKLAHOMA	<b>KIOA</b> DES MOINES, IOWA	<b>KQEO</b> ALBUQUERQUE, NEW MEXICO	<b>KLEO</b> WICHITA, KANSAS	 robert e. eastman & co., inc.
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# JOHN GREEN

## BUYER OF ADVERTISING

### Years of media selling effort scraped away in just 2 minutes!

*Buyers of advertising don't stay put! Turnover among agency and advertiser personnel steals countless dollars from your selling budget.*

When your long-nurtured contact is transferred, retired, resigns; is promoted, moves to a new company—or the agency is merged, split-up, dissolved, realigned—all the selling you've done in the past goes out the window. You have to start selling all over again.

Your man can't do this job alone. Here's how SRDS can help—

Competent Service-Ads, strategically located in SRDS,

*No matter who moves out, or who moves in... with competent, informative Service-Ads in SRDS, **YOU ARE THERE**, selling by helping people buy.*

**SRDS Standard Rate & Data Service, Inc.**

THE NATIONAL AUTHORITY SERVING THE MEDIA-BUYING FUNCTION  
5201 OLD ORCHARD ROAD, SKOKIE, ILL. YORKTOWN 6-8500 • SALES OFFICES—SKOKIE/NEW YORK/ATLANTA/LOS ANGELES



C. Laury Botthof, President and Publisher

★★ Agency computers may be humming the wrong tunes to media buyers in major advertising agencies.

Melvin A. Goldberg, NAB research director, has warned advertisers that research data fed into the increasingly popular computers may be way off key. Unless a high degree of harmony exists on data criteria, quality of research and weighting factors fed to computers, agencies may be led down the garden path by media selection devices such as "linear programming," "high assay media models," "simulation," and the like.

Similar warnings and some fun-poking at media research vocabularies also came out of the American Marketing Association Conference held here last week, and themed to "Innovations—Key to Marketing Progress."

★★ Advertisers and agencies had a taste last week of the type of regulatory scare that broadcasters have to live with, when FCC and FTC made users of deceptive rating reports as liable as those who produce them.

FTC may dig once more into its findings in last December's consent orders forbidding Nielsen, Pulse and C-E-I-R, Inc. misrepresentation of rating accuracy. The FTC was careful to point out last week that its orders to the three rating firms did not, at that time, go into "use" by broadcasters and others of these measurements.

The Harris Investigating Subcommittee was highly critical of the mild consents by the FTC. Federal Communications Commission chairman was due to report to probers last Thursday, FTC chairman at a subsequent date.

★★ NAB was granted disappointingly short extension of time to file comment on proposed limiting of commercials at the FCC last week—from July 1 deadline to Sept. 16.

Broadcasters had asked—and may ask again—for four months to accommodate need to study FCC's suggested clampdown of NAB's own codes on broadcast commercial time, and to cover vacation periods. FCC commissioners go on vacation for the entire month of August.

★★ FCC Chairman E. William Henry will get reinforcement for tv program uplift from President Kennedy's brand new Advisory Council on the Arts.

The President's outgoing Arts Consultant, August Heckscher, in an 80-page valedictory, suggested that the Council do what it could to augment the FCC's unfortunately rather sporadic efforts to improve the cultural level of television, as part of new government-and-arts relationship to boost all American art to the finest levels. It may be, to quote a familiar commercial, that Henry would rather-do-it-himself.

Lone FCC voice raised against the government's "noble purpose" in program interference was Cmr. Rosel Hyde, who told Georgia Broadcasters that when it came to program choice: "It would seem that no one loves you except the people."

## Media pie needs finer slicing

The media pie will need much finer slicing if each advertiser is to get the right segment to satisfy his appetite for useful consumer reach. Advertising and media research are converging gradually but perhaps too slowly on the goal of suitability. Progress is hampered in part by confinement to single advertiser and product research, and in part by obscurities and intellectual conceit on the part of researchers.

These were the conclusions reached in major sessions on advertising and media research effectiveness, during the American Marketing Association Conference held in Washington, D. C., last week. Attendance was well over 1,000, and 135 speakers and panelists threshed out 27 assorted aspects of marketing, with a starry-eyed emphasis on "Innovations—Key to Marketing Progress."

Toughest critic of advertising and media research was Robert J. Fisher, advertising sales promotion director for Ford Motors, whose scolding talk was bluntly titled: "What Innovations?"

At Ford, the research philosophy which puts advertising in the role of communicator, or "predisposer to buy," is out. At Ford, advertising effectiveness is judged by how many cars it sells. When it comes to media research, no self-serving media claims are taken for granted, and the researchers must work closely with Ford people. Fisher said this system works out fine.

Fisher's harshest criticism of advertising research hit lack of industry-wide criteria, with each different research technique coming up with a different answer to the same problem; language obscurity (he produced some paralyzing examples of research word-gook); vague or absurdly precise findings; intellectual conceit; and emphasis on the backward look instead of the predictive skill: "And now we have computers to help us guess wrong."

Worst of all, in Fisher's view, is overemphasis on advertising's ability to influence opinion and change attitudes. Very nice—but if the sales curve drifts south, the sponsor

couldn't care less about the hypnotic aspects, Fisher believes.

Russell H. Colley, management consultant, and Prof. Stuart H. Britt, of Northwestern University, took a reverse stance. They objected to putting the sales burden on advertising, and attributed many research and advertising failures to poorly expressed goals of marketers and advertisers.

Colley, author of the pamphlet "DAGMAR" (Defining Advertising Goals for Measured Advertising Results), said researchers become schizophrenic when the corporation president wants advertising to build corporate image; the advertising manager wants brand franchise; and the sales manager wants sales curve to rise by Friday.

Result is a compromise ad going nowhere, with no measurable results. Effectiveness of a tv commercial or print media advertising can only be tested against clear aims, said Colley. He urged advertisers to go for the "big payoff" decisions based on thorough research. "The difference between low-grade advertising and high grade is not narrow: it is a provable ten to one ratio in consumer effect."

Seymour Banks, v.p., Leo Burnett also urged the bold strike for new research plateaus in comparing media use. Media research is still in the same tired groove of size and demographic data on audience. Only recently has research begun to realize that the media itself—the favorite tv program or the favored magazine—colors audience reaction to the advertising message itself, said Banks.

A panel discussion by Roger N. Humphries, Procter & Gamble; Donald McGlathery, A. C. Nielsen Co.; Paul H. Chook, Alfred Politz Research, and William M. Weilbacher, C. J. La Roche, brought out the staggering diversity of advertisers and the equally staggering diversity of their research needs.

Eventually, these needs will have to be determined by research on the grand scale, by more syndicated studies and services. Computer use may be increasingly essential, but it can only be as good as its data in-

(Please turn to page 54)



### Toy company now playing in the big leagues

S. F. Giants star Willie Mays and eight other major leaguers have gone to bat for Transogram Co. to promote its new "Home Run Trainer" in a series of commercials getting their initial airing in N. Y. The ads first show the stars striking out, then hitting a grounder, and finally uncorking a home run as the device pops a ball in front of them. Created through Helitzer, Waring & Wayne, the campaign consists of full minutes 10 times a week in prime kid time on WPIX and WNEW-TV, New York, after opening in mid-April with a schedule of 17 sets a week

## COMMERCIALS: SPECIAL REPORT



**C**ommercial production houses in the United States reaped an estimated \$70 million from advertisers last year as they lensed some 44,000 tv ads for network and local beaming, with all but approximately 30% of the work done by firms in New York City. The remainder is broken down to some 17% on the West

Coast, and the other 13% spread among Chicago, Detroit, and other areas. With the ever growing task facing advertisers seeking still more space, facilities, and production men to turn out work for them in New York, it is no wonder that MPO Videotronics is already hard at work in its new \$2.5-million studio center at 222 East 44th St. Containing nine sound stages, including one some 100-feet-by-100-feet, plus editing facilities, three screening rooms, executive offices, and storage space, MPO's new quarters take in four floors and the basement. Its initial production there was a commercial for Reader's Digest in mid-May, but everyone was waiting to see who would be first to use the two-story, 100'-by-100' facility.

Two weeks ago, N. W. Ayer's New York office stepped in to set up a 60-second commercial for the Plymouth "end-of-model-year" clearance promotion, and MPO created an entire show room on the sound stage high above the city's streets. Featuring Ben Grauer as on-camera narrator, the spot will be plugging Valiant models as well as the Plymouth line. John Fengler was the Ayer producer, with Joseph Lerner directing for MPO, and Jerry Hirschfeld, A.S.C., serving as director of photography. The commercial will get its first airing on network tv, probably sometime within the next few weeks.





**Coffee-makers brew off-key pitches**

New keyless-can-plastic-top coffee container, which can be opened with ordinary can-opener and comes with plastic cover for re-sealing, is being introduced in spot tv by two major coffee-makers—Maxwell House, via Ogilvy, Benson & Mather, and Beech-Nut, via Charles W. Hoyt Co. Similar container was introduced previously on west coast by Folger's Coffee, via Fletcher Richards, Calkins & Holden. Initial MH push was on KRON, KGO, and KPIX, San Francisco; KNBC, KNXT, KTTV, and KABC, Los Angeles; and KMOX and KSB, St. Louis; with new drive now on KCMO, KMBC, and WDAF, Kansas City; WTVW, WFIE, and WEHT, Evansville, and in Omaha. First B-N break is due after 4 July in thirteen markets in upstate New York and northeastern Pennsylvania

**MEDIA PIE**

*(Continued from page 52)*

take, when it comes to ferreting out the right audience for the advertiser.

It was agreed that choosing the media is still the advertiser's hardest decision, and one that becomes more complicated day by day.

**Ad costs are growing too fast, says Tatham**

The rising cost of advertising came in for some strong criticism by a top agency executive at the 59th annual AFA convention last week in Atlanta, but the head of one of the world's major advertisers warned against "under-spending rather than over-spending" for advertising programs, especially overseas.

Hitting at the cost climb was Art Tatham, chairman of both Chicago's Tatham-Laird and the 4A's, who pointed to two kinds of rises: the actual dollar increases in what the advertiser pays, and "some slack-filled packages, some reduced values which he receives." Coca-

Cola president J. Paul Austin stressed that as the growth of markets from national to international dimensions accelerates, advertising will have to go ahead and prepare the way.

Tatham went into all aspects of the cost rise. He said a tv ad which might have cost \$7,500 a dozen years ago would today involve an outlay of at least \$15,000.

Breaking down reasons for the tv rise, Tatham noted that in 1955 the basic rate for on-camera performers was \$70, today it's at \$95; for an off-camera performer, it's up to \$70 from \$45; AFM recording costs have risen 25% in the past five years, with the latest contract containing a use fee clause requiring an advertiser to pay again every 13 weeks. Also, he said that five years ago an extra whose hand only appeared in the commercial was paid \$26, but today the hand would cost \$70, plus \$55 in lieu of use fees for a total of \$125.

"One advertising agency," said Tatham, "recently calculated that a year's output of commercials which cost \$700,000 to produce re-

quired the payment of another \$1.5 million in use fees."

However, he felt that the rate of profit for media and suppliers is substantially less, but doubted whether "our clients will use more and more of our services" in the face of mounting ad costs and a steady decline in ad effectiveness caused by internal competition within the medium, which "is reducing the attention which any advertisement can hope to secure." Tatham said he looks forward "to the day when broadcasters and the networks, recognizing that what they sell the advertiser is a bit of the audience attention which is available in an hour of broadcasting, will ruthlessly weed out the extraneous elements so that the messages of the advertiser who pays the bill can have a full and fair share of the attention of the audience."

Austin stressed that in all advanced countries advertising is growing at a faster rate than Gross National Product and, as an example, singled out Japan, where investments in all forms of advertising rose 15% last year compared to a GNP increase of a little over 6%. In turn, he said, advertising revenues can and do finance the communications system of a country, helping to establish media and extending them in both primitive and advanced societies.

For developing countries, said Austin, the UN has proposed a minimum standard of communications media for every 100 inhabitants, calling for ten copies of daily newspapers, five radio receivers, two movie house seats, and two tv receivers. "We know that Western Europe and North America are well above this minimum, but 100 states and territories—with populations of some 2 billion people—fail to meet the minimum. . . . It has been estimated that a \$3.5 billion investment will be required between now and 1975 to bring the media levels of emerging countries up to minimum UN standards. But by that time, total demand for media is likely to more than triple—even without taking into account the demands of rising literacy."

Austin added that advertising, with its function effectively presented, should receive a particular welcome in all countries wishing to speed their national growth. Therefore, companies which aren't afraid of over-spending in their ad budgets "will not only help build communications media, but they will more effectively establish themselves to face more intense future competition."

Also addressing the AFA was Gerald Stahl, president of the industrial designing firm bearing his name, who asserted that many companies are spending millions of dollars to contradict the very brand and product messages they are spending other millions to promote. "Their advertising may persuade," he said, "but their packaging and trademarks confuse or deter. . . . In our zeal to appeal, we have obscured product and company identification, which is particularly apparent in the countless product presentations bombarding the public every day."

Stahl noted that commercials are hitting tv screens an average of one almost every 1.5 seconds—a total of 18.5 million this year—and there are as many as 12,000 separate brands and categories displayed in a typical supermarket. "In ten years," he added, "these figures are expected to double."

Stahl called for consistent reinforcement of visible identification "to break through the indifference barrier before it becomes a resistance barrier."

**AGENCY RECRUITS WITH RADIO:** Advertising Unlimited, Chicago, is going after new business in a unique way. By sponsoring the *Stock Market Summary* on WRSV (FM) five nights per week, the agency hopes to reach businessmen "in their homes, away from the many diversions that often reduce the effectiveness of other media that reach them in their offices."

**SRDS BUYS AD REGISTER:** The oldest advertising register service in the business, *McKiltrick Advertising Directory* which started in 1898, was sold by John McIntyre of New York to C. Laury Botthol, president of Standard Rate and Data Service. Hamilton-Landis handled the transaction.



## Bell ringing color into all Pa. tv ads

Bell Telephone of Pennsylvania, which began filming ads in color some two years ago, is now tinting all its commercials although only two of the nine stations on its schedule are color oriented and a third isn't due for a week. Bell says it feels all stations will eventually go to color, and its tint ads show up better on b&w, hence the move even though color costs some 20% more than b&w. Latest push, via Gray & Rogers, Philadelphia, promotes extension phones in weather shows on WFIL, Phila.; WTAE and KDKA, Pitt.; WNEP and WDAU, Scranton; WHP and WTPA, Harrisburg; WFBG, Altoona, and WGAL, Lancaster. WFIL and WGAL now air in color, WTAE due next. Ads are lensed at Ralph Lopatin Productions, Phila.

**APPOINTMENTS:** Trendex Research Group, San Antonio investment advisory service, to Kameny Associates . . . The Clarke Agency, Philadelphia, United of Omaha general agents, to Yardis Advertising . . . Louis M. Rubin Co. to Geyer, Morey, Ballard . . . Consolidated Oil & Gas; National Car Rental System; DeJur-Amsco Corp.; New York Coliseum; International Automobile Show; Resources Council Projects; and the Hair Care Council to Robert S. Taplinger Associates . . . Hurlotron Inc. to Pritchard, Wood . . . Sanwa Bank Ltd. of Osaka and Banca Nazionale del Lavoro of Rome to Albert Frank-Guenther Law for domestic advertising and public relations . . . Pat Boone's Dine-O-Mats, national restaurant chain, to Metlis & Lebow . . . WRVN, Rochester, to Storm Advertising . . . H. P. Cannon & Son, Delaware, to Firestone-Rosen, Philadelphia . . . KTLA (Paramount Television Productions, Inc.), Los Angeles, to Recht & Company.

**TV APPLAUDS PATRIOTISM:** The Advertising Council's "Challenge to Americans" patriotic promotion, tied in with Independence Day, is getting full backing from the tv o&os of both networks and station groups. Efforts focus attention on the booklet offered free of charge to anyone writing to Box 1776, New York 17. Young & Rubicam, as volunteer agency on the project, prepared all materials on "Challenge."

**4A'S COMMITTEE HEADS:** Some 325 agency people serve on 4A committees. Chairmen and vice chairmen have just been appointed for the 1963-64 year and among several, the following are of special and vital importance to the broadcasting industry: Clinton E. Frank, Government, Public, and Educator Relations; Alfred J. Seaman (SSC&B), Improving Advertising; William A. Marsteller, Media Policy; Ruth Jones (JWT), Broadcast Media; Lyle W. Funk (BBDO), International Advertising; Donald L. Kanter (Tatham-Laird), Research; David Miller (Y&R), Television and Radio Administration; Sylvester L. Weaver (McC-E), Broadcast Policy.

# First quarter tallys \$204 mil.

The three-network fiscal situation for the first three months of 1963 is a healthy one, with a 5% gross time billings gain over the first quarter of last year. TVB reports billings at \$204,254,218 compared with \$194,618,376.

ABC TV registered the biggest forward stride in terms of percentage, with billings up 9.7% to \$55,074,175 from \$50,194,007 a year ago. CBS TV was up 2.6% to \$76,

726,549 vs. \$74,788,854, and NBC TV had a 4% hike to \$72,453,494 vs. \$69,635,517.

Billings for all day parts were up, with the biggest increase (32.9%) in Saturday-Sunday daytime. First quarter total was \$14,557,566 for that period. Nighttime billings totalled \$133,829,388, an increase of 1.3% from \$132,124,700 in 1962. Daytime billings were up 12.7% from \$62,493,676 to \$70,424,830.

## Goode to Africa for broadcast briefing

Participating in the first African-American Institute to include the field of broadcasting, ABC News U.N. correspondent Mal Goode will spend July and August instructing African journalists in radio and tv news reporting and production. He is one of a group of mass media experts who will conduct the series.

The seminar-workshops will be held in three regional centers for two weeks each, including Addis Ababa, Ethiopia; Dar Es Salaam, Tanganyika; and Lagos, Nigeria.

The other instructors are Burton Marvin, dean of the William Allen

White School of Journalism at the University of Kansas; John McCormally, editor of the *Hutchinson News*, Kansas; and Dr. Sidney W. Head and Margaret E. Pollard of the AAI staff.

## Sales flare for ABC Radio

A burst activity has brought the new *Flair Reports* to near SRO, reports ABC Radio which is launching the series 1 July.

The 13 advertisers which account for an 80% sales level, are: Wrigley, Bristol-Myers (Mum), Ex-Lax, P. Lorillard (Kent), Canada Dry, Kraft Foods (Parkay Margarine), Pepsi Cola, Sylvania Electric Products (Photobulbs), Campbell Soup

(beans and V-8), Hires Division Beverages International, Florists' Telegraph Delivery Assn. (flowers by wire), Seven-Up, and Rexall Drug.

**PARAMOUNT PACTS FOR PLAUTUS:** Via an exchange of stock, Paramount Pictures Corp. has acquired ownership of Herbert Brodtkin's *Plautus Productions*. Agreement includes the exclusive employment of Brodtkin and executive vice president Joel Katz over a five-year period. *Plautus* properties now on the networks include *The Defenders* and *The Nurses*, both CBS TV. A new *Plautus* series, *Espionage*, debuts on NBC TV this fall. Now, together with Talent Associates-Paramount, Ltd., in which Paramount holds a 50% interest, and *Plautus*, Paramount will have four hours of network programming this fall, exclusive of specials.

**HAPPY ANNIVERSARY:** The perennial panel program, *I've Got A Secret*, celebrated its 11th anniversary and 530th broadcast on 17 June on CBS TV. More than 1,500 people have whispered their "secrets" to host Garry Moore over the years . . . Eight years ago this month, Dave Garroway spoke the words which launched NBC Radio's weekend program format, *Monitor*. Among those wishing a happy

## Ed Sullivan SMILES on 15th CBS anniversary!



Ed Sullivan marked his 15th anniversary on CBS TV last night, during which time the venerable "Great Stone Face" has paid over \$20 million in talent fees to over 20,000 performers. His first show's total budget was \$1,375, including \$375 for talent, but the estimated cost of each Sullivan outing today is some \$130,000. With him at left in 1949 is one of his first advertisers, Benson Ford, while Maurice Chevalier visits a show done this year.





birthday to *Monitor* are seven of the original team. They are Gordon Frazer, Parker Gibbs, and Fred Way, producers; Fitzgerald Smith and Constance Petrash, feature editors; Rocco Tito, commercial manager; and Priscilla Blackstone, operations supervisor.

**ELECTED:** Three station men named to the board of directors of CBS Radio Affiliates Assn., to take office at the end of the annual convention 27 September and serve three years are Charles R. Sanders, assistant general manager of WSPA, Spartanburg; James W. Woodruff, Jr., president and general manager of WRBL, Columbus, Ga.; and Arthur R. O'Neil, general manager of WSBT, South Bend.

**NEW PROPERTIES:** Robert Sauddek Associates, which acquired the tv rights, is producing for NBC TV a series of 26 filmed one-hour programs based on "Profiles in Courage," the Pulitzer Prize-winning book of biographies by President John F. Kennedy . . . Fred Coe's Rock Pony Productions and United Artists Television will start filming next month in New York a pilot film for CBS TV based on the experiences of a free lance journalist.

**SALES:** U. S. Rubber Tire Co. will sponsor the third annual All-American Football Game on ABC TV 29 June, from the War Memorial Stadium in Buffalo . . . Johnson & Johnson using network tv and *Life* magazine to introduce its aerosol entry into the liquid antiseptic field, Band-Aid Spray Antiseptic (Young & Rubicam). The concentrated summer push includes *Gunsmoke* and several daytime shows including *Password*, *Secret Storm*, *Love of Life* . . . Xerox Corp., making the largest expenditure it has ever made in television, purchased sponsorship of six full-hour NBC News specials and one 90-minute "Project 20" special, all to be presented on NBC TV in prime time during the 1963-64 season . . . ABC Radio sales to date on its exclusive 22 July broadcast of the heavyweight championship rematch between Sonny Liston and challenger Floyd Patterson include Wynn's Friction Proofing, Pontiac

Motors, Memmen. General Cigar will sponsor the pre-and post-fight shows . . . NBC TV and Radio coverage of Baseball's 34th All-Star Game, 9 July from Cleveland, sold to Chrysler (Y&R) and Gillette Safety Razor (Maxon) . . . Brown & Williamson (Post, Keyes & Gardner) bought one-half sponsorship of NBC TV's *Redigo*, new half-hour filmed dramatic series set in the contemporary American West, debuting Tuesday, 24 September (8:30 p.m.).

**PROGRAMING NOTES:** *Mutual of Omaha's Wild Kingdom*, the color series starring naturalist Marlin Perkins which had a 13-week run last season, returns to NBC TV on 20 October (5-5:30 p.m.), fully sponsored by Mutual of Omaha through Bozell & Jacobs.

**NEW AFFILIATES:** WIVY, Jacksonville, Fla., WARN, Ft. Pierce, Fla., and WSOW, Henderson, Ky., to CBS Radio . . . WBMI (FM), Meriden, Conn., is now carrying upwards of 51 hours of programing from the QXR Network, just under half the station's weekly program schedule . . . WAAB, Worcester, Mass., KRGI, Grand Island, Neb., and WROZ, Evansville, Ind., to ABC Radio.

**MOVING:** Philip Sterling to the press information department of CBS TV, from CBS Radio where he was assistant director, press.

Bob Allison to CBS News producer-director for Europe.

James Harper to manager, news-film syndication, NBC News, replacing Malcolm Johnson who has become night news manager.

Harold E. (Hap) Anderson to manager, special projects, NBC International Enterprises.

James E. Duffy, executive vice president and national sales director of ABC Radio, to vice president in charge of ABC TV sales, replacing Edgar J. Scherick who has been named ABC vice president in charge of tv programing. Theodore Douglas, Jr., replaces Duffy.

Herbert Granath to eastern sales manager, and Edward G. Bishoff to ABC vice president and sales director for central division sales, ABC Radio.



## Earl Wood

Earl is another reason why . . . more advertisers are spending more dollars on WSUN Radio than at any time in our 35-year history!

Earl is a specialist in varied and interesting programs. His "Small World", heard weekdays from 10:05 until 11:55, is spiced with personality interviews and good music; "Concert Hall", 8:05-8:55 p.m., features light classics; "Moonbeams", 10:30-10:55 p.m., is a soothing nightcap . . . his audience is SUN-sational!

One of the Nation's Great Stations

# WSUN

5 KW 620 KC

TAMPA—ST. PETERSBURG

Broadcasting 24 hours daily!

Get all the facts from  
Natl. Rep: VENARD, TORBET & McCONNELL  
S. E. Rep: JAMES S. AYERS

## Spot tv ad gain outstrips nets'

Spot tv accounted for virtually half of the total increase in national advertising in 1962, with the medium's volume rise nearly double that of the second largest gainer—network tv—according to a report prepared by the tv division of Edward Petry & Co. The study, titled "Spot Spectacular," also reveals that spot tv's gain of \$103,812,000 in expenditures last year to \$721.2 million nearly equalled the overall \$108,700,000 increase reported for seven other measured media.

Petry exec v. p. Martin L. Nierman said the 1962 sales record caps 15 years of uninterrupted growth and is particularly significant in that the broad scope of the advance reflects sharply stepped-up spot tv activity in a widening range of other important product fields.

Comparing the '62 progress of the four leading national media, the study shows that the growth of spot tv volume is nearly double network tv's figure of \$53.8 million. Spot tv expenditures were up 17%; network tv 7%; and magazines 5%, while newspaper expenditures de-

clined 2% from the '61 level.

Among the various product classifications, cosmetics, drug products, automotives, gasoline, paper products and laundry products showed the highest rate of spot tv growth in 1962. Cosmetic-toiletry advertisers increased their spot tv investment by \$14.7 million, an increase of 25%. Confection—soft drink spot tv volume was up \$9.7 million, a 25% jump over 1961. Drug products advanced 19%; paper products 50%; laundry products 20%; automotives 37%; and there was a 20% increase in gasoline spot tv.

The report also lists the major 1962 swings to spot tv by individual advertisers within the leading product groups. Among the brewers, Schlitz upped its spot tv expenditures by \$2,682,000, a 62% increase. In the drug field, Menley-James and Johnson & Johnson tripled their spot tv investment. Pet Milk with 196%, and General Mills, 126%, registered the largest percentage hikes in the food field. In the cosmetic-toiletries group, Shulton increased its spot tv expenditures by 200%; Chesebrough

Ponds by 169%, and Alberto-Culver by 117%.

The study points out that 16 of the top twenty spot tv advertisers of 1961 enlarged their spot budgets in 1962. The largest dollar volume increases were shown by Colgate-Palmolive, up \$7,788,650; Alberto-Culver, up \$6,004,900; Bristol-Myers, up \$5,057,530; Wrigley, up \$4,934,270; General Foods, up \$4,064,380; and Procter & Gamble, up \$3,541,570.

## Sharpe takes action over ouster as GAC prez

Don W. Sharpe has commenced arbitration proceedings against General Artists Corp., alleging wrongful termination of his five-year employment contract as its tv president. He is seeking over \$500,000 in damages.

Sharpe has appointed Daniel T. O'Shea as one of the arbitrators, and it is expected that hearings will shortly take place in New York. In addition to money damages, he also seeks to have the arbitrators exclude GAC from any interest in or right to productions suggested or developed by Lester Gottlieb and Nick Vanoff.

Gottlieb was personally employed by Sharpe last October to develop and coordinate new programs for the 1964-'65 season and was responsible for the acquisition of Vanoff as a GAC client.

In two years as GAC president, Sharpe was directly responsible for the packaging and sale of the new *Lucy* series and its renewal, the 1962 *Kraft Mystery Theatre*, *Fair Exchange*, *Mr. Smith Goes to Washington*, *Miss Teenage America* tv contest, the Glynis Johns-Jess Oppenheimer comedy-mystery series, and the hour-long color series, *The Greatest Show on Earth*.

He also coordinated the merger of Desilu with the packaging team of Ralph Andrews and Bill Yagge-man, who are responsible for the game programs, *You Don't Say* and *By the Numbers*, and he owns the rights to *It Pays to Be Ignorant*, to star Frank Fontaine and currently under option to ABC.

Sharpe is represented in the arbi-



### Crown Stations find own treasure in hunt

Crown Stations (KING, Seattle; KGW, Portland; KREM, Spokane) put N. Y. agency time buyers and account execs to work before letting them go on their Treasure Hunt tonight. They had to submit trade ads for the radio-tv group from various shapes and designs furnished by Crown, as a requirement for entering the hunt. Looking over ads prepared by Chicago agency personnel for a hunt there last week are Andy Anderson (l), of Wade, and Francine Goldfine, of Arthur Meyerhoff. Similar hunts are planned for Los Angeles and San Francisco in the next few months



### 25 years and still at same old desk

Owen Saddler (3rd from l), executive v.p.-gen. mgr. of May Broadcasting and gen. mgr. of KMTV, Omaha, was surprised by company execs and members of his staff as he reached the 25-year mark of service with May. The occasion prompted resurrection of first desk he used at May

tration proceedings by the N. Y. law firm of Paul, Weiss, Rifkind, Wharton and Garrison. The proceedings were initiated after negotiations, which had extended for many weeks between Sharpe's attorney, Norman R. Tyre, and representatives of GAC, ended a week ago in a deadlock.

### Niles asks all to learn ad testing procedures

More widespread knowledge is needed of the elements involved in commercial testing by trade practitioners, says Fred A. Niles, head of the Chicago-based production house bearing his name. "It is only when everyone involved is familiar with the marketing objectives of a campaign that a completely consistent communications plan can evolve, resulting in strongest impact at the marketplace," he added.

Speaking at a meeting of the SRA Chicago chapter, Niles noted cost consumer research is currently concentrated on the tv commercial, and suggested that radio representatives might encourage clients to undertake similar research on radio commercials in an effort to enhance trade and public interest in that medium's effectiveness.

Pointing out that "the station rep is generally the foremost authority on audience makeup in his markets," he also urged the SRA members to help their clients make sure their commercial is scheduled at times when it will communicate

to the specific audience required by the product's sales objective.

In line with this, Niles said the misplaced importance on ratings alone might ultimately end if more concern is given to consumer research on commercials, more effort is made to find out what audiences feel about a commercial and about a product.

"The significant question among today's broadcast advertisers," he said, "should be: 'Are we really communicating what we want to say to audiences?' rather than, 'How many are we reaching?' with what may be a meaningless message."

### 7 Arts tops 200 mark

Seven Arts, which back in October 1960 released to the tv market the first group of Warner Bros. post-1950 features, last week reached a milestone. KDAL-TV, Duluth, became the 200th station client for "Films of the 50's" and the 137th taker for volume one.

The sales record group by group: volume two is in 113 markets; volume three, 104 markets; volume four, 73 markets; and volume five, 71 markets.

### Population boom aids tv

Television is reaping benefits from a population boom this year in the San Francisco Bay Area, estimated at an average gain of 362 residents per day for a total of 132,-

## WAVE-TV and WFIE-TV

### Cover 383.1 miles of the Ohio River Valley!

(in Depth as well as Width!)

**WAVE-TV, Louisville**  
**WFIE-TV, Evansville**  
**WAVE Radio, Louisville**  
**WFRV(TV), Green Bay**

ALL NBC—ALL REPRESENTED BY THE KATZ AGENCY



**Leave it to the girls**

Madeline de Ryke (l), station manager of Telecuracao, Netherlands Antilles, visits Rosa Evans, Macfadden Bartell Broadcasting administrator and WOKY, Milwaukee, gen. mgr. to confer on opening of M-B's newest international station, Telaruba, scheduled to sign on 1 Sept. in Aruba

000 persons, according to a report by KRON-TV.

The station points to figures compiled by the S. F. division of the Electrical Appliance Retail Dealers Assn., which show a big jump in the sale of tv sets in April, 1963, over the same month last year, 3,975 units (including 321 color-equipped) vs. 3,186 (182 for color). EARDA also lists the four-month total of color tv receiver sales at 1,360, against 917 in the same 1962

period.

In addition, Video Commercial, Inc., S. F. firm specializing in rental of tv sets, reports transient rentals for this March, April, and May have broken an all-time record set 12 years ago. "In comparison to the key months," said the firm, "the actual rentals are 32.6% higher than the peak month of October. Commercial rentals are up 8%, while meter audiences have remained about the same."

**Put big push behind public service projects**

Reaching what is perhaps the pinnacle of public service involvement, two stations have launched year-long campaigns in their respective communities. This past weekend saw the start of an attack by KDKA-TV and radio on the problem of unemployment in Pittsburgh, and on 15 June KABC-TV, Los Angeles, unwrapped its "Step

Forward" campaign for police recruitment.

"Focal Point" is the name for the KDKA stations' project. An hour-long documentary broadcast simultaneously last night (23) by both stations live from Carnegie Music Hall will be followed tonight, Tuesday, and Wednesday by three 90-minute symposiums, also live from the Hall. The initial show set forth the broad patterns of Western Pennsylvania's unemployment picture. The subsequent programs will include key national and local figures and advise the public to what is being done to alleviate it. Following the introductory programs, and throughout the year, the stations will maintain a "continuous pattern of broadcasts in an effort to enlarge, examine, and give impetus to subsequent actions taken by the communities." In an effort to integrate its series of programs with those planned by individual communities, the stations are offering a handbook outlining their own course of action and offering aides and suggestions to civic, business, and governmental organizations wishing to participate in the project.

The most "intensive and comprehensive community service campaign" in its history is how KABC-TV terms its 52-week drive to recruit new police officers and instill greater respect for law and order and a better image of the police force. The campaign embraces all media with full production costs underwritten by KABC-TV and space donated by the various media.

**2nd NAB speaker list**

NAB has published the second edition of its Speaker's Bureau Directory of prominent broadcasters who have volunteered to speak without charge before national, regional, state, or local meetings. Titled "If You Want a Speaker," it's available for distribution by professional, charitable, civic, and similar national organizations to their local and regional chapters or groups throughout the country.

More than 50,000 copies of the first edition have been distributed

**ACID INDIGESTION?**

KEEP YOUR TUMMY UNDER TV CONTROL!



Courtesy of Tums

EDWARD PETRY & CO NATIONAL REPRESENTATIVES

in this fashion by 75 different national organizations since the directory was first published last Fall. The second edition contains the names of 472 radio and tv professionals in 45 states, the District of Columbia and Puerto Rico. This is 137 more speakers than were listed in the earlier edition.

The Speakers' Bureau was launched by NAB's Public Relations Service last September as a major new move to enlighten the public on the significant contributions made to society by radio and tv under the American system of free enterprise.

### Rifleman does a strip

*Rifleman* is proving to be strong ammunition for local stations, with 79% of the markets in which the off-network half-hour series has been sold planning to give it multiple plays, according to a Four Star Distribution Corp. survey. The Chuck Connors starrer was on ABC for five years before going into syndication this season, and consists of 168 segments.

Of the stations planning multiple exposure, 67% said they will strip the series, Monday-to-Friday, in the early evening hours, with another 12% to air it two or three times a week. In addition to stripping, 18% plan to use another run of *Rifleman* as a prime-time weekend entry for a total of six airings a week.

### Horror reels rate high with stations, says UAA

The fact that the orbiting of astronauts has become an almost common occurrence has not quelled the fascination for science fiction fare. In fact, indications are that it may be spurring a revival of interest in the genre, witness next season's network schedules. (ABC TV will have a show called *Outer Limits* and CBS TV has slotted *My Favorite Martian*). On the local side, stations all over the country have been scoring high on the rating scale with science fiction feature films (see SPONSOR, 13 May, page 30).

United Artists Associated, which a month ago put together 60 thrillers of this variety, has been selling

them at the rate of a station a day, according to executive vice president Erwin H. Ezzes. Some 31 stations from Chicago to Honolulu have bought the package so far. Among the titles in the UAA group are "The Lost Missile," "The Flame Barrier," "Destination Moon," "Unidentified Flying Object," and "Monster That Challenged the World."

### KSLN-TV goes off air

KSLN-TV, Salina, Kan., uhf on the air since 2 January 1962, has ceased operations in connection with a transfer of ownership. A bonus primary affiliate of ABC, with a secondary NBC link, its last telecast was 15 May. During its off-air period, new equipment will be installed by the new owner, Mid-America Broadcasting Co., headed by president Ralph L. Weir, Jr.

Operated on channel 34 by Prairie States Broadcasting Co., its highest hour rate was \$125. Owners of Prairie States are Mel L. Gleason and his wife, 63%, and Tom L. Gleason and his wife, 37%. They continue to own KAWL, York, Neb., and KGMT, Fairbury, Neb.

### Calling all admen

The Wichita Falls station stands to acquire some Madison Avenue-angled call letters; ad managers and agency execs get the rare opportunity to indulge in some legitimate name calling; and one creative name caller will win a new MGB sports car, an air trip for two to Wichita Falls, and \$100 in cash.

It's all part of a contest dreamed up by KSYD-TV and its representative, Advertising Time Sales. To dramatize its new ownership—station was just transferred to Paul F. Harron, Gordon Gray, and associates—outlet wants to shed its previous nomenclature for new, and hopefully catchier, call letters.

### FCC cancer chokes freedom, station charges

Hopping on the bandwagon up to now pulled by statewide broadcaster groups, KRUX, Phoenix, took to the air waves and urged the public to protest proposed FCC regulation of commercial time.

Comparing the contemplated



## \$1.11 an hour staffs your station with IGM SIMPLIMATION

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

IGM SIMPLIMATION

P. O. Box 943, Bellingham, Washington.

JACKSON, MISSISSIPPI  
**WJTV CH. 12**

OVER  
350,000  
TV HOMES

OVER 1<sup>3</sup>/<sub>4</sub>  
BILLION  
DOLLAR  
CONSUMER  
INCOME

1615 Ft.

JACKSON, MISSISSIPPI

# KNX RADIO



## Buses drive home stations' messages

Hollywood's bus lines are finding local stations making more than just token use of their advertising possibilities, with KNX (above) promoting its new impact as "curious radio," via Davis, Johnson, Mogul & Colombatto, and KABC-TV (below) aiding Los Angeles police with its "Step Forward" drive to encourage police recruitment



FCC rule change to a cancer, the station said in its editorial that "it keeps spreading until the entire free enterprise system is choked to death. . . . It is a move to control ideas. It is the route for disregarding the public interest, not serving it." The editorial went on to suggest that anyone who currently enjoys radio and tv "write the FCC, your senators, and your representatives and tell them to keep hands

off commercials and censorship by intimidation. Write today."

## Tv torts on trial

Tv characterizations of lawyers and law courts are unauthentic, charges attorney-author Louis Nizer, pointing to such stereotyped slug-gers as *Sam Benedict* and *Mr. District Attorney*. "Abbreviations and artifice" in the judicial arena so

mislead the public that district attorneys now complain about the number of jurors who—judging by what they see on tv—up and criticize their legal logic.

Two of the recent crop of legal shows, *Perry Mason* and *The Defenders*, correct the lawyer's false image, but the necessity of limiting program time forces the scriptwriter to use false devices, says Nizer in the current *TV Guide*. He advises telecasters to use a tag sign to read that the program viewed was not a "faithful reproduction of the majesty of judicial procedure."

## STATIONS

**TACKLES TV TRENDS: WREX-TV**, Rockford, invited advertisers and the general public to a showing and discussion of a survey made by the station and TvB. Study explored the latest trends in video advertising techniques and was called "It's Already Tomorrow." Topics analyzed included "Action in Automobile Advertising," "A Look at Low Cost Production Techniques," and "Supermarket Advertising."

**STATION BREAK SOLD: KATZ**, St. Louis, negro station, has become the first purchaser of a new "service break" musical promotion package by Authentic R&B Productions of New York City. Arnold Hartley, executive vice president of the station, described the package as "the first to take into account the real needs of negro programming and all the great strides that have taken place in this growing aspect of broadcasting." The package has 19 spots featuring big band d.j. themes, gospel, and r&b groupings. The New Dimensions, singers and instrumentalists, were artists on the pilot series and will be used by Authentic on future dates.

**NEW FORMAT: WHBI (FM)**, New York, instituted a complete overhaul in its programming, switching from an all-Spanish format to a live and remote "music-of-all-nations" schedule, interspersed with interviews of famous personalities

in politics and the arts. Capitalizing on the current folk music craze, station is also programming two full hours of American and international folk music nightly.

**SALES:** New and renewed business at Spanish-speaking KWKW, Los Angeles, includes La Pina Flour, division of General Mills; Schick Razor, United Discount Stores, and Sun Power Batteries . . . Rutgers U. and the Ford Foundation purchased a schedule of one-minute announcements on WVNJ, Newark, for their mathematics retraining program for women. This is the third year WVNJ has been used and this schedule will continue through 10 September . . . Gulf Oil, in conjunction with the

Cigars, and Employers' Mutual of Wausau.

**FACILITIES FRONT:** FCC granted purchase by KWWL-TV, Cedar Rapids, of uhf translator station K82AL in Dubuque. The station translates the signal of KWWL-TV to uhf ch. 82 in the immediate Dubuque area in order to improve the reception in hilly areas . . . WSJS-TV, Winston-Salem, installed a new Helical transmitting antenna atop the Sauratown Mountain in northwest North Carolina. The antenna is 28 inches in diameter, 85 feet long, and weighs 9,935 pounds. It has only three connections, while the previous had 102 which often came loose during heavy icing or strong winds.



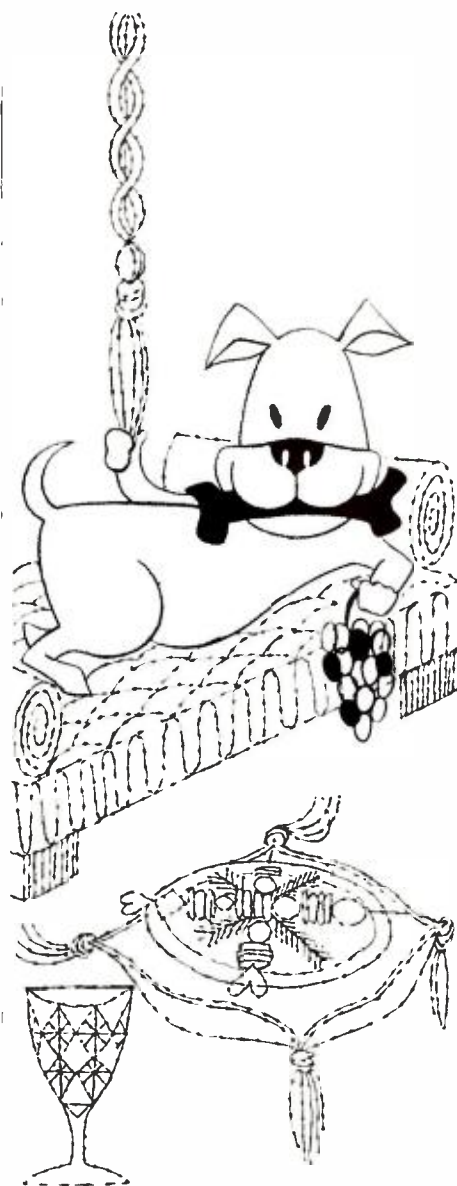
**TAC hoists flag as subscriber list grows**

TAC vice president Robert Weisberg (r) pins flag of 60th subscriber station, KTVI, St. Louis, to map designating affiliates of the cooperative industry organization, with help of TAC program consultant Joe Schackner. At week's end, 61st subscriber was added, WBTW, Florence, S. C.

New York division Gulf T.B.A. (tires, batteries, accessories) Jobbers bought one-half sponsorship of the Army 1963 football schedule on WOR, New York, this fall . . . KDKA, Pittsburgh, broke all its sales records during the month of May. Both gross sales and local sales surpassed all previous months since the station went on the air in 1920 . . . Sponsorship of Green Bay Packers football games on WTMJ, Milwaukee, and network of six other stations, retained by the same three advertisers which sponsored the broadcasts last year. They are Thorp Finance Corp., La Palina

**SPORTS NOTES:** *International Pro Soccer* returns to WPIX (TV), New York, as a series of six week-end events, including playoff and championship matches. It gets under way 7 July (8 p.m.) and will again be sponsored by Schaefer Brewing . . . WHDH, Boston, has signed for coverage of the Bruins of the National Hockey League and the Celtics of the National Basketball Assn. for the 1963-64 season.

**POWER BOOST:** WTIK, Durham, N. C., increased its daytime power from 1 to 5 kw. It contin-



**OLD FAITHFUL:** Even man's best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered top those of any station sharing the other 9%. *ARB, Nov.-Dec., 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is



**WCTV** TALLAHASSEE  
THOMASVILLE



ues to operate 500 watts nighttime ... WDAM-TV, Hattiesburg, Miss., increased its operating power from 51 kw to 316 kw maximum power.

**PROGRAMING NOTES:** *Summer School*, a series of lectures by prominent professors, debuted last week (17) on WABC-TV, New York, (6:30-7 a.m.). The first lecture deals with "American Foreign Policy in the Far East." Subsequent topics to be explored include "Digging up the Greeks," "History of England," and "Primitive Art." ... KGO-TV, San Francisco, launches the third year of *Summer Choice Theatre* next month (15). The series, which offers viewers the opportunity to vote for the films they would like to see again on tv, will run Monday-Friday for four weeks. Voting ballots will be printed in *TV Guide*, the *San Francisco Examiner*, and the *San Francisco News Call-Bulletin*.

**WHAT'S NEW?:** At KUDL, Kansas City, the answer is—everything. Station is now operating with 5 kw, an increase of five times in power, it's gone to a 24-hour broadcasting schedule from being a daytimer, and a move now finds executive offices and studios at 800 W. 47th Street.

**CHANGING HANDS:** WKNY, Kingston, N. Y., sold for about \$200,000 by Kingston Broadcasting Corp., Joseph K. Close, president. Buyer is Tri-County Broadcasters, William H. Rich and Alastair Bradley Martin, principal stockholders. Rich and Martin are principals of the Regional Broadcasters Group which also owns WMGW (AM & FM), Meadville, Pa.; WPIC (AM & FM), Sharon, Pa.; WGRD, Grand Rapids; WTRU, Muskegon.

**UPSET** stomach?

GET TOTAL RELIEF FROM EXCESS TELEVISION ACIDS IN SECONDS!



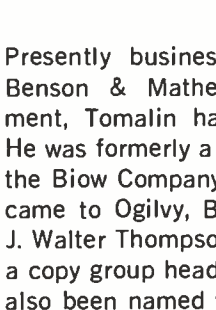
EDWARD PETRY & CO NATIONAL REPRESENTATIVES

## Newsmakers in tv/radio advertising



**Horace S. Fitzpatrick**

A v.p. and general manager of WLS-TV, Roanoke, Fitzpatrick was elected president of the Virginia Assn. of Broadcasters, at their annual convention in Williamsburg. Fitzpatrick joined Shenandoah Life Stations as a radio salesman for WLS-TV in 1940. At the present time he is president of the Roanoke Sales and Marketing Executives Club.



**Phillip L. Tomalin**

Presently business manager of Ogilvy, Benson & Mather's broadcast department, Tomalin has been named a v.p. He was formerly a radio-tv executive with the Biow Company. Ronald G. Hoff, who came to Ogilvy, Benson & Mather from J. Walter Thompson in 1960, and became a copy group head at OBM this year, has also been named vice president.



**Kenneth A. Harris**

The Kitchens of Sara Lee, Chicago, has named Harris v.p. advertising; Oliver F. Matson v.p. sales; and C. F. Tuzin v.p. operations. Harris joined Sara Lee's sales department in 1954, was later appointed director of advertising. Since 1962, Matson has been national sales manager for the company, and Tuzin has been director of operations.



**Ely A. Tarplin**

Formerly director of marketing for Revlon, Tarplin has been appointed general manager of Lehn & Fink Products' Tussy division. Prior to the Revlon post, he was assistant to the president of Helena Rubenstein. Lehn & Fink's marketing v.p. Edgar W. Nelson made the announcement. Tarplin just completed a consulting assignment for Bulova.



**Harry F. Langford**

Langford joins WTOP-TV as director of merchandising after 11 years as a salesman for Walter Leaman. During that time, he handled sales promotion, store surveys, and direct sales. He replaces John X. Ward, who was recently appointed local sales manager for the station. WTOP-TV general sales manager Robert Bordley, made the announcement.





**MOVING:** William K. Fallon to the mid-west sales division of Mutual Broadcasting.

John X. Ward to local sales manager for WTOP-TV, Washington, D. C., effective 1 July.

Van Weatherspoon to regional sales manager of WBTV, Charlotte.

Sydney A. Grayson to general manager of KOVR (TV), Sacramento.

Louis A. Severine to account executive of KDKA, Pittsburgh.

Mike Sachs to copy director in the promotion department at WFIL-TV and radio, Philadelphia.

Kenneth Silverbush to advertising and promotion director and Angelo L. Ferraro to general sales manager, WJRZ, Newark.

Jim Suggs to national sales manager of KROD-TV, El Paso.

John H. Kline to general sales manager of WGBI, Scranton-Wilkes-Barre.

Tom Fulton to continuity director and John Staley to account executive at WFLA, Tampa-St. Petersburg.

Art Chipman to national sales manager and director of merchandising/promotion for KMED-TV and radio, Medford, Ore.

Margie Huguet to manager of WISN-TV, Milwaukee.

Frank C. Visk to promotion director, and Gloria Gibson to continuity director of WPTR, Albany.

Leslie Winik to president of International Telemeter, succeeding Howard Minsky, who resigned.

Doug Zink to operations manager and Mike Ahern to news supervisor and sports director, WIRE, Indianapolis.

C. Glover DeLaney to general manager of WHEC, Rochester, succeeding John L. McClay who resigned.

Paul Goldstein to account executive at WMAL, Washington, D. C.

James (Ted) Brew to vice president of Connecticut-New York Broadcasters, Inc., owners of WICC (AM & TV) and WJZZ (FM), Fairfield.

**SYNDICATION**

**NEW COMPANY:** Producer Jack L. Copeland formed his own filmmaking company in the documentary and educational field and will launch the operation with a tv series called *It's Happening Now*,

comprised of 30-minute documentaries on developments in science. Jack L. Copeland Productions will be headquartered at 9301 Wilshire Boulevard, Beverly Hills.

**SALES:** National Telefilm Associates sold its *Shirley Temple Feature Spectaculars* to four more stations . . . CBS Europe sold several of the news and public affairs programs produced by CBS News to the new state-owned German network, ZDF, and *The Defenders* to the commercial network ARD . . . Gouilding-Elliott-Greybar-Productions added two new stations to its list of subscribers for the taped Bob and Ray Comedy Service. They are KSL, Salt Lake City, and WNOX, Knoxville . . . WREC-TV, Memphis, has become the 30th stations to date to acquire all of Seven Arts initial five volumes of "Films of the 50s," a total of 211 features . . . The six Metromedia stations bought Desilu Sales' new space age cartoon series, *Rod Rocket*. Series was also sold in five Australian markets . . . Allied Artists Television sold its *Bowery Boys* comedies to eight more stations during May, bringing total markets to 41 . . . CBS Films has already passed the million-dollar sales mark on *Have Gun, Will Travel* which it released in syndication just two months ago. Show was on CBS TV for six years.

**NEW PROPERTIES:** Harold Goldman, a founder of National Telefilm Associates, and Hank Saperstein, tv packager and distributor, have joined forces in production of a series of 90-minute programs called *This is Vaudeville*. Being produced specifically for late showing on Saturday nights, the series will employ an average of 10-12 acts per program. The Youth Fund of the American Guild of Variety Artists will participate. The first of 39 segments is currently being taped at MGM Teledios in New York and Goldman and Saperstein report negotiations are under way with 88 stations for the skein . . . Jackie Cooper Productions and United Artists Television will co-produce "several television properties developed by Cooper." Shows will be under Cooper's supervision.

CENTS  
MAKE  
DOLLARS  
IN  
CENTRAL  
ILLINOIS

the 52<sup>nd</sup>\* market

buy the  
PLAINS  
TELEVISION  
STATIONS

SPRINGFIELD  
DECATUR  
CHAMPAIGN  
URBANA  
DANVILLE

271,038 TV Homes

wics wchu wicd

\*ARB

CALL ADAM YOUNG

## REPRESENTATIVES

**APPOINTMENTS:** WARN, Ft. Pierce, new CBS Radio affiliate, to Prestige Representation Organization, from Continental Radio Sales . . . WJRZ, Newark, to Broadcast Time Sales . . . KAPR, Douglas, Ariz., and WBTS, Bridgeport, Ala., to Elisabeth M. Beckjorden . . . WPON, Pontiac, Mich., to Gill-Perna for national sales. Midwest Time Sales will continue to represent the station regionally in the St. Louis area . . . WYDE, Birmingham, and WAKE, Atlanta, to Venard, Torbet & McConnell.

**FORMS H-R FACTS, INC.:** Becoming the first on the spot sales side of the industry to step into the computer swim, H-R Television and H-R Representatives is setting up an electronic data processing center built around the IBM 600. H-R Facts, Incorporated will be headed by Miss Avery Gibson, vice president in charge of sales development, assisted by Martin E. Goldberg, H-R director of research. Operation is expected to begin by April 1964. The rep firm will use the new system for much sales data analysis, including determining the percentage of requests with other months and years; the percentage of orders versus submissions; making sales forecasts and share-of-market's-revenue reports; handling central billing for stations.

**MUTUAL AGREEMENT:** Select Station Representatives and Bomar Lowrance & Associates formed new association whereby Bomar will represent Select stations in Atlanta, St. Louis, and Dallas. Stations involved are WITH, Baltimore; WLEE, Richmond; WXEX-TV, Richmond; WHTN-TV, Huntington-Charleston, W. Va.; WHIS (AM & TV), Bluefield, W. Va.; and KTTS (AM & TV), Springfield, Mo. In addition, Bomar Lowrance will represent WUSN-TV, Charleston, S. C. in those markets, effective 1 September.

**MOVING:** Roland W. Horn to the New York sales staff of McGavren-Guild.

William C. Buschgen to Chicago sales manager of Broadcast Time Sales. He was with NBC for 25 years in sales and research.

## COMMERCIAL RESEARCH

(Continued from page 32)

second, and 96 duplicated.

The same pattern emerged as with Metrecal, but somewhat stronger. The CR and PCR for the first spot were 10 and 5; and 8 and 3 for the second.

Among the duplicated viewers—the 96 women who saw both spots—the CR was 23 and the PCR 11. The combined score among the duplicated group exceeded the sum of the two individual commercials.

Gallup & Robinson took this result as a hint that, contrary to general belief, the heavily-exposed or duplicated audience would work for the advertiser in *direct* proportion, and not in decreasing proportion to exposure time. If this is true, then, per rating point, the vertical strategy is equal to the horizontal practice in producing commercial output, i.e., the number of viewers who register the ad message.

It may then follow that the large cumulative input gained by horizontal scheduling would be offset by the greater production of commercial output within the duplicated groups delivered by vertical scheduling. If this is the case, then vertical scheduling would be a clear winner, thanks to its frequency/continuity discounts.

At G&R, these results looked important enough to get a massive follow-up, and the vertical/horizontal problem was included in the \$250,000 major study. By last April, G&R completed 28,000 interviews for the study, and the scores are now being processed and analyzed. More knowledge on commercial effectiveness, when it becomes available, may help to bring about sizeable changes in advertisers' spot and network strategies, with a consequent alteration in tv time-sales methods.

However, an *immediate* change is demanded by John Burgard, ad director of Brown & Williamson. As chairman of the ANA's broadcast committee, he's particularly concerned with another aspect of commercial effectiveness: the problem of clutter, and whether ad messages lose their punch when swamped by promos, bumpers, and other non-program material.

Without entering the controversy, some of Burgard's findings are worth airing again because of their bearing on "effectiveness." At a meeting of the ANA last month, Burgard quoted research done for an unnamed member, involving 2,500 phone contacts, in 30 markets, an hour after the advertiser's broadcast.

The result was that 40% more people were found to recall the brand advertised (voluntary, unaided, recall) when the commercial was in an island position, rather than a cluttered spot. In recalling specific copy points, 35% more viewers had recall when the spot was an island instead of part of the clutter. Burgard reported the advertiser had also run kines of the show with two panels of 200 people each.

One panel viewed the show with a position in clutter, the other in island position. As a further check the second group saw another commercial for another brand which was inserted in place of the original commercial. Results:

- Commercial "A" in island position is 38% more effective than the cluttered spot;
- Commercial "B" in island is 32% more effective than the same commercial in a cluttered slot.

Burgard also reported that "the advertiser cancelled his participation in the show as a result of this research—a competitor bought it. So long as that happens the networks aren't going to worry—but maybe the competitor should. . ."

Brown & Williamson, like most big tv advertisers, is worried that it may not be getting its money's worth out of commercials. Preoccupation with expenses appears to be a thread which unites much of the research done today in commercials and the manner in which they motivate the viewer.

The reason for this preoccupation is, apart from the simple need and desire to know more, the increasing costs of all tv operation. The commercial itself has become extravagantly expensive, in the minds of many admen, mainly because of the soaring costs of talent residual payments.

From an average of around 10% of the total production cost in the

late 1950's, talent fees now run an average of 50 to 70% (See sponsor Special Report, 20 May).

One result of this upward cost spiral is the encouragement of pre-testing techniques. Two of the biggest commercial testers are Gallup & Robinson and—probably most closely identified with the subject—the Schwerin Research Corporation.

Pre-testing, like psychoanalysis, has its own mystiques and G&R and Schwerin are at violent odds on the best way to touch the viewer's consciousness. G&R believes in recall as a measure of an ad's effectiveness; Schwerin can't find any connection in practice between what people remember, and what they buy.

Schwerin pre-testing is a sort of glorified panel-game, with competitors playing out a buying situation before and after being exposed to commercials.

It's the Schwerin credo that several different ideas can be made into rough commercials (at from \$800 to \$1,500 apiece) and their relative impact gauged with some accuracy.

A typical case-history is that of a powdered food product which had encountered earlier consumer resistance on two scores. In the first place, it had to overcome an innate prejudice against the basic idea of its dehydration, and secondly, it didn't actually live up to its ad claims. After further development work on the product, the problem was turned over to the agency.

The creative people eventually came up with five copy suggestions: diet, economy, taste, and energy. Five rough commercials were prepared, all with the same beginning and end, and delivered by the same presenter. Each told a different copy story by means of simple copy legends reinforcing the presenter's audio. There was no attempt to dress up the commercials; they were admittedly crude and economical in execution.

Schwerin pre-testing (see chart, page 31) revealed clear-cut differences: the "energy-providing" theme was significantly strong in creating brand preference; the diet and economy stories had less effec-

tiveness, and both taste and convenience were ineffective motivators.

Subsequently, the finished commercials bore out these results with striking consistency. At a fraction of the cost of finished commercials the agency was able to turn up one strong sales idea.

Schwerin claims that roughs can be used to aid in solving a variety of ad problems. Presenters can be pre-tested, as well as ideas: basic presentation techniques—devices, demonstrations, voice-over vs. on-camera, etc.—can be investigated.

As with each of the research themes that currently are being investigated in the commercial field, Schwerin is concerned not with what is put into tv, but what comes out of it in the way of motivated viewers. The growing realization of the considerable difference between input and output is, perhaps, the most significant and hopeful aspect of commercial research today.

### PRIZE COMMERCIALS

(Continued from page 40)

commercial served its purpose very well indeed, with a one-time exposure on 11 October 1962."

On occasion, an advertiser gets a clear opportunity to measure the effect of his commercial, either through the launch of a new product or a media switch. Such a case is Laura Scudder's, California manufacturer of potato chips.

Scudder's Arthur Kattan reports that the company appointed Doyle Dane Bernbach agency with the brief of finding "a new way to say 'fresh'." Kattan adds: "'Crisp' had been used time and again, as had 'crunchy', 'crackly', and just plain 'fresh'. DDB's answer was to establish Laura Scudder's as the 'Noisiest Chips in the World' through a series of highly unusual tv commercials. The results were immediate and dramatic. Within four weeks we had gained a 75% awareness of our commercial messages."

Conclusion? Possibly this: a prize-winning commercial is no guarantee of increased sales, but certainly admen feel that industry praise for a commercial doesn't stop it from selling the product.



## WHY SALES CLIMB ALONG THE SKYLINE

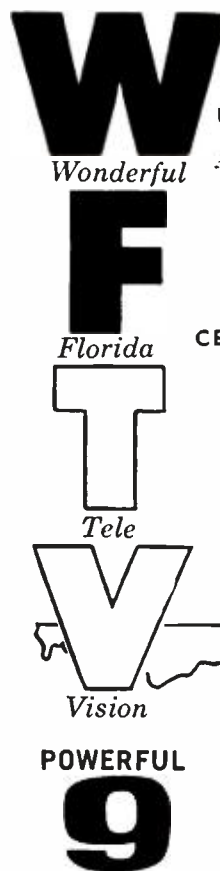
You rope a tightly-bound "one-buy" TV market with population as large as the 25th metro area—but with Lumber-Building Material-Hardware sales that rank 6th!



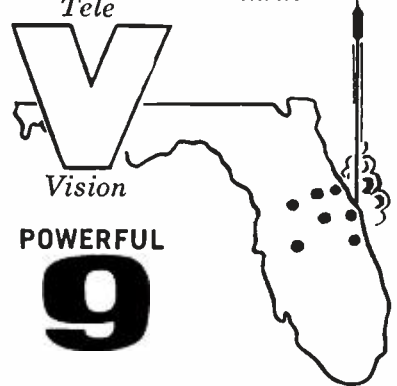
## SKYLINE TV NETWORK

P.O. BOX 2191 • IDAHO FALLS, IDAHO  
CALL MEL WRIGHT, AREA CODE 208-523-4567  
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# WHAT ARE YOUR PHOTO REQUIREMENTS?

RATES are rates the world over, and ours are competitive (\$22.50 for 3 negatives)

BUT QUALITY is something else again . . . . ours is superlative

And SERVICE is still another matter . . . . ours is unbeatable!

BAKALAR-COSMO  
PHOTOGRAPHERS

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## HOWARD JOHNSON'S

(Continued from page 44)

later time period next year to maintain the lead-in advantage.

The *Today* show is being used in New York. The show was also used in Boston last season, but it will probably not be renewed, according to the director of advertising.

Print advertising goes into *Time*, *Life*, *Newsweek*, and *The New Yorker*.

### Popular with children

In-store (or restaurant) promotion is considered of great importance to the securing of customers—especially children. The kids are wooed by lolly-pops, baseball caps, comics, a paper construction set, and even bendable straws, all of which bear the Howard Johnson's logo or colors. Since the kiddies represent one-third of H-J's customers they are usually included in the advertising and promotion plans.

Although designed for the younger set, the baseball hats have made a big hit all over. Many groups giving picnics or other outdoor functions have requested them in groups of several hundred. In 1962 about 2 million were given out.

### Suggestions invited

Ideas for merchandising, production, advertising, and promotion are accepted from anyone within the company. A frank dinner for children and grapefruit sherbert are two suggestions from employees now being utilized in H-J restaurants. Another idea, the Wednesday night fish fry, has snowballed and became a regular feature at many restaurants. It is advertised on radio in several areas.

"America is a nation very much on the move," says Howard B. Johnson. "We have just completed a decade in which more automobiles were produced and more high speed roads built than any similar period in history. All media are important to us, but radio reaches travelers when it counts—when they're on the road and hungry."

## MUSIC TO SELL

(Continued from page 41)

starring the product, rather than people, and driving home the main sales point with special effect to illustrate the air-tight feature. An imaginative musical composition accomplishes the objective with a minimum of costly talent: one off-camera announcer.

Even the biggest advertisers are responsive to the cost-cutting aspects of musical commercials. RCA has a current spot, "Remote Tv" in which only one musician represents the total live talent. His fee was \$63 for the session and \$21 residual fee for the second 13 weeks' use.

The difference between "background" music and music which adds the wallop of dramatic impact is illustrated in four well-known tv spots. The Dreyfus Fund classic "lion" commercial contains only one line of announcer copy. The RCA Buster Keaton "Pantomime" film contains no spoken word; the picture and original music score tell the whole story with tremendous impact and effectiveness.

The Chevrolet "OK used car" commercial illustrates dramatic punctuation in a gay, exciting mood with original music scored to a fast beat, incorporating special lyrics and narration to deliver the copy story in keeping with the action of the visual. It's an ambitious concept—but I suppose General Motors can afford it!

To those who've been told the off-beat, non-melodic music is the one and only hip approach today, I would like to recall the success of tobacco advertising as a genre.

Over a period of many years cigarette makers have explored just about every type of commercial to determine exactly what produces the best results.

Practically every cigarette ad campaign today is sparked by a melodic, memorable advertising "song."

It might be well to take a pointer from these highly competitive, hard-sell advertisers who've discovered that an original musical identification—which can be remembered, whistled and sung—provides bonus features and advantages found in no other advertising property.

## BUDGETING: PIN THAT AD BUDGET TO OBJECTIVES

By DONALD C. POWER

*Chairman of the Board and  
Chief Executive Officer  
General Telephone &  
Electronics Corporation*

One of the most constructive contributions all of us in management can make to the success of our companies is to take a fresh look at the things we have been doing, and see if we can still justify them. When you find yourself wondering "Why did we ever start to do that?" you are beginning to strike pay dirt. Circumstances and needs are always changing, and that brilliant solution of several years ago or even a few months ago may fade away and become a little dim when you view it in the light of today's, and especially tomorrow's, requirements.

I certainly do not have in mind a negative point of view, devoid of imagination or ingenuity, but rather a positive approach to finding new and better ways of doing things. This is the basic difference between an organization that acts only in established patterns and follows the "sure" approach, in contrast to the company that thrives on new ideas and constantly seeks a better answer.

It seems to me that the advertising budget is always one of the most fruitful areas for ingenious thinking, balanced with a keen sense of business purpose. And as advertising people across the country begin thinking about next year's programs they have a great opportunity to take a fresher look at what they are doing and to reach a more effective appraisal of their objectives.

Not too many years ago, advertising budgets were commonly prepared in one of two ways, and I am sure some companies and some advertising managers are still doing it, because human na-

ture doesn't change that fast. First, the recommended budget represented the largest possible budget that made any reasonable amount of sense, without any regard for the practical realities of running the business. Second, the recommended budget was based on what the competition was doing, and the big challenge was to find out within reasonable limits what the competition was spending, and draw up a similar budget. The usual explanation accompanying that kind of budget was to say "We have to do this if we are going to keep up with the competition."

Small wonder, with this kind of approach, that top management was prone to cut back the request, because they had no indication that the budget was based on sound planning. The budget review committee found itself taking the total budget recommended, expressing it as a percentage of total sales expense, coming to the conclusion that the percentage was too high, and cutting it back to some pre-determined percentage that had become pretty much of a tradition.

The fallacy behind this process, of course, is that it approaches the problem from the wrong direction. It treats advertising as a *result* of sales, instead of a *cause* of sales. It seems to me that advertising budgets are no different from any other budgets; all budgets should be pinned to *objectives*. They should spell out the objectives to be attained, the ways of attaining them, and the cost of doing the job.

The other day, someone asked me if I felt there was any limit to the amount a given company should spend on advertising—especially product advertising. Should it be 4% of gross sales, or 3½%, or what? There is no magic to a percentage, because it seems to me that you should keep on in-

creasing your advertising expenditures and forget about arbitrary or traditional limits as long as one thing happens—as long as you get back more than you spend. With this in mind, I am sure there are some companies today that are not spending enough on advertising, because they would find that they get back \$1.25 or \$1.50 for each additional advertising dollar they spent.

Aside from helping to market goods and services, advertising of an institutional nature has proved to be an especially effective tool in competing for corporate identity.

Regardless of what kind of advertising we have in mind, however, an advertising budget requires the same business judgment and the same awareness of objectives as any other budget. Good advertising certainly requires imagination, ingenuity, and inspiration, but it also must be regarded as a business operation, with its objectives effectively and closely coordinated with the objectives of the over-all organization. ▀

DONALD C. POWER



*Early in his career he served as Ass't. Attorney General, and Attorney for Public Utilities, both Ohio, and as secretary to the Governor of Ohio; later became president of Gen. Tel. Corp., and was elected to his present post after several merged companies formed GT&E Corp.*

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**MAJOR SLICE OF PAXTON BUDGET TO R-TV**

**P**axton, Philip Morris' new double filter menthol cigarette in the unique plastic package designed to keep tobacco moisture in, and outside moisture out, is puffing along in a developing national ad campaign. The success of February test campaigns in Fresno and Tulsa prompted introductory campaigns in the Middle Atlantic and New England states, plus Ohio and Hawaii, and by next month the drive will cover the country. According to R. R. Millhiser, Philip Morris director of marketing, "the preponderance of the Paxton ad budget is in the broadcast media, backed up by a substantial amount allotted to print." Although no comment was made as to the size of the budget, during the introductory campaign the Paxton ad budget is heavier than any other PM brand. Broadcast schedules include spot tv in the top 25 markets (mostly minutes and some 30s); spot radio in scattered markets across the country; eight weekly network tv shows; and network radio. Agency is Benton & Bowles (New York).

**Advertising-did-it, chirps Cricket**

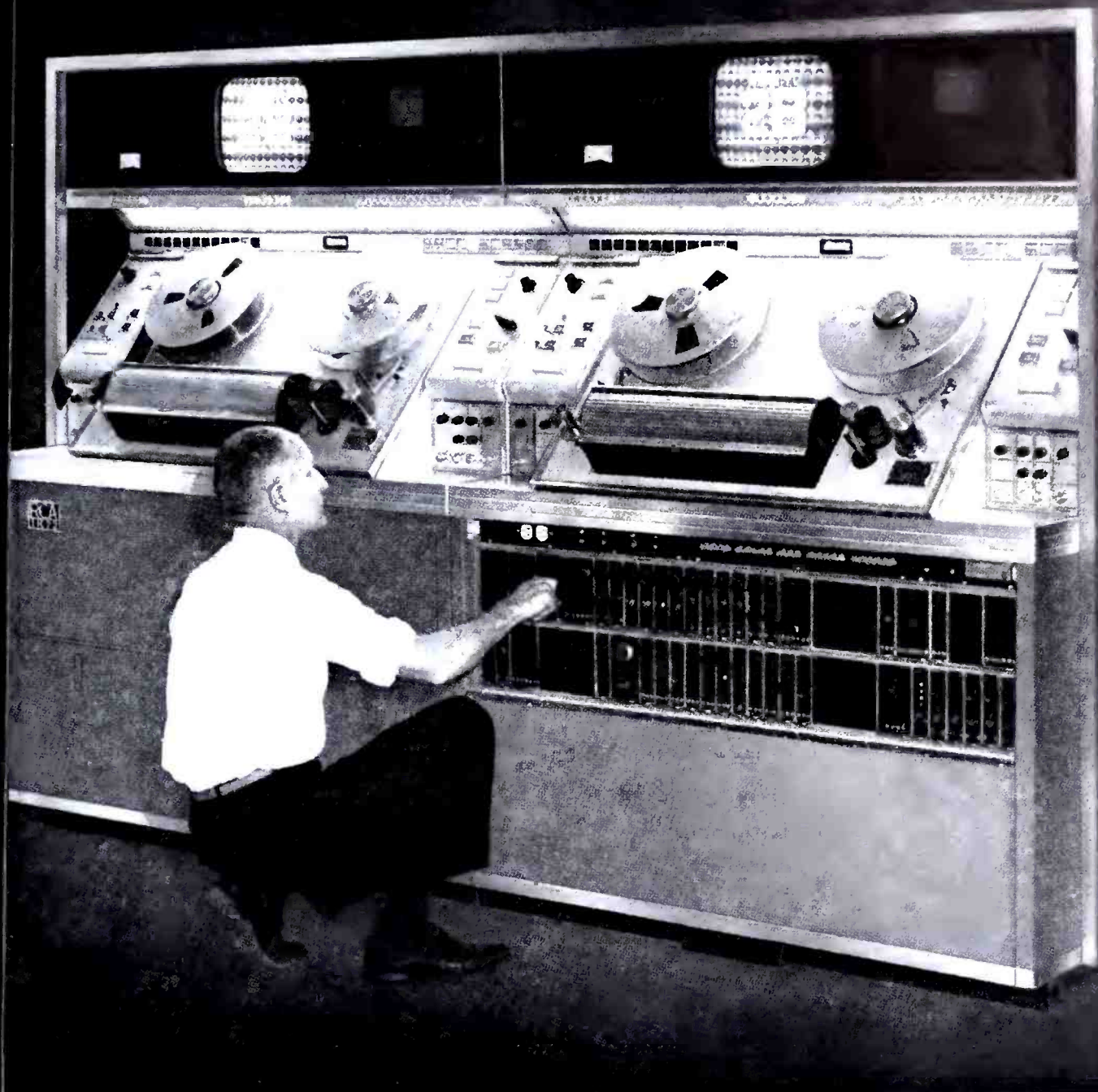
Cricket, disposable cigarette lighter, hopped into a \$100,000+ campaign in May, after European success. The northeast, chosen because of Cricket distribution, is being hit with spot radio—light 60-second spots a day for four weeks in New York (WNEW, WINS), Boston (WEEI, WHDH), and Providence (WICE, WPRO)—magazine and newspaper ads. Demand forced the factory in Tennessee to fly Crickets to retailers. Rogers Inc., making the French product for sale here, reports sales are up five-fold since drive began, expects year's sales to total \$1.5 million. Campaign goes to west coast and midwest in fall. Agency: Pritchard, Wood (Interpublic), N. Y.

**100+ tv markets meet new cookie**

United Biscuit's new Peanut Butter Crisp Cookie, a cookie-wafer combo, is making its debut in western markets now, will move eastward this month in one-month flights per market (five to 15 spots a week, Monday through Friday) until the campaign has reached more than 100 major markets from coast to coast. FilmMakers (Chicago) produced minute and 20-second spots featuring extreme close-ups of the product. Three variations on the standard spots were prepared to be used in different areas of the country. Agency is MacManus, John & Adams (Chicago).

**TV Buying Activity**

- **United Fruit's** campaign for its newly branded Chiquita Bananas (SPOT SCOPE 3 June), adding new markets rapidly, is already in the northeast, the northwest, and parts of the midwest. The drive of nighttime and daytime minutes and nighttime chainbreaks is slated to go into San Francisco, Fresno, Monterey, Sacramento, and Stockton, starting 8 July for 13 weeks. Buyer at BBDO (New York) is Gerry Arcaro.
- **Lever Bros.' Breeze** buying daytime minutes for a national campaign to reach women. Drive will start 1 July for 13 weeks. Buyer is Jeff Fine at Reach, McClinton (New York).
- **Arnold Baking**, continually active in purchasing spots in the Maine to North Carolina area, is now buying nighttime minutes for a 10-week campaign in scattered markets to begin as soon as possible. Buyer is Stu Kaufman at Donahue & Coe (New York).
- **General Mills' Red Band Flour** buying early and late fringe minutes for a campaign expected to begin 11 August for a 19-week run in unannounced markets. Buyer at D-F-S (New York) is Jack Cornet.



## TAPE DUO DELUXE AT WBRE

### *"A Prestige Builder with Our Customers"*

*This is the look of leadership for the years ahead—new excellence of design and brilliant performance. With two TR-22 Deluxe TV Tape Recorders, this station can record on one unit while on air with the other. The two units occupy the space of a previous single tape unit.*

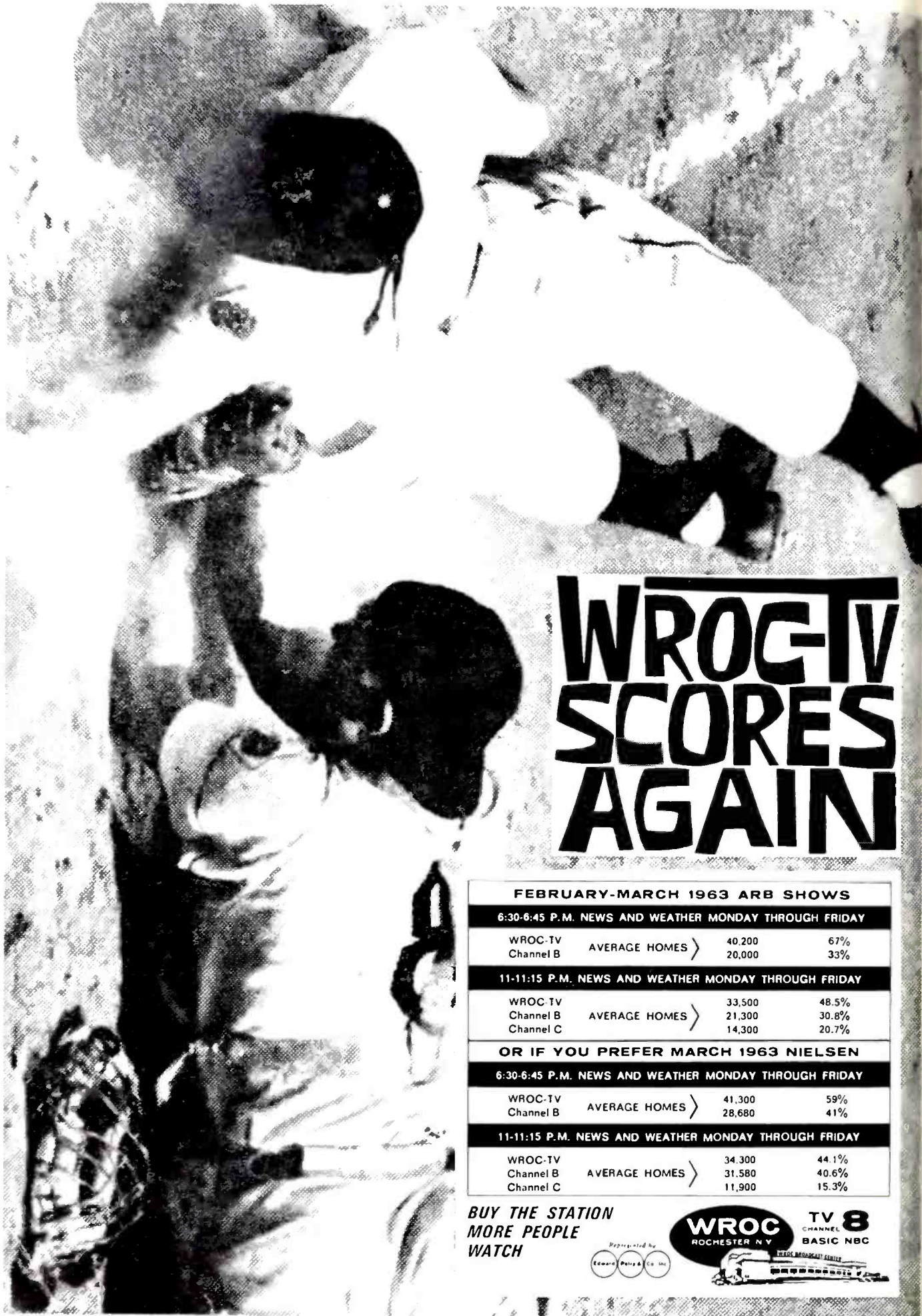
*Fully transistorized design does away with the problems of power and heat, reduces maintenance, and*

*assures a new standard of excellence. Clients are impressed with the efficient "look," the quality of performance, the increased versatility. It's a prestige builder with customers. Your own studio can benefit from this symbol of the finest in TV Tape.*

*See your RCA Representative. Or write RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J.*



**The Most Trusted Name in Television**



# WROC-TV SCORES AGAIN

## FEBRUARY-MARCH 1963 ARB SHOWS

### 6:30-6:45 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	40,200	67%
Channel B		20,000	33%

### 11-11:15 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	33,500	48.5%
Channel B		21,300	30.8%
Channel C		14,300	20.7%

## OR IF YOU PREFER MARCH 1963 NIELSEN

### 6:30-6:45 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	41,300	59%
Channel B		28,680	41%

### 11-11:15 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	34,300	44.1%
Channel B		31,580	40.6%
Channel C		11,900	15.3%

**BUY THE STATION  
MORE PEOPLE  
WATCH**



**WROC**  
ROCHESTER, N.Y.

**TV 8**  
CHANNEL  
BASIC NBC

