

Lyndon Johnson:  
his new effect  
on broadcasting  
industry—p. 21

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

CONTENTS see p. 6

NBC GENERAL LIBRARY  
NEW YORK  
30 ROCKEFELLER PL  
NEW YORK, N.Y. 10020  
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DAR 10-18  
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## WILX-TV is the Mid-Michigan TV

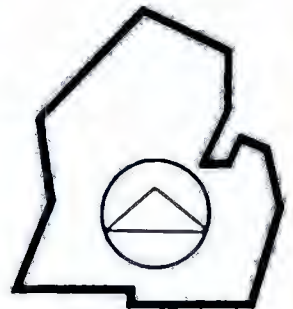
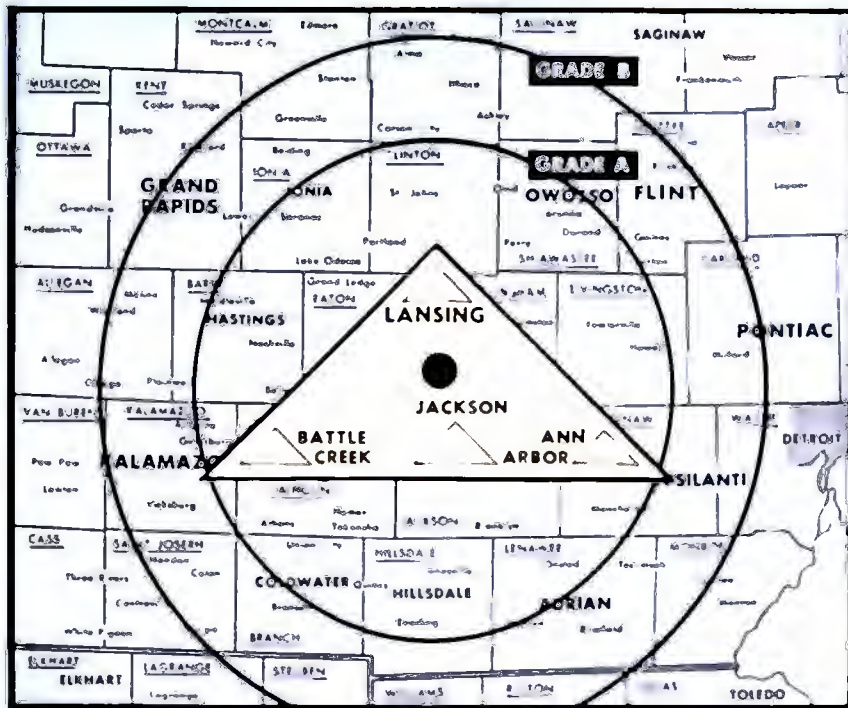
WILX-TV is your Mid-Michigan TV buy for four good reasons:

1. More efficient distribution of circulation.
2. Dominates the southern half circulation (Lansing and south).
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.

Add it all up and you have MAXIMUM homes with MINIMUM duplication.

If you have clients that like extra merchandising, ask about our spectacular 0.000 circulation billboard in downtown Lansing.

Call Young Television Corp., or, write to Lansing 23, Michigan.

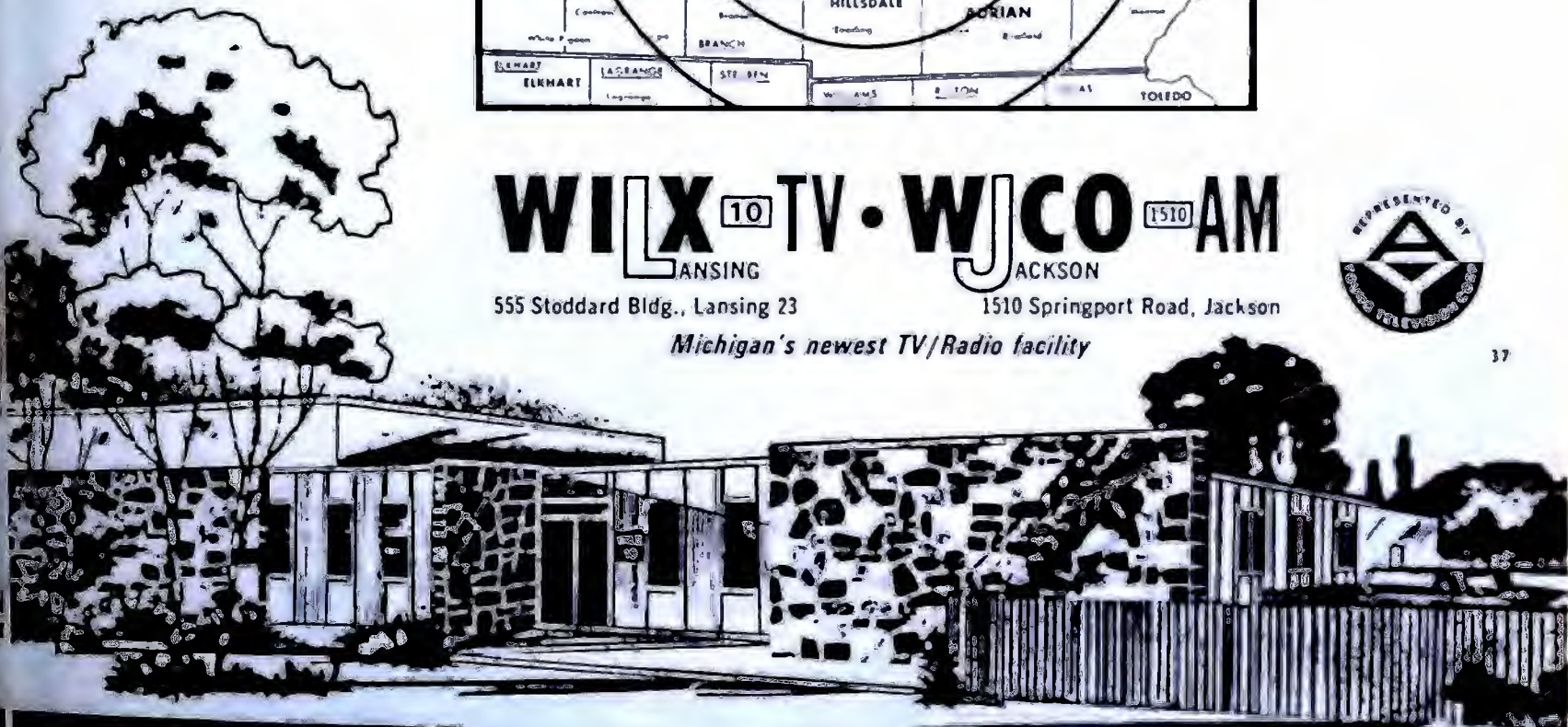


# WILX 10 TV • WJCO 1510 AM

555 Stoddard Bldg., Lansing 23

1510 Springport Road, Jackson

Michigan's newest TV/Radio facility



# NO OTHER STATION CAN MAKE THIS STATEMENT 5 CONSECUTIVE YEARS



Exception To The Rule

## WKRG-TV — Mobile — Pensacola

has averaged 50% or more share of  
audience in every March ARB measurement  
since 1959, from 9 a.m. to midnight.\*

Note: The dates used herein are estimates from March ARB surveys 1959 through 1963. Audience measurement data are estimates only—subject to defects and limitations of source material and methods. Hence, they may not be accurate measures of a true audience.

Represented by H-R Television, Inc.  
or call

C. P. PERSONS, Jr., General Manager



\*3 station VHF market

**N.Y. millions witness rites:** National viewing figures aren't yet available, but A. C. Nielsen Co. reports the average N.Y.C. family watched a total of 31 hours across the three and one-half days of coverage of the aftermath of the assassination of President Kennedy. On Monday, nearly every family (93% of those with tv) witnessed the funeral services and funeral procession. Nielsen said tv usage was abnormally high overall, increasing suddenly to 40% in mid-afternoon Friday—nearly double usual viewing for that period—and rising to over 60% during the average quarter-hour from 2:30-midnight. Saturday, from 9 a.m.-midnight, the average was 50%; on Sunday, it was 55%; and on Monday, 67%. The total viewing public was about 50% above the normal seasonal level.

**Weaver's latest surprise:** Sylvester L. (Pat) Weaver, who's kept the industry on its toes watching his turns from network head, to agency head, to pay tv entrepreneur, has donned still another hat—this one as client. By naming Young & Rubicam to handle advertising for his Subscription Television, Inc., Weaver's latest turn is probably being termed "turncoat" over at McCann-Erickson, his previous base of operations. There's not much money involved; it's purely the principal of the thing! The Los Angeles office of Y&R will service the pay tv system due to begin in L.A. and San Francisco in the spring. Recently formed, Subscription Television will present closed-circuit sporting events, including the Los Angeles Dodgers and San Francisco Giants games, current movies, cultural, and other programming. Transmission will be on three different, simultaneous channels working through the subscriber's own set.

**'Lady Bird' to drop control:** Mrs. Lyndon B. Johnson has filed an application with the FCC to relinquish her control of the LBJ broadcast

holdings in Texas (KTBC-AM-TV, Austin, and KWTX-AM-TV, Waco), and place them under a trusteeship. The bid was made through Leonard Marks of the Washington firm of Cohn & Marks, counsel for the stations.

**Cardinal has 'Profiles':** Richard Cardinal Cushing has revealed that one of President Kennedy's last acts was to assign him the tv rights to *Profiles in Courage*, best-selling book which won a Pulitzer Prize for the President. Cardinal Cushing said that after informing him of this action, JFK told him: "Now you're in the tv business."

**Ads hail broadcasting:** Benton & Bowles has taken 1,000-line ads in both the *New York Times* and *Herald-Tribune* to salute the entire radio and tv industry for coverage during the recent tragedy. The ads pointed to broadcasting's "unflinching dedication and dignity," and B&B said it was "confident that we are only reflecting the respect and thanks of the American people for a job well done."

**NBC meeting postponed:** Annual convention of National Broadcasting Co. radio and television affiliates slated for West Coast this week has been postponed as a result of President Kennedy's assassination. No new date has been set, though consideration is being given to a date for an affiliates conclave after the first of the year.

Meantime, ABC TV today kicks off series of regional meetings between network execs and primary affiliate station managers with a session at New York's Hotel Plaza. Others are set for Wednesday at San Francisco's Fairmount Hotel, and Friday at the Drake in Chicago. To be discussed are the past year's progress and plans and suggestions for 1964-'65 in every program area: nighttime, daytime, news, and sports.

**Intrigue is the key:** Today's 22 million teenagers are the "show me" generation and therefore intrigue rather than sell should be the most practical goal of advertising aimed at that market, according to a survey conducted by the research division of Teen-Age Fair, Inc. A total of 23,512 youngsters in the 13-19 age group were interviewed, with over 95% stating they don't buy a product before they first see, touch, and try it. This is borne out by a finding that their believability in tv and the printed page is higher than in radio. The figure for those believing ads seen on tv was: boys 22%, girls 26%; not all of it—boys 32%, girls 35%; hardly any of it—boys 30%, girls 24%; none—boys 3%, girls 2%. For other advertising seen or read: yes—boys 25%, girls 36%; not all—boys 36%, girls 39%; hardly—boys 22%, girls 12%; none—boys 6%, girls 4%. For radio ads: yes—boys 18%, girls 22%; all—boys 41%, girls 47%; hardly—boys 22%, girls 18%; none—boys 3%, girls 1%.

**National flies to K&E:** National Airlines took a surprise (?) flight at the week's end when it moved its account to Kenyon & Eckhardt. National, whose billings are variously estimated at \$3-4.5 million, was with Papert, Koenig, Lois for one year. Before that, it was handled by McCann-Marschalk. According to a K&E announcement, National executives "had been quietly screening a number of top agencies before the selection of Kenyon & Eckhardt."

**Touts tourist tv exposure:** WJXT, Jacksonville, surveyed all 1,500 hotels and motels in its area during the summer, received data from 72% (1,084), and found that 950 or 87.5% have tv sets in one or more rooms. Tv sets are located in 21,447 rooms, representing 76% of all rooms in all responding establish-

ments. An additional 93 establishments (8.5%) not having sets in any rooms reported the availability of lobby or office tv for their guests. Only 42 establishments (4%) reported having no tv service in any form, meaning that 96% had some form of tv service available. And this, reminds WJXT, does not include any tv sets which may be present in the 417 hotels and motels which, while they were among the establishments contacted by the station, did not respond to the survey.

**No settlement yet:** There is still no end in sight to the talent negotiations stalemate between SAG-AFTRA and the joint advertisers-networks - agencies - producers committee. Screen Actors Guild last week was polling its 15,000 members with hopes of getting a 75% affirmative vote giving it power to call a strike. American Federation of Tv and Radio Artists has already been given such power by its membership. SAG's accompanying letter to its members claims the joint committee is "still demanding what amounts to rate reductions ranging from 30-65%" and compares this with a statement that network tv broadcast industry income, after expenses, rose from \$171.9 million in 1958 to \$311.6 million in 1962, with gross revenue being "well over \$1 billion."

**DFS on Pulse roster:** Dancer-Fitzgerald-Sample has become the sixth big advertising agency to subscribe to Pulse's complete radio package in recent months. The others are Sullivan, Stauffer, Colwell & Bayles; Kudner; Doyle Dane Bernbach; Campbell-Mithum; Lang, Fisher, and Stashower. Pulse's list of agency subscribers now totals 170. Lawrence Roslow, v. p. and associate director, cited Pulse's personal interview and roster reconstruction technology as a factor in "intensified agency interest."

## **NEW FIRST RUN**

Half-hour TV series about the exciting new world of jet airline security

# **ZERO ONE**

Stories that could never have been told before are brought to television with all the impact of the jet age. Stories of intrigue, excitement, danger and adventure...

### **STARS**

*Nigel Patrick*

*Bill Smith*

### **with Guests**

*Margaret Rutherford*

*George Coulouris*

*Jeannie Carson*

### **TESTED AND PROVEN AUDIENCE APPEAL**

Call now for details and screening dates. Sold to CTV Network in Canada, sponsored by General Motors.



New York • Chicago • Culver City



Today... this  
golf ball, and thousands  
like it will whistle  
down the fairway of one of  
the 33 golf courses  
in San Diego.

San Diegans go big  
for year 'round golf—and  
tennis and fishing and  
swimming and boating.

They're busy, active  
people... and wherever

they go they're  
served best by KOGO  
Radio. Music and news

24 hours a day.

Buy KOGO Radio.

A must buy in a  
must buy  
market.



**KOGO  
RADIO  
SAN DIEGO**

NBC • A TIME-LIFE STATION  
REPRESENTED BY THE KATZ AGENCY

# SPONSOR

2 DECEMBER 1963

Vol. 17 No. 48

## GENERAL

- 21 President Lyndon Johnson—what his new role means:**  
Easing of get-tough policies of Kennedy administration expected  
His realistic attitude toward business could aid broadcasting

## ADVERTISERS

- 26 W. R. Duffy asks: "How does your product look on tv?"**  
Since it is *shown* and *seen*, he says, the packaging is all-important  
Urges more careful study of all aspects of the video medium
- 36 Liberty Mutual prefers the 30-second tv commercial**  
Considers tolerance of viewers favorable to the half-minute length  
Survey finds insurance firms buying video time heavily
- 40 Kodak backs 'Greatest Showman' as Christmas feature**  
Profile of Cecil B. DeMille, 90-minute color-tv spectacular, is slated  
for 1 December, back-to-back with *Wonderful World of Color*

## AGENCIES

- 44 Women's pants-mfr. uses 25% of ad fund for tv/radio**  
Jack Winter, Milwaukee, supplements fashion magazine schedule  
with wired-radio drives, and tv giving "feeling of stretch"

## TV MEDIA

- 50 British are tightening the reins on tv spots for smoke**  
Tobacco manufacturers move to obey the ITA's five-point dictum  
appeals deemed unacceptable for the advertising of cigarettes

## RADIO MEDIA

- 58 Local personal appearances pay off, says Ted Steel**  
Sees suburban shopping centers as ideal staging areas for such  
promotions, and growing number of sponsors agree with him

## SYNDICATION

- 63 Four Star conducting "first run in your market" drive**  
President Firestone decries the fact that the top 75 of 224 markets  
supply 75% of revenue. Campaign aims at other 149 markets

## STATION REPRESENTATIVES

- 64 Canada BBM to expand, use IBM, hike total of report**  
Officials cite "one of the most advanced computers in Canada"  
Will gauge tuning by men, women, teenagers and children

## DEPARTMENTS

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# WCTV-land

— land of  
**YEAR-ROUND** good living, good business



Florida State News Bureau photo

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government,

business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

# WCTV

TALLAHASSEE THOMASVILLE

**BLAIR TELEVISION**  
A Division of Public Media Company

# PERSONALITY POWER

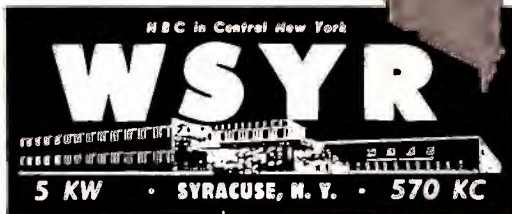
It packs a friendly punch. Stroll down the street with any of a dozen WSYR personalities. Watch the smiles light up people's faces; hear the known-yau-all-my-life greetings from total strangers.

This friendly attitude is far you, too, when these personalities are selling far you. And that's why WSYR Radio is the greatest sales medium in Central New York.

So you see what happens:

Personality Power = Sales Power far you in the 18-county Central New York area. Instant friends far what you have to sell.

Represented Nationally by  
THE HENRY J. CHRISTAL CO., INC.  
New York • Boston • Chicago  
Detroit • San Francisco



A-C? It's All-Canada Radio and Television Limited, first and paramount representation firm North of the Border in broadcast sales.

A-C reps 43 radio, 22 TV stations—in all primary, most secondary markets. Weekly radio reach is 50% of all households far 60% of national retail sales. TV: 62% of households far 53% of national retail sales.

A-C has 12 offices: New York, Detroit, Chicago, San Francisco, Las Angeles, Dallas, Atlanta and Mantreal, Taranta, Winnipeg, Calgary, Vancouver.

To reach all Canada, talk to All-Canada



All-Canada  
Radio & Television  
Limited

1000 Yonge Street, Toronto 5, CANADA

## PUBLISHER'S REPORT

One man's view of  
significant happenings in  
broadcast advertising

### With a code unseen

*When hate and vengeance, swift and bare  
Erased the noonday's sunny hue,  
There came the wonder of the air  
To knit world's grief in hands-clasped view.*

*Without a moment's pause or plan,  
As though in single thought expressed,  
Five thousand stations joined to ban  
All save a well-loved man at rest.*

*The air was his, a mighty hero's due,  
And as the day passed into saddened night,  
His story crossed the earth in panoramic view,  
A never-ending psalm of grace and light.*

*Then followed three more nights and days  
When nation's pride and shame were mingled into one,  
All told before the camera's searching gaze  
From which stark truth can never ever run.*

*The pride was clear, a widow's Spartan calm,  
The miles of mourners come to shed a tear,  
The muffled drums, the caisson rolling on,  
A boy's salute, the great beside the bier.*

*So was it in those tragic grief-filled hours.  
When history revealed itself in awesome mien,  
That network, station, and the Nation's towers,  
Worked on, unselfish, tireless, with a code unseen.*

— NORMAN R. GLEN



## Ahmed, star of **پاکستان TV**, the best station in town.

The town was Karachi, Pakistan. The station, built by Time-Life Broadcast and Philips of Eindhoven, was the only one in the country. And the star was Ahmed the *mullah*—teacher, poet, Pakistani. He used to talk to crowds in the marketplace. Then we put **پاکستان TV** on the Karachi air (in just 46 days) for the Pakistan International Trade Fair, and Ahmed's listeners

jumped to thousands. The station broadcast for months after the Fair closed, proving that commercial television can inform, instruct and entertain a new-to-TV country ■ Our International Division also has substantial interests in Latin America, travels 500,000 miles a year servicing them and finding new opportunities in the wave of the future: world television broadcasting.



We believe that the experience of operating television stations in the United States can be translated beneficially overseas. As a division of Time Incorporated, Time-Life Broadcast is committed to the policy of bringing news and information to our audiences, wherever they may be.

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Executive Vice President  
**Bernard Platt**  
Secretary-Treasurer  
**Elaine Couper Glenn**

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# 555 FIFTH

Letters to the Editor

## YEOMAN SERVICE

After what must be considered the most important weekend in broadcasting history, with all stations in the market performing yeoman service, officials of WFAA radio and television took stock of the activities of the past four days to issue a brief report which will show the magnitude of the operations during the period of coverage surrounding the assassination of President Kennedy.

Mike Shapiro, general manager for the broadcast properties of the Dallas Morning News, ealled the efforts of his staff "the most gratifying experience I have ever witnessed . . ."

" . . . on Monday, it became necessary for the station to add a third cruiser, that of WKY-TV, Oklahoma City, in order to cover the various activities," he noted.

"It is impossible to estimate the total man-hours involved," Shapiro said. "However, we feel that the professional production and news coverage speaks for itself. Of course, we are extremely proud of the manner in which our people functioned under very trying circumstances."

Casey Cohlma  
WFAA, Dallas

## TO THE EDITOR:

It is often said that in an hour of great travail, the human spirit is capable of summoning super human strength and courage to meet any circumstance.

In one of the darkest hours in our nation's history, an aggrieved people found hope—and strength—and courage—and solace by sharing its grief as one through the miraculous unity made possible by radio and television. From the depths of the nation's great tragedy, the combined forces of radio and television achieved their finest hour.

The electronic Voices of America—the thousands of them from small hamlets to major metropolitan cities—raised their voices almost as one, spoke eloquently and from the depths of their hearts.

As a pioneer both in radio and

television from their earliest days, I have never experienced the feeling of pride and exultation for the industry I helped nurture as I did during the 72 hours immediately following the assassination of our late President John F. Kennedy.

Reportorially, the broadcasters painted a canvas of history as it was never painted before. In so doing, it bound the nation together in its sorrow and helped assuage the deep hurt inflicted when the assassin's bullet pierced the brain of our Chief Executive and ricocheted into the hearts of everyone. Thank God for radio and television!

Jack R. Poppele  
New York City

## SOLICITING MEMBERSHIP

I am now soliciting members for a newly formed organization — SPGBDSR — the Society for the Prevention of General Broad Degrogatory Statements on Radio. A few weeks ago an executive of one of the major oil companies said that all radio sounds like "a continuous commercial with time out for music, news and sports." Herb Manloveg recently denounced radio for having "no image" and not being able to "prove that commercials get through." The fact that tv shows with six and seven figure price tags are scrapped in three weeks must certainly indicate that radio is not the only medium without "absolute" research. I think that SPONSOR has done an excellent job of also pointing up some of radio's success.

Esther M. Rauch  
publicity director  
KVIL, Dallas

## 5,000 WORDS

I just got a chance to read SPONSOR's 14 October Stan Freberg profile. I enjoyed it tremendously. Since it isn't as easy as some people think to get even a fascinating character to be fascinating for 5,000 words, congratulations are in order.

Miles David  
administrative v.p.  
Radio Advertising Bureau, N. Y.



**VOLUME 8—  
"FILMS OF THE 50's"  
NOW FOR TV**

FORTY-TWO OF THE FINEST  
FEATURE MOTION PICTURES  
FROM SEVEN ARTS

# THE LIEUTENANT WORE SKIRTS



**TOM EWELL  
SHEREE NORTH  
RITA MORENO**



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD  
NEW YORK: 200 Park Avenue YUkon 6-1717  
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  
LONDON W1 ENGLAND: 24 Berkeley Sq. Hyde Park 0671  
Distributed outside of the United States and Canada  
Cable SEVENLON London

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

**Make someone happy,  
prosperous,  
and wise  
this Christmas**



Give a gift subscription to SPONSOR. It's one of the nicest ways to express Holiday good will to clients, prospects, and associates in the broadcast advertising business. Your gift begins at the Holiday Season when SPONSOR sends a handsome acknowledgement to each of your recipients. Then every Monday throughout 1964 your gift

of SPONSOR arrives filled with broadcast advertising ideas and information that helps the reader do a better, more profitable job. What a happy way to remind you clients and prospects of your thoughtfulness 52 weeks in the year. And all for as little as 8 cents a week when you use the handy gift order form below.

**SPONSOR**

555 Fifth Ave.  
New York 17, N. Y.

**SPECIAL HOLIDAY RATES**

One 1 Year Subscription (your own or first gift) .....\$8

Each additional 1 year gift.....\$5

DONOR'S NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

Include my own subscription  Send bill later

I enclose \$\_\_\_\_\_ for \_\_\_\_\_ subscriptions

Gift cards to read from \_\_\_\_\_

Send gift to \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

(Please type remainder of your business gift list on a separate sheet and attach).

## **Spot radio may be used to ease log jam in spot tv due to extensive Kennedy coverage.**

As every U. S. viewer knows, tv networks and stations yanked their entire commercial schedules for nearly 100 hours in the wake of the death of the late President. For this, broadcasters merit the highest of praise.

Admen are facing a tremendous problem, however, as the nation sadly resumes its normal business pace. Many tv advertisers — watches, perfumes, gift appliances, etc. — concentrate their budgets during the holiday season. Such budgets (as far as agency buying is concerned) often expire at the end of December. Tv time is tight, and make-goods are often impossible for these seasonal advertisers.

Consequently, a number of advertisers, and their agencies, are now attempting to line up strong spot radio schedules to replace the lost tv time. Station reps like CBS Radio Spot Sales, Blair, Petry and others last week were working at top speed to facilitate the spot radio purchases.

Actually, the radio buying accidentally motivated by a national tragedy may do much to raise low fourth-quarter radio sales (See Sponsor-Scope, 25 November) back toward normalcy—although no wants to think of it in quite that way.

---

## **Support for RKO-General-ARB radio methodology study is coming from many directions.**

The study in Detroit is expected to lead to a national service by ARB if successful (see SPONSOR, 23 September)

Advertising Research Foundation, which seeks a more active role in all research (SPONSOR, 7 October), is throwing considerable support behind the inter-media project. With ARB measuring newspapers and magazines, as well as radio and television, ARF and ARB aims coincide.

In addition, at least two radio networks, CBS and NBC, are expressing strong interest in the project, which will use the diary system, rather than recall, or audimeters (which Nielsen is planning to drop). ABC has also expressed interest, but believes Sindlinger Methodology is better.

With Nielsen out of local radio measurement, major radio stations with widespread coverage, are also paying heed to the ARB project. Current local measurements fail to include listening outside their market, making a new national service vital to their selling effort, and sooner rather than later.

---

## **You may see increases in radio/tv spending by amusement parks during 1964.**

A warning to other park operators came last weekend from one of the most successful executives in the field, Palisades Amusement Park's Irving Rosenthal, who said that lots of advertising was the "magic formula to get your share and more of dollars spent for entertainment and recreation."

Rosenthal is a firm believer in broadcast advertising, running heavy saturation campaigns on New York and New Jersey radio tv stations during spring and summer.

"Future plans," Rosenthal told delegates to the 45th annual convention of the International Assn. of Amusement Parks in Chicago on Sunday, "may also call for our acquisition of radio and tv stations and newspapers also as subsidiaries of the park."

Such plans would be far from blue-sky optimism: Palisades Amusement Park spends so much on transit advertising that it bought, not long ago, the company owning ad rights for a leading bus firm in the New York-New Jersey area.

## NEW YORK TV VIEWING, Monday, November 25

Time	% Watching	Event
8:25 AM	15.5%	The police cut off the line of persons waiting to view the coffin in Rotunda of Capitol.
9:00	27.5	Bronze doors of Capitol closed, ending lying in state.
9:05	28.0	Last visitors pass by coffin.
10:25	64.2	Mrs. John F. Kennedy, accompanied by Attorney General Robert Kennedy and Senator Edward M. Kennedy, leave White House.
10:39	67.9	Mrs. Kennedy and brothers-in-law enter Capitol Rotunda. They kneel at coffin and kiss flag draping it.
10:43	70.3	Military bearers lift coffin from catafalque and carry it to horse drawn caisson of funeral cortege.
10:48	70.5	Coffin is placed on caisson.
10:50	72.5	Cortege escorting caisson begins departure from Capitol Plaza.
10:58	77.2	Cortege clears plaza.
11:00	78.8	Cortege joins military units at Constitution Avenue as funeral procession begins.
11:35	84.5	Cortege arrives at White House. The first section of procession proceeds to St. Matthew's Cathedral as cortege turns into White House grounds.
11:40	84.5	Mrs. Kennedy is joined by world and national leaders in walk behind caisson to cathedral.
12:13 PM	88.1	Bronze doors of cathedral close for beginning of requiem mass.
1:15	89.1	Mass ends. Bronze doors of cathedral open for resumption of funeral procession.
1:30	89.6	Caisson resumes funeral procession to Arlington National Cemetery. Mrs. Kennedy and dignitaries follow in limousines.
2:43	85.5	Caisson arrives at Arlington National Cemetery.
3:08	88.6	Army bugler, Sgt. Keith Clark of Grand Rapids, Mich., sounds tap.
3:15	88.1	Mrs. Kennedy lights the eternal flame that will burn at the head of the grave and receives the United States flag that had draped the casket. She is escorted to her limousine by President Johnson.
3:34	76.7	Coffin is lowered into the grave. The ceremonies were over.

*Audience data from Nielsen Station Index; Timetable of events, New York Times*



# a complete video tape recording service under one roof...

*where quality and service  
go hand-in-hand*



## SERVICES

- Black and white and color video tape recording facilities for commercials & programs
- Inter-Sync and electronic editing
- Tape screening and duplication
- Audio & video tape production for sales promotion, industry and institutional use.
- Production, syndication and distribution of Radio and Television tape programs
- Closed circuit facilities.
- Audio and video remote facilities

## FACILITIES

- 5 AMPEX & RCA B&W and color video tape recorders equipped with inter-sync, amtec, electronic editor and editec (when available).
- 3 large studios completely equipped for dramatic lighting effects, with dimmer boards.
- Telecine services including B&W and color 2 X 2 plus balop slide chains, B&W and color 16 plus 35 mm film chains.
- Teleprompter and rear projection facilities for still and motion pictures and chroma-key.
- An art and design department for custom built sets and props, designed & built on the premises.
- A graphic arts department for slides and balops.
- A competent and highly skilled staff of directors, audio and video engineers and stage hands.

## MID AMERICA VIDEO TAPE PRODUCTIONS

*a division of WGN, Inc.*

for information contact BRAD EIDMANN HARRY MILLER • 2501 W. Bradley Place, Chicago, Ill. 60618, LA 8-2311

# ANNOUNCING

## THE EASTERN ADVERTISING GOLF ASSOCIATION

Memberships are being accepted now in the newly formed Eastern Advertising Golf Association. The group will be limited to 150 members—50 each from media, agencies, and advertisers.

Four golf outings are planned between June and September 1964—each at a different club.

**ANNUAL DUES ARE \$25**

*WRITE:*

**BOB LEWIS**

**Edward Petry & Co., Inc.**

**3 East 54th Street**

**New York 22, New York**

## CALENDAR

The when and where  
of coming events  
2 December 1963

### DECEMBER

Advertising Club of Metropolitan Washington, reception and luncheon honoring Arthur Godfrey, The Presidential Arms, Washington, D. C. (3)

Electronic Industries Assn., winter conference, Statler-Hilton Hotel, Los Angeles (3-5)

Assn. of Maximum Service Telecasters, board meeting, Riviera Hotel, Palm Springs (5)

Assn. of National Advertisers, workshop on "New and Practical Ways to Evaluate the Effectiveness of Your Advertising," Plaza Hotel, New York (5)

National Food Brokers Assn., 60th annual convention, "New Programs for Tomorrow's Marketing," Palmer House, Chi. (7-11)

International Radio and Television Society, Christmas Party benefit for the Veterans Hospital Radio and Television Guild—the Bedside Network, Waldorf-Astoria, New York (17)

American Marketing Assn., winter conference on the development of more precise marketing tools, Somerset Hotel, Boston (27-28)

Broadcasting Executives' Club of New England, Christmas party, Sheraton Plaza, Boston (16)

Royal Film Archive of Belgium, 3rd international experimental film competition, Knokke-Le Zoute, Belgium (26-2 January)

FCC, oral argument concerning length and frequency of commercial material broadcast over am, fm, and television stations, Washington, D. C. (9)

Federation of Jewish Philanthropies, annual fund-raising cocktail party of the advertising division, Sheraton East Hotel, N. Y. (17)

### JANUARY

National Retail Merchants Assn., 53rd annual convention on "The Challenge of National Growth," Statler Hilton Hotel, N. Y. (6-9)

International Radio and Television Society, first newsmaker of the year (8); first of a series of seven

production workshops, Waldorf Astoria, New York (9)

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic art workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coac House Motor Inn, Milwaukee (1)

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (22)

National Religious Broadcaster convention, Mayflower Hotel, Washington, D. C. (21-23)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)

### FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, N. Y. (5)

International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

### MARCH

1964 Variety Merchandise Fair, the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Washington, D. C. (9-11)



If you would like to buy radio and/or television announcements in Des Moines on participating programs hosted by personalities who have been at a station long enough to strongly establish themselves \* . . . . .who have exposure on both radio and TV so they're far better known than air people at any other stations \* \* . . . . .who serve their audiences by giving important information on community service projects \* \* \* . . . . .who are recognized by these same audiences as real friendly, pleasant people with families that they'd welcome as neighbors \* \* \* \* . . . . .and who know the professional way to do polite and persuasive selling for you \* \* \* \* \* . . . . .buy KRNT RADIO and KRNT-TV, Channel 8.

\* We have 2 Twenty Year Club air people. On KRNT Radio—7 who have been with us 15 of our 28 years. On KRNT-TV—8 who have been here since we went on the air 8 years ago. You need such stability to build audience loyalty to the stations, personalities and to the products they represent.

\* \* Inter-media Motivation Factor. Whereas most operations keep Radio and Television separated, ours embrace each other. In our opinion, both media and personalities and sponsors are far better off for it.

\* \* \* All our personalities read the cards and letters about church chili suppers and women's club rummage sales and teen-age car washes and men's charity shows and a thousand other small-but so-important efforts by friends in our community. These folks know we will help them publicize it. We're kind and gentle people in this phase of our operation.

\* \* \* \* Central Surveys, 1962. "Which radio and/or television personalities would you like to have as next door neighbors?" KRNT personalities were an overwhelming choice.

\* \* \* \* \* Both KRNT Radio and KRNT-TV do more local business than any other station in the market. By far the greatest number of these advertisements are done "live" by our personalities. They have the experience—the "know-how" to make folks "go-now" and buy now.

# KRNT and KRNT-TV

## DES MOINES

An Operation of Cowles Magazines and Broadcasting, Inc.

Represented by The Katz Agency, Inc.

# COMMERCIAL CRITIQUE

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

## Where Are Ideas Found?

TONY WAINWRIGHT

Copywriter, N. W. Ayer & Son

EVERY TELEVISION copywriter faces a black moment when all his accumulated experience will not reveal an answer to a specific problem. That's the time to dip into the pot of life for a look at the obvious—which may inspire the unusual.

People are an endless source for ideas. The descriptive language of a cabdriver or a counterman or a policeman; the conversation of a neighbor raking his lawn and talking football; the idle chatter of youngsters with their honesty untouched by the prejudices of maturity; the mumbling of women in a supermarket as they hesitate—plucking and pinching to assure

themselves of fresh produce; the fragments of phrases echoing against city buildings; the words, the millions of words, simple and startlingly profound, but representing the pulse of a people buying products.

A word can trigger an idea. GUSTO did it for Schlitz; THINK YOUNG did it for Pepsi-Cola. Sometimes music is important; in other instances, it can serve as mood background. But always, the words (as few as possible) must convey a memorable selling proposition.

The television writer in search of an idea must explore many avenues. Print is one. Magazines, newspapers, trade books are all-important. A Bert Stern fashion shot in *Vogue* may inspire a direction for a cake-mix commercial; a delightful pose from *Baby Talk* could provide the stimulus for creating an exciting cereal spot; or the sheer layout techniques of *McCall's* and *Show and Realités* could be the beginning of a design commercial for a cosmetics account.

I read everything: labels on cans and bottles, posters, all direct mail pieces, paperbacks and the book-of-the-month; *Gourmet* and *Harper's* and *Look* and *Variety*; the notes tacked up on our mailroom bulletin board; four newspapers a day; tear-sheets and proofs passed around the office; in fact, I read and store away as much as I can—for futures.

When our little girl started building mountains on her highchair tray with Jell-o, I thought of a commercial. When our basset hound smacked his lips and wolfed down his first bowl of Rival, I thought of a commercial. When our neighbor raved over her Chum-King Chop Suey dinner, I thought of a commercial. True, these are hardly inspired ideas—but in each case, they are real and written as I observed each incident—a commercial possibility is evident.

How did the writer who conceived the Chemstrand "Marching Kids" spot come up with the idea? Maybe, by watching his own youngsters at home.

How about the Marlboro writer who dreamed up the current campaign (Marlboro Country) with its exciting track? It's possible he saw the movie "The Magnificent Seven." After all, the track is a blend of the movie theme and the Marlboro song. And the effect is adventure.

We are all at the mercy of our recall. I can remember the wonderful taste of steaming coffee when I stood watch on a destroyer off the Alaskan coast; and the sight of my Grandmother's homemade soup made my mouth water (it was the only time in my life I ever enjoyed eating vegetables). We store up memories and force fragmentary thoughts into commercial situations.

Curiosity is so important. No writer can sit in his cubicle for long without withering up. Ideas come from man, but man must be willing to search for them. It takes a concerted effort to deviate from a comfortable pattern of life, but such small adventures will prove rewarding. The writer who conceived the Ban documentary series must have known the city (its beaches and subways and teeming masses). Perhaps, the idea came to him one night as he walked Third Avenue. The important thing is the end result—an exciting film concept.

Hard-working (even hard-selling) commercials don't have to be dull—they can be creative. The Contae series is interesting, yet does a sound selling job. Allerest is another example though with more emphasis on a creative technique. Fortunately, we have fewer and fewer of the old Anacin and Drista type approaches. Maybe it proves a point. Commercials don't have to be irritating to be effective. And it takes a long time to prove it. ▼

TONY WAINWRIGHT, copywriter at N. W. Ayer & Son in Chicago, has also worked in the creative departments of Leo Burnett and McCann-Erickson. One of his commercials for Illinois Bell Telephone won a Hermes Award in this year's Chicago Federated Advertising Club competition.



Marlboro total effect is one of adventure



**MAXIMUM RESPONSE**

—that's advertising efficiency.

**WBAL-TV<sub>28</sub> BALTIMORE**

**'MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION'**

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.



## how do you fit a giraffe into a carafe?

You can! . . . if you're willing to settle for just the tip of the nose. Like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole giraffe, you've gotta rank by *total market!* *Point.* More than 90% of the Charlotte Market is located outside the metro-area. The *total* Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation . . . first in the Southeast!\* No neck-to-neck race, WBTV is 'way ahead in the homestretch with an 87% lead over the market's second station.

\*ARB TV Market Digest

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising (TVAR) Representatives, Inc.

# LBJ-what his new role means

Easing back from tough Kennedy administration policies expected as President moves to closer understanding with broadcasting industry, prepares for 1964 campaign

Just a few short weeks ago, inquiring reporters of tv's *Candid Camera* moved about the country asking "Who is Lyndon Johnson?" The inability of many to answer correctly was appalling, though perhaps not surprising. Within a few hours, on Friday, 22 November, there were few who didn't know. As the tragic assassination of President Kennedy moved into history last week, Americans began asking "What is Lyndon Johnson really like?"

One U.S. segment, the business world, had many reasons for wondering what the new Johnson administration might mean. With the somewhat troubled business rela-

tionship of nearly three Kennedy years now in the past, and the question of how much longer the 34-month economic recovery will continue, new Washington business policy is an almost sure bet.

The future is clear in one respect, yet clouded in another: Though Lyndon Johnson's basic political position was well known, it does not necessarily provide a basis for assessing the months to come. History often shows—as in the case of Harry S. Truman—that when a man ascends to the Presidency, his actions and political performance may be quite different from anything he has done in the past.

From the millions of words written and spoken in the past few days about the new Johnson Administration, however, a number of key thoughts of particular interest to advertisers and broadcasters begin to emerge:

1. Through his wife's ownership of radio and television properties and his own close personal interest, Lyndon B. Johnson is the most broadcast-oriented Chief Executive ever to enter the White House.

2. Though primarily a politician, he is a very practical businessman who has made his own substantial fortune with the help of his wife.

3. Primary interest by President Johnson in broadcasting and advertising problems during the next few months is unlikely because of pressures of national and international affairs, and the impending 1964 campaign. But, unquestionably, an easing-back from the get-tough policies of the Kennedy administration can be expected through his intervention.

4. President Johnson has the experience, capability, and assistance-in-depth to become a strong leader.

## As a broadcaster

For the record, The LBJ Company owns the KTBC radio and



President Johnson makes initial statement via television with the first lady at his side



PHOTO: AUDREY HEANEY

### FCC chairman Henry's role changed?

television stations in Austin, Texas. It also has a nearly 30% interest in KWTX Broadcasting which in turn has major interests in KWTX radio and television, Waco, KBTX-TV, Bryan, Texas, KXII (TV), Ardmore, Oklahoma, and KNAL, Victoria, Texas.

LBJ Company majority control rests with the President's wife, "Lady Bird," formally Claudia T. Johnson. Two Johnson daughters' interests give the family nearly 85% of LBJ Company ownership.

Technically, the President has no stock interest in the radio/tv firm. But it is complete fiction that his wife alone runs the stations. Johnson himself is quite familiar with many phases of station and network operations—i.e., line charges, rate cards, advertiser problems, top 100 market buying policies, etc. — according to broadcasters who know him. As a knowledgeable broadcaster, the President could be expected to be both highly critical and favorable to the industry. With a better understanding than usual, the future relations of commercial broadcasting and the Federal Government could provide a great deal of give and take.

The President's relationships with the broadcast industry are not

limited to his own stations, either.

On a number of occasions, he has taken part in the radio/tv correspondents' dinner in Washington. A few years ago, while Senate Majority Leader, he invited a group of key broadcasters to Washington to emphasize the responsibility they held. He is also familiar with the Advertising Council, having spoken at its dinner session held only last March.

President Johnson in his first proclamation took to the tv medium within hours after his accession. During the hectic early hours of his new administration, President Johnson was reported to have followed many of the fast-moving events from in front of the television screen.

More than casual interest in radio and television was evidenced by the President anew last week, when the White House informally advised the industry of its appreciation of the coverage given the funeral of the late President Kennedy. As if to emphasize the changing attitude in Washington, FCC chairman E. William Henry commended the broadcasting industry in a special statement (for further background, see *Washington Week*, page 65).

Johnson is also known to hold strong opinions on the importance of public service efforts by broadcasters.

There is a seeming contradiction to this in his actions, and it lies in the fact that neither his family's Austin stations, nor those under the KWTX management, are members of the National Association of Broadcasters. However, it's assumed that Johnson's own position in public life may mitigate against his being associated with the NAB, and not that he is necessarily against its policies.

### As a businessman

Generally speaking, it's felt that Lyndon Johnson brings to government a much more realistic attitude toward business. Only a few weeks ago, speaking in Texas, he gave a strong endorsement of the free enterprise system, noting its three vital parts: the man with money, the manager who runs the business, and the working man, who, through his efforts, earns a solid wage.

Johnson not only understands

business, he practices it. His ranches are run strictly as a business operation. One friend remembers a meeting with the new President when he was able to report the ranches' most recent earnings down to the penny.

Many other expressions are used by friends to describe him—he's "doer" . . . he doesn't necessarily move in public, but gets things done . . . he's a great administrator.

With the shortness of time before Johnson must face the 1964 campaign, a number of key aides who surround him will probably move into critical areas in his behalf. Names mentioned most frequently as those who will take an active role in Johnson's behalf include:

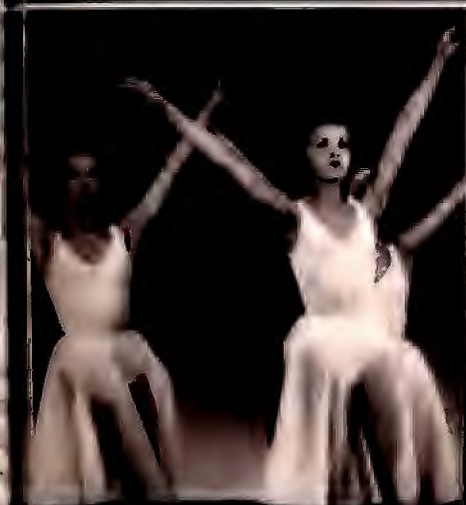
► **WALTER JENKINS** — Johnson's long-time administrative assistant. Jenkins has followed the broadcasting industry closely, and is already known to many in the industry. He is considered to know its problems well, and has worked on the Hill on broadcasting measures on many occasions. Jenkins will move into a key administrative post in the White House.

► **LEONARD MARKS**—Part of the Washington law firm of Cohn and Marks, counsel for the LBJ Company. Former FCC Bar Association chairman Leonard Marks is at the same time a close personal friend of the President.

► **GEORGE REEDY**—veteran newspaperman who is expected to succeed Pierre Salinger as Press Secretary.

► **OSCAR L. CHAPMAN**—former secretary of the Interior. Chapman served as co-chairman of the 1960 Johnson for President Committee together with India Edwards. On the same committee, John B. Connally, now governor of Texas, was campaign manager, and Edward J. De Gray, former ABC Radio president, headed up Johnson radio and television activity.

Close broadcast industry associates are many. Among the names frequently mentioned are those of Dr. Frank Stanton, CBS President; NBC President Robert E. Kintner; KTBC president J. C. Kellam; former KTBC vice president Warren Woodward, who joined American Airlines; Jack Harris, vice president and general manager of KPRC-TV Houston, and many more.



## Group effort makes a difference!

A nation was built on the principle that "in union there is strength." The principle is no less applicable in broadcasting today.

As a group, the five CBS Owned television stations are able to accomplish undertakings far beyond the abilities and resources of one station. Item: to produce annually a repertoire workshop series providing five-

market exposure and opportunity for promising creative and performing talent. Item: to conduct an annual international program exchange, allowing viewers to see the best television foreign broadcasters have to offer, and foreign viewers to see programs typical of American culture. Item: to operate a Washington News Bureau for regional-interest coverage

above and beyond the service of CBS News. Item: to marshal together the very best programming brains in the five cities to work for a common cause—*better local programming*.

The fruits of such group achievement provide ample reason why each of the CBS Owned stations is held in such high regard in its community.

**CBS TELEVISION STATIONS** 

One of the first departures expected from the Kennedy team is Arthur Schlesinger, Jr., former Harvard professor whose opinions on the role of advertising and broadcasting have frequently rankled the industries.

#### The new policy

In addition to assuming a more realistic and relaxed attitude toward business, President Johnson is expected to pursue a somewhat different policy toward broadcasting.

## R/TV HIT GREATEST HEIGHTS

**B**ROADCAST JOURNALISM rose to its greatest heights last week in the face of the tragedy which engulfed the United States and the rest of the free world. When news of the nefarious shooting of President John F. Kennedy was first made known, all radio and television networks, and most local stations, immediately suspended commercial operations to bring an anxious public instantaneous details on the condition of the President, then his death, the capture of the suspected assassin, his slaying, and capture of his murderer.

The networks did a fantastic job, helping allay the public through sight-and-sound pictures of what had transpired and interviews with leaders who forecast what was to occur as our country's reins passed to a new chief.

As the public's shock turned to deep-felt grief, they were able to keep abreast of how the United States was coping with the situation as the networks kept their cameras and microphones focused on the awesome events. This was the first time radio and television had such an opportunity to prove themselves, and both media performed admirably, with taste and with restraint, switching from Dallas to Washington, to other areas of the country, and even going to other parts of the world via satellite for reaction and prognostication.

The coverage was so thorough that it brought viewers the dramatic scene of the fatal shooting of the accused assassin of the President, as it was occurring. Only one network was present for a live telecast of the horror, but the others were able to later show it on film.

ABC, CBS, and NBC each logged close to 70 hours of continuous coverage, from the initial bulletin of the catastrophe about 1:30-2 p.m. Friday (22) to midnight Monday (25). Regular programming was resumed Tuesday morning. During that time, the networks made their coverage available as a public service to any station that wished to carry it. Although portions were pooled, individual specials were presented by each of the networks.

In addition, some 20 countries were serviced by ABC International, CBS Films, and NBC International, including Canada, Ireland, The Netherlands, Venezuela, Brazil, Panama, Argentina, Uruguay, Colombia, Guatemala, Costa Rica, Honduras, El Salvador, Mexico, Nigeria, The Philippines, Puerto Rico, Hong Kong, Japan, Australia, and elsewhere in the Far East. Also, ABC fed an hour kine on Friday to the Soviet Union, and continued feeding the USSR at its request.

The willingly-lost commercial time cost broadcasters some \$27 million overall, for tv and radio networks and stations. Added to this is an estimated \$10 million spent to produce the programs which were scheduled to have been aired, plus the inestimable cost of providing equipment and manpower to keep the public informed.

For several years now, it has generally been accepted as fact that the strong statements from former FCC chairman Newton Minow were supported by Attorney General Robert Kennedy. In some measure, the present chairman, E. William Henry, has pursued a similar line, frequently criticizing broadcasting and advertising for its shortcomings, and threatening to legislate if the industry did not take action.

Johnson is on record as favoring the continuation of New Frontier policies. The question—where it affects advertising, radio and television—is how far?

NAB president LeRoy Collins last week ducked the problem, and said, "I don't think anyone can make an accurate assessment at the time."

Collins' position was readily understandable, for there were virtually none in close contact with the new President who were prepared to venture any opinions, for the record.

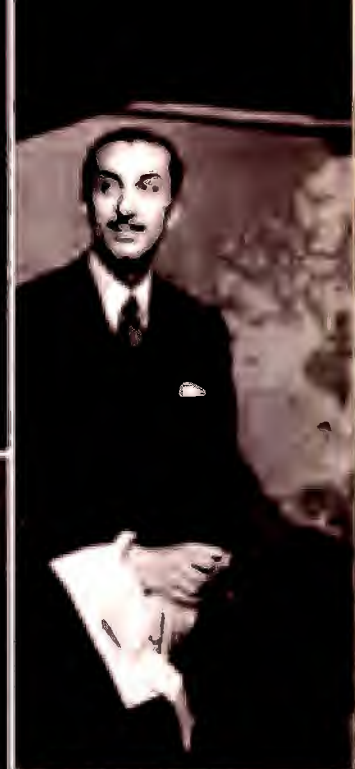
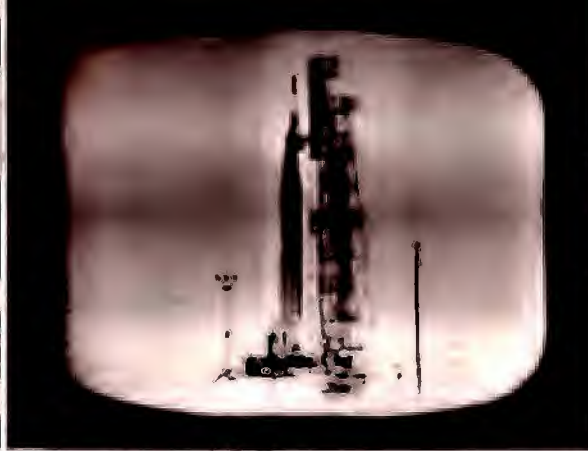
A first thought is the possibility that a broadcaster might be named to the FCC itself. FCC incumbent Lee Loewinger, who might be appointed as a Federal judge, represents a possible vacancy. But the move has been considered in the past, even so recently as by the late President Kennedy. Significantly it's understood that no broadcaster of sufficient stature could be found who would accept the appointment—so far. This may now change.

With such strong beliefs emanating from the White House, commission chairmen might find themselves no longer speaking for the Administration if they repeat the past performances.

One key source reports that there will be no moves by the President unless there is a resignation, be it from FCC, Federal Trade Commission or other government bodies. But at the same time, it is known he favors less government regulation, rather than more.

Though one can only surmise what may take place in the new Administration, the viewpoints expressed indicate clearly that a new course is the order of the day in Washington, perhaps not easily perceptible at first, but sure to come in the months ahead.





## News makes a difference!

On the CBS Owned stations, the news is good... and there's more of it!

For one thing, there's the vastly-expanded news schedule on the CBS Television Network—world and national news covered in depth each morning, afternoon and evening by such CBS News "names" as Cronkite, Reasoner, Wallace, Seavareid, Edwards. Local news reporting has also been

stepped-up sharply, thanks to augmented local staffs, increased coverage of state capitals, and the stations' own Washington News Bureau for special reports from the national capital. Bear in mind, too, that the local correspondents—newsmen like Robert Trout in New York, Fahey Flynn in Chicago, Jerry Dunphy in Los Angeles, John Facenda in Philadelphia,

Spencer Allen in St. Louis—are as big locally as Cronkite is nationally.

Today more than ever before, there's a big difference in news between the CBS Owned stations and their competition. This is *one—just one* of the reasons why a CBS Owned television station has very special standing in the community it serves.

CBS TELEVISION STATIONS

## ADVERTISERS

# How does your product look on television?

By WILLIAM R. DUFFY



*William R. Duffy, McCann-Erickson's senior art director for tv, designed packages before moving to the new ad medium. In tv since 1945, he was the first art director for commercials and visual consultant on shows, working out now-standard devices like suspended staging. Duffy teaches, writes, and lectures around the world.*



Nabisco demonstration of the Stack-Pak is especially suitable for tv advertising. The product is extremely functional in color, design, and packaging, permits demonstrator to open and close the box with ease. Product differences can be shown in close-ups.

**N**OTHING is more important than your product. If it is an honest product—if it is as good as you think it is, as good as you say it is, if it really does what you say it does—then the manner in which it is *shown* and *seen* should reflect this. Its presentation, and its communication, should originate from the product itself, from its uses from its product differences, product advantages, from its consumer benefits.

With this as a prerequisite—as a base—the product story can, and should, be told with honesty, integrity and confidence. It should be told with intelligence, simplicity and impact.

If function is a measure of a product's worth, then its form must follow its function. For *any* product the design, containerization, packaging, and presentation must be carefully, and knowledgeably considered from every aspect. The technical and esthetic requirements of each of its mediums of exposure as well as its total presentation must be explored in depth.

Unfortunately, in far too many cases, the form a product takes is not functional, and little attention is given to some of the mediums in which it will be exposed.

This is particularly, and illogically, true in regard to the medium which is today probably the most powerful, important and expensive—television.

Little or no thought, research or experienced judgment is given to tv requirements, or to the product presentation and representation on tv. And yet, this is a medium which *has* proved itself . . . and is consistently and constantly re-proving its worth. It presently accounts for a most significant share of the communications market and there is every indication that it will continue to gain an even greater portion of advertising revenue. For majority of products it is a stimulating and challenging medium. In reality, television is your marketplace—with a whole new set of rules governing what is acceptable and accepted.

From you, television requires genuine interest, an informed, educated awareness and concern. It requires an attitude and a willingness to take a difficult stand—the



## Prime time makes a difference!

On the CBS Owned stations, prime time is truly prime. Never been better!

No need to point out that the CBS Television Network program line-up is stronger than ever. (How can you miss with Gleason, Silvers, Moore, Skelton, Ball, Van Dyke, Thomas, Kaye, Hitchcock, Sullivan, Griffith, Burr, "Beverly Hillbillies," "Nurses,"

"Candid Camera," "Gunsmoke" and so on?) Complementing this fantastic network array, the stations provide many locally-produced evening programs ranging from award-winning documentaries to symphonic concerts to full-length performances of Shakespeare. Whatever is of special interest to members of the local community.

A big difference in prime time? Ask the millions of New Yorkers, Southern Californians, Chicagoans, Philadelphians and St. Louisans who consistently look on their CBS Owned television station as their prime source of entertainment and information and news, year after year after year!

**CBS TELEVISION STATIONS** 



## INSTANT IDENTIFICATION

*This type of inside/outside packaging registers immediately on the shelf and on the living room screen. It allows the shopper to tell at a glance the shape, wattage, and color tint of the bulb. Identification is easy from any viewpoint. This kind of package as well as new see-through materials which are flexible and unbreakable might well be considered for products that must identify and associate contents, such as toothpastes, men's toiletries, and foods similarly inside and outside container.*

of re-analyzing and re-evaluating your product, its containerization, its packaging, and its position with complete truthfulness and honesty—and then, to take any and all corrective steps, no matter how drastic, which may prove to be necessary.

If there *are* any weaknesses, television will find and emphasize them. If your product, its brand name, its corporate image, and identity are not easily identifiable, easily recognizable—if the containerization and/or packaging is not functional—if it is pedestrian and fairly similar to its competitors, if it doesn't separate itself from the rest—television will highlight this.

Therefore you must not just look at, you must really *see* the product as your *audience sees it*. They have neither the time nor the inclination for prolonged study or emotional involvement. Any study of this audio/visual medium must begin with the consideration of the time element. Time (or lack of it) is one of the major differences separating tv from other forms of communication. This element of pre-determined viewing time offers some similarities to outdoor advertising—where the message and product viewing is designed for motorists traveling by at a 50-60 miles-per-hour clip.

Television commercials must be designed for time segments of 60, 30, 20, 15 or even 10 seconds. And within that rigid allotment, the product may be shown in a "beauty shot" for only 3½ to 4½ seconds. For the remainder of the time, it is likely to be shown in an "in-use" demonstration in motion, or perhaps not shown in the clear at all, in order to make room for the "end result" of a "before-and-after" dramatic situation. And yet, that product and its package must still register.

This is further complicated by the fact that the television scanning process does not provide the clarity of image or fine reproductions obtainable in the print media. Nor can you exercise the same control over the assuring of this quality. A magazine or a product on the shelf offers pre-controlled quality and does not have to be tuned in by the viewer; a television set does.

In today's black and white tv, color and color differences, their separation and their fidelity to the original package in the consumer's mind are important considerations. (Color tv, which is increasingly more prevalent, has its own additional problems.)

On the shelf, your product is basically competing against others of a similar nature. On television, you are competing not only against

products of the same type, but with *everything else* on television . . . commercials and shows alike. This is primarily an entertainment medium, and the audience really doesn't want you or your product intruding on their leisure. It is up to you to make a place for yourself . . . in competition with similar products, all other products, all commercial all shows, the news, sports, weather and all the other new and varied forms of interest-provoking ideas which currently exist or will be invented to draw attention away from you and your product.

This must be done under difficult viewing conditions. In prime time, any material is available for closer or repeat examinations at the viewer's convenience. In television, your message must gain attention the instant it is first shown. Unlike the captive audiences of motion pictures or theatre—the television audience is faced with a wide variety of distractions.

Often viewers are involved in other activities in addition to watching—household chores, eating, conversation, supervising the children, the dog, the telephone, etc. In spite of the usual distractions of everyday living, the disturbances and lack of attention usually reach their peak during the commercial—the time of prime importance of the advertiser as well as the point of his greatest financial contribution—but of least importance to the viewer.

Can your product successfully compete against all of these distractions? It *can*, if television and its requirements are intelligently and expertly considered during the initial stages of product and package design. Unfortunately, judging by the great number of packages and products which must be fractionally redesigned following their initial television appearance, it is obvious that this consideration is lacking in a majority of cases.

The case histories of some of those advertisers who have taken steps intelligently to cope with these problems present a great record of success.

An outstanding example is The National Biscuit Company. Prior to the television years, part of the annual presentation by the agency was a two part proposal: Redesign of full Nabisco product line .



## Movies make a difference!

Local audiences agree, movies are better than ever on the CBS Owned stations—where viewers are currently enjoying a bonanza of recent movie blockbusters never before seen on television in their areas. Thanks to newly-purchased packages of movies produced by the big Hollywood studios and other important film centers of the world, viewers are getting

first-run-on-television action yarns, comedies, dramas and musicals. All-time box office champs like "On the Waterfront," "From Here to Eternity," "Dark at the Top of the Stairs," "The FBI Story," Hitchcock cliffhangers, DeMille spectacles, John Ford westerns. And a star roster that runs the gamut of filmdom "names": from Ava to ZsaZsa, from Brando to

Wayne. No wonder such feature film programs as "The Early Show" and "The Late Show" are long-run favorites with audiences in five markets.

For sure, there's a *big* difference in the calibre of feature film programming! And no one knows it better than the CBS Owned television stations. Except, of course, the viewers.

**CBS TELEVISION STATIONS** 



### DESIGNED TO BE USED

*Pop-top cans, Chung King containers, and Hudson Facial Tissues box are all representative of relatively new packaging developments, clearly consumer oriented and ideal for tv advertising. The pop-top cans are excellent for demonstration; the Chun King container of unusual shape good for tv's visual impact; the Hudson box becomes a decorative accessory when the wrapper is removed, a clear consumer benefit. Piels beer can shows simple design which can be remembered easily in short-span viewing on tv. The Budweiser design is more complicated and less memorable, also would be obscured during handling on tv but design has traditional value.*

and the establishment of a symbol and corporate identity which would be carried through the entire line. Year after year this proposal was politely listened to, and then politely rejected. The client had a product line he was proud of, and a form of corporate image that adequately identified his products in the consumer market. He loved the "Unecda Biscuit Boy" and all the other signs and symbols that separately spelled success, at that time . . . they were traditional, accepted and acceptable. Then came television!

In 1953, Nabisco began to make some very heavy expenditures in daytime television with children's favorites such as Oreos. For the first time the client really saw his product line, or to be more exact, did not see it.

He suddenly found he did not have the opportunity to study each

package as he had been able to in print and promotional advertising. He could see it only within rigidly prescribed time segments. In short, he had to view his product as his audience did. . . . in use . . . in motion . . . and for only a brief time span.

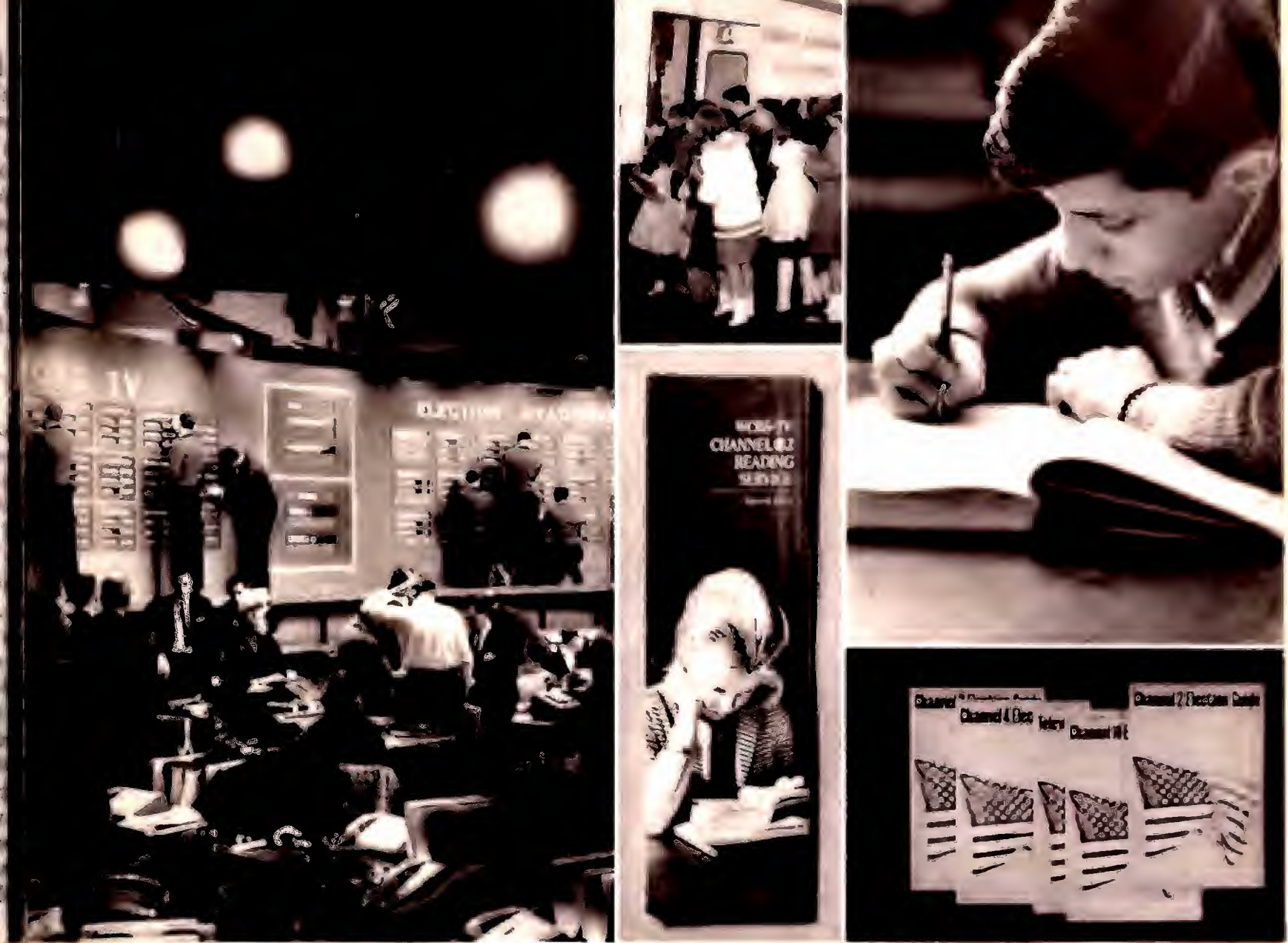
This prompted him to give the agency a free hand to correct this unfortunate situation. The agency researched the problem and called in design specialists—not to work in ivory tower isolation — but in close cooperation with the trained specialists in the agency's television operation. The project started with the popular pretzel line. The aim was to do much more than just simplify or color-correct the line. The packages were redesigned for a clear identity on all four sides, plus the top and bottom, in the realization that demonstration, in-use situations and general movement

would take up most, if not all, of their television exposure time. From a "form following function" point of view, their containers were designed to open more easily and to present a neater appearance when closed between usages. The exterior surfaces and brand name were designed to register within the normal, restricted viewing period. The success of the pretzel line both on television, and on the shelf, encouraged Nabisco to undertake the redesigning of their full line.

Consequently, all the packages for each division of Nabisco were redesigned to fit the overall television requirements, as well as their own competitive shelf needs. The procedure was then carried out, other, and very valuable, step forward with the adaptation of a corporate trademark which was used on all Nabisco products—"the upper left hand corner triangle" which became a base for the already established Nabisco seal. In order to firmly establish this new symbol was used consistently in the upper left hand corner of newspaper and magazine ads, promotional pieces, point of sale displays and even television frame during its establishment period.

Another example of interesting and informed packaging is the "inside-outside" design of the Westinghouse light bulbs cartons. With the aid of the simple, poster-like design shape of the bulb on each carton, one can tell at a quick glance what size and type bulb the package contains. The content shape, size and color are important to the identity and selection when the product, for the most part, appears without its carton in print and television, but always within its carton on the shelf.

This need for re-evaluation and redesign has been felt not only in industry, but in other tv areas as well. The sports world has found necessary (as well as profitable) to "redesign" many aspects of their 'product' to fit television's need. Both baseball and football uniforms now display the player's number and, in some cases his name, in large, easily read characters on the front, back and even sleeves of the uniform. In football, both college and professional, the uniforms are color coded (a corporate image touch) — to preclude viewer con-



## Community service makes a difference!

As practiced by the CBS Owned stations, community service extends far beyond the dimensions of the television screen. *How far* may be seen from just two examples.

In cooperation with public schools and libraries, the stations prepare monthly lists of books relating to the content of noteworthy future programs, and distribute them through schools and libraries, to encourage students to read more, and to make

their television viewing beneficial to their studies. Now into its third year, this Television Reading Service is reaching an estimated 1,570,000 students through more than 2100 public and parochial schools and libraries.

Supplementing their broadcast political coverage, the stations produce comprehensive illustrated local Election Guides which are distributed en masse to local civic groups, schools and colleges before every

major election. The American Heritage Foundation has called this project "an outstanding contribution" to its campaign to get out the vote.

Add such off-air activities to what's done *on* the air, and you begin to understand why the five CBS Owned television stations are so highly esteemed by local officials, by opinion leaders, by educators—as well as by viewers—in five major communities.

**CBS TELEVISION STATIONS** 



**PROBLEM PACKAGING**

*The redesigned Bosco container and label are improved, but both consumer and tv demonstrator could be given still more attention. The jar is hard to hold, and it is almost impossible not to obscure the label when the jar is held for demonstration. Dial's use of aluminum foil illustrates a double hazard: an innovation that is overdone, and one that is fickle before the lens. Foil was developed as a means of separating competitive products, but now it suffers from use-too'ism. Moreover, because of its high sheen and unpredictable photographic qualities in motion, on television it requires very careful, controlled lighting and a great deal of correction for good reproduction.*



**PICTURING THE PICTURE**

*Pillsbury and Farm House show how a photograph can do well or poorly on the tv screen. Pillsbury's frosting-mix package is as effective as any on the shelf. It is designed for clear representation during in-use demonstration and close-ups of the logo. The product looks appetizing both on shelf and tv. On the other hand, Farm House mince meat pie has a reasonably well designed package for print media and for the shelf. The photography, while interesting, still loses emotional and appetite appeal on television. This is one of those rare cases where a photograph is effective on the shelf but loses some appeal on tv.*

fusion—and the more registerable more dominant colors carrying in formative weight, style, simplicity and dramatics were the factors of served in the redesign process.

These, and other case historic are success stories because the clients were willing to look at the products, their packages and the image objectively, in relation to the problems presented by television. They were also flexible enough to make the necessary changes.

Knowledgeable, intelligent consideration of television can be a aid to the product in many other areas as well. Any product and package design which registers well on television will also prove equally effective in all other media—including the shelf.

Television is also an unsurpassed medium for demonstration. It provides the same kind of personal involvement as does the test drive. It builds trust—people believe that pop-up toasters will really pop up.

On the strength of Betty Furness' washing machine demonstrations for Westinghouse they no longer brought a bag of washing to be done at the appliance store before they purchased a machine—they believed that the product fulfilled its advertising claims.

Any product or packaging with inherent, demonstrable qualities will find television its most profitable medium of exposure. The consumer benefits of snap-top cans, tear-strip openings, re-sealable containers, unbreakable plastic in place of glass, and the host of other innovations, currently in use or still to be developed can be demonstrated best on television—the demonstration medium.

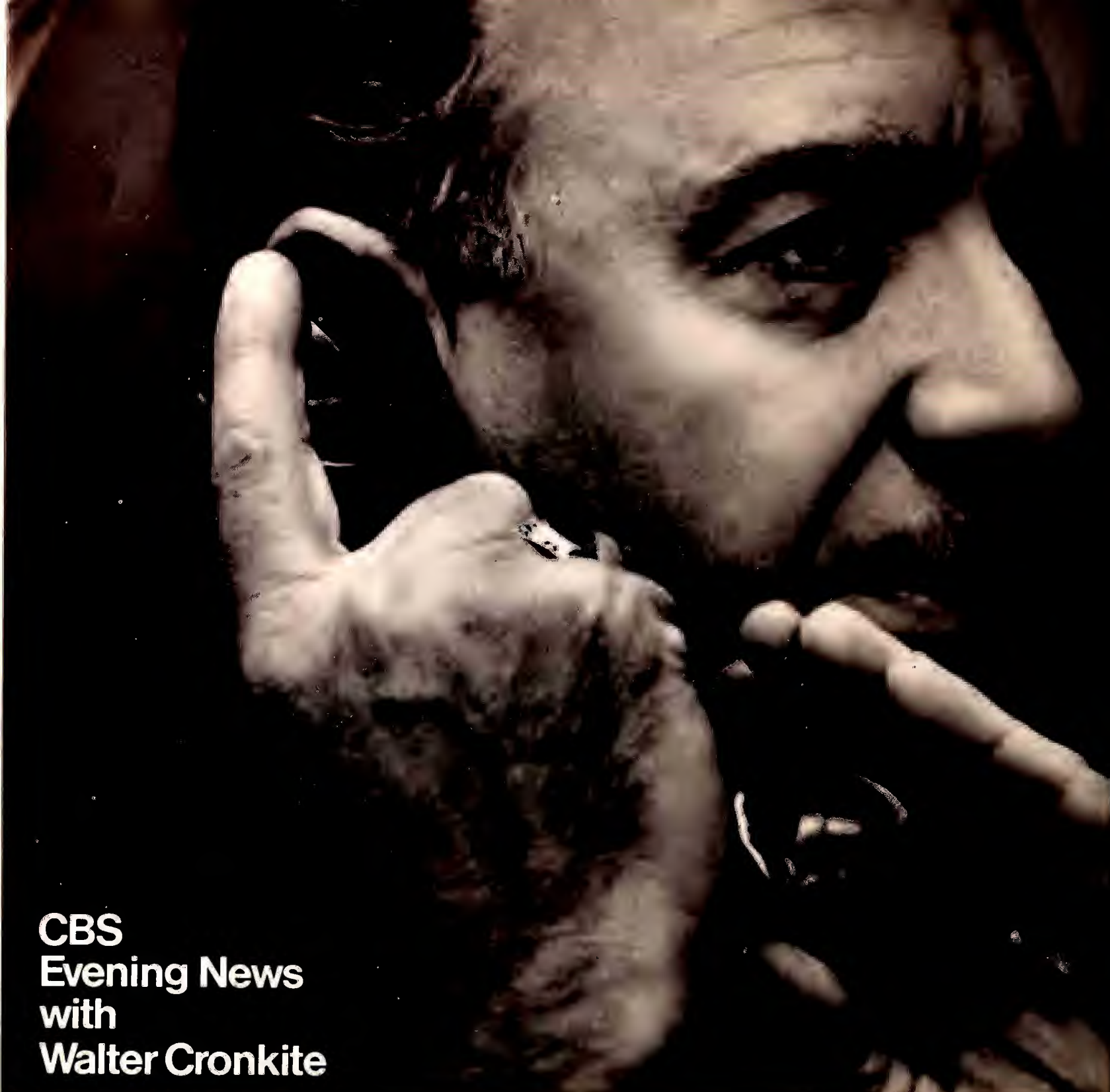
The range and volume of new products which will be introduced in the late 1960's and in the 1970's will be unprecedented. It will provide advertisers with another and most challenging opportunity to make a fresh approach, yet a logical approach, to one of their most important mediums of exposure and sales—television. I hope they will take advantage of their position—of what it has to offer—and also take advantage of the specialized guidance of those best able to guide them—for both their immediate benefits and their long range benefits—that of the consumer, a television-oriented consumer.





Everything makes the difference!

By now it should be abundantly clear that there is a considerable difference between the CBS Owned television stations and others, no matter what criteria you use to measure them. Local audiences know it—and show it! Local community leaders and officials know it! Local and national advertisers and agencies know it! If you would like further information, your CBS Television Stations National Sales representative will tell you more about WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. And demonstrate what a difference the words "CBS Owned" can mean to you. ©



**CBS  
Evening News  
with  
Walter Cronkite**

**AND:**

Eric Sevareid  
Charles Collingwood  
Harry Reasoner  
Arthur Bonner  
Winston Burdett  
Wells Church  
Tom Costigan  
David Dugan  
Bernard Eismann  
George Herman

Richard C. Hottelet  
Bernard Kalb  
Marvin Kalb  
Peter Kalischer  
Frank Kearns  
Alexander Kendrick  
Charles Kuralt  
Bill Leonard  
Stanley Levey  
Blaine Littell  
Roger Mudd  
Paul Niven

Stuart Novins  
Robert Pierpoint  
Dan Rather  
Hughes Rudd  
Robert Schakne  
Daniel Schorr  
Neil Strawser  
Charles von French  
Harry Arouh  
Steve Banker  
Russ Bensley  
Nelson Benton

sh Darsa  
urray Fromson  
Gralnick  
Holman  
ater Lister  
ry Pell  
Quint  
an Roberts  
ry Sargent  
i Scheffler  
Webster  
Wood

This is the formidable team of CBS News reporters and correspondents stationed around the world who track down and present the news each weekday night on the CBS EVENING NEWS WITH WALTER CRONKITE.

In aggregate they add up to the most experienced, enterprising and penetrating journalists in broadcasting.

The central figure in this picture is Walter Cronkite, who has repeatedly established that he is one of the ablest and most versatile reporters in journalism. As one critic reported, he cannot be parodied because "he works in such pure, literal, unmannered straight news fashion." A distinguished fellow journalist has said of him: "He's a pro. He does his homework." This reputation for integrity and dedication has earned the confidence of world leaders and given him access to exclusive interviews and news-breaking information.

But the news is far too big for one man to handle—or even two. As managing editor, Cronkite starts assembling his material and shaping his nightly news broadcast early in the day, screening thousands of feet of news

film that have come into the news office overnight, conferring with producers, writers and assignment editors and discussing the stories that are expected to break throughout the afternoon. He continues to check for any significant developments right up to air time.

He may call in Stanley Evey, one of the nation's top labor reporters, to analyze a knotty economic issue. He may ask roving correspondent Harry Reasoner to bring his special insight to bear on a major news story. He may ask Eric Sevareid, "broadcasting's foremost expert," to illuminate a complex social problem—or Marvin Kalb, CBS News Diplomatic Correspondent in Washington, to assess the latest international development.

Monday through Friday on the CBS EVENING NEWS WITH WALTER CRONKITE you'll learn more about what has happened, where it happened, how it happened, and most important of all, why it happened than anywhere else in television.

 CBS News



Discussing commercials, l-r: Woody Walters, pdcr., Dick Mayes, acct. supvsr., Bob Mattox, ad mgr., Billings Fuess, group head

## "WE LIKE 30-SECOND COMMERCIALS"

**Liberty Mutual Life Insurance executives feel the use of 30-second tv spots is effective; decide to continue using them in the future**

**C**HANCES ARE, if you told an adman you were using 30-second spots, he'd say, "You mean 20-second spots, don't you?"

But Liberty Mutual *does* use 30-second spots and plans to continue.

Only two years ago Liberty Mutual didn't use any tv at all, now spends about \$2 million in the medium. Much of the tv money goes into sports, although the insurance firm has recently decided to try some documentaries as well. Both types of programming attract large male audiences whose characteristics match Liberty's policy holders.

The 30-second spots seemed like a natural short-length commercial for Liberty. Ad manager Robert Mattox was convinced that Liberty

could not tell enough about insurance policies in 10 seconds or 20 seconds.

Minutes were o.k. when it came to cramming in information. In fact minutes are still used frequently. But the tolerance of the average viewer toward insurance pitches is very low and 60-, 90- and 120-second commercials are likely to lose attention.

Liberty first aired the 30-second oddities last year during station breaks in Boston. They were a complete success and are now seen in nine markets. For next year Liberty plans to produce more of the same.

Another unusual approach: Liberty is tailoring commercials to viewers in specific regional markets.

Because each state has different insurance regulations, most insurance company ad messages that cover many different markets are extremely general. To overcome this problem, and strengthen its sales pitch, BBDO, Liberty's agency, has created 18 separate "localized" commercials directed at viewers in the particular markets.

The Liberty Mutual ad department, working with BBDO writers, first reviewed the kinds of policies sold in the markets and then extracted the types of coverage the company wanted to emphasize in its sales message. Individual groups of commercials were made to conform to regulations in Massachusetts; Texas; cities not permitting quarterly payments of premiums; and cities permitting such quarterly payments.

The nine cities utilized, all fitting into one of these four groups, were Dallas, Cleveland, Cincinnati,

Pittsburgh, Rochester Albany Washington D. C., Tulsa and Boston.

Two versions of the same commercial are seen in each city. Both are stand-up, hard-sell commercials, packed with sales points. Curt Gowdy, a well-known sports announcer, gives the pitch. In one he is shown against the background of a traffic circle; in the other he is standing on an overpass of a multi-lane highway. At first the idea of using city scenes from each of the markets was considered, but since traffic and urban scenes do not vary sufficiently, the same shots are used.

All of the 30-second commercials promote automobile insurance.

The 30-second spots currently are aired every Saturday during the intermissions of the National Football League (NFL) and the National Collegiate Athletic Association (NCAA) football games on CBS. The insurance company also buys one minute a week of network time during the American Football League (AFL) contests telecast over ABC.

About \$210,000 will go into sponsorship of the Winter Olympic Games which will be covered by ABC. Liberty was interested in more participation but was too late, managed to obtain six minutes through the courtesy of Firestone. *Wide World of Sports* also figures in the schedule. Next year about \$900,000 will go into tv sports on ABC alone. In toto, tv accounts for about 99% of Liberty's near \$2 million ad budget.

Mattox says that commercials on sports programs attract an audience which has characteristics very close to those of typical insurance buyers. The prime audience is adult, male, between 25 and 45 years, earning in excess of \$7,000, living in a better suburban area, a white collar worker, high school education or better, owning a home. This type of man is the best risk, permitting the insurance company to operate to the greatest benefit of all concerned.

Profits from a mutual insurance company are shared among the policy holders, whereas profits from publicly-owned insurance companies are given to stockholders.)

"The primary objective of our advertising is to exert pressure influencing and developing favorable

opinion for the company as a pre-sale conditioner" says a Liberty Mutual ad executive. Close at home this is downplayed as compared with a more significant effort to obtain actual prospect leads via coupons and advertising offers. All advertising is viewed as a sales support activity and, where circumstances permit, we try always for development of leads. In more distant points from the home office, the company identification and local agent endorsement gets extra attention.

"Print, newspaper primarily, is occasionally used, and in all cases reflects visual and copy material used in the tv commercials. 'Welcome to the City' outdoor signs are used in the home office area and some experiments are under way to switch to a selling outdoor design in the form of highway spectacles."

Liberty is one of several insurance companies using tv heavily. Others who have turned to the medium:

**GULF LIFE** Gulf launched its first tv ad program in '62. It was so enthusiastically endorsed by field and management that it has been continued and plays a major role in the company's overall ad program today. Ten-seconds in saturation discount plans are aired throughout the company's sales areas. For the most part they are concentrated during weekends adjacent to sports, movies, forums, and public-service programs. Some prime nighttime spots adjacent to shows, news, sports, news and weather are also used.

**INA** The bulk of this year's advertising budget of Insurance Co. of North America continues to be devoted to personal lines via nighttime tv. Edward Everett Horton narrates animated color cartoons featuring INA's "Instant Life" and other coverages over NBC TV and ABC TV. The commercials are adapted for print.

**JOHN HANCOCK** This year John Hancock expanded its ad program to use tv extensively. The medium is used in all markets in which there are main agency offices. The scheduling of 60-, 20-, and 10-second spots reaches a minimum of 60% of the homes in each market.

**METROPOLITAN** Metropolitan,



*Curt Gowdy, sports announcer, does the stand-up commercials for Liberty. Scenes are in residential area and traffic area.*



*Traffic scenes are similar in every city so same background is used. Gowdy does have different cops for each city, however*



2,006 people attended the grand opening



## but the best seat in the house was here

The occasion was the formal opening of Clowes Memorial Hall, Indianapolis' \$3,500,000 home for the performing arts.

Spacious as it is, the hall couldn't have begun to hold all the people who wanted to be there for opening night.

So WFBM-TV took them there . . . and gave them the best seat in the house.

Our cameras captured the glamour and excitement of opening night. Interviews with famous guests as they arrived . . . Maurice Evans delivering the dedicatory address and reading a congratulatory telegram from President John F. Kennedy . . . and an uninterrupted telecast of a concert performed by the Indianapolis Symphony Orchestra.

We even took our viewers on a pre-filmed tour of the hall's lovely lobbies and magnificent auditorium, in full color.

Our telecast was sponsored by RCA—which has thirteen

thousand employees here in Indiana—and it was enthusiastically received. Said critic Julia Inman in *The Indianapolis Star*: "The station's 90 minutes was smooth, showed a great deal of advance planning . . . From its long practice with televising the symphony, the station's camera work was superb, moving dexterously from closeup to long shot."

Broadcast service like this makes WFBM your best TV buy in Indianapolis and its rich satellite markets . . . for the station that *serves best sells best*. Ask your KATZ man!

**WFBM-TV**   
**INDIANAPOLIS**  
 AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

which emphasizes the family security cheek-up, began using tv for the first time last year with CBS TV news extras, is continuing this year. It is one of broadcasting's pioneer (since the 1920's) sponsors.

**NATIONAL** National Life and Accident uses tv spots from September through May, radio and billboards in June, July, and August.

**PRUDENTIAL** The '63-'64 advertising plans include sponsorship of *The Twentieth Century* on CBS TV for the seventh consecutive year, making the longest continuous sponsorship of a public affairs program on tv. A film-lending service makes the tv series available to schools and adults.

**STATE FARM** In the past few years State Farm Life limited itself to print media. This year the company made its tv debut on the *Jack Benny Show*. Benny himself is the spokesman.

**TRAVELERS** Travelers assumed national sponsorship of *CBS Reports* this year. Commercials feature the skill and services of representatives working with a full portfolio of individual, family, and commercial contracts. Also, in addition to frequent special and spot buys, Travelers renewed co-sponsorship of the Masters Golf Tournament for the fifth year.

Among all insurance companies, stock and mutual, Liberty ranks ninth. It is second, however, in earned premiums among mutual insurance companies, paced only by State Farm.

Although there are about 2,200 casualty companies, and more fire insurance companies, only about a dozen do a substantial amount of advertising, according to Liberty. Much of it, maybe even half, is done in tv, but nobody else in the insurance business uses 20-second spots.

"National advertising, and only national, doesn't make too much sense to us," says Mattox at Liberty. "While Liberty is a truly national company operating in all 50 states and Canada, about 90% of our premium sales force, markets are contained in many fewer states. Consequently, campaigns in the national magazines, spread themselves pretty thin and do not give us the penetration we need." ■



On the set of "The World's Greatest Showman" (l-r): William D. Hocker, bdcst. supervisor for Kodak at JWT; Stanley Roberts, who wrote, and with Henry Wilcoxon (c) co-produced; E. P. Genock, Kodak bdcst. adv. mgr., Phillippe de Lacy, JWT Hollywood

## Kodak's 'Greatest Showman' puts 2½ hrs. straight on tv

**E**ASTMAN KODAK is loading the bulk of its pre-Christmas push on a 90-minute color tv spectacular scheduled for 1 December. Based on the life and work of Cecil B. DeMille, *The World's Greatest Showman* will be pitted back-to-back with Kodak's regular NBC TV show, *Wonderful World of Color*, to make one of the biggest contiguous tv time buys—2½ hours—on record. Kodak and agency J. Walter Thompson expect this great showman to be so great a salesman that despite the fact that program must be destroyed after only two telecasts, they have invested time and money in its production to rival even some the DeMille epics. In addition to the obvious association between film manufacturer and film producer, the DeMille-Kodak tie has even stronger roots. Kodak supplied the producer with the film for his first motion picture, "*The Squaw Man*," produced in 1919. Initial negotiations for the tv special were begun back in 1959 when company and agency representatives met with the producer in Buffalo. According to Ted Genock, manager of broadcast advertising for Kodak, who was present at the original meeting and who has been with the project since, screenwriter Stanley

Roberts spent 15 months researching DeMille and his work, securing written letters from screen notables agreeing to appear on the show, writing the entire script, and even designing the sets. He enlisted the support of Henry Wilcoxon, DeMille's associate producer for many years as well as an actor in several epics. An array of other stars will appear, including Jimmy Stewart, Edward G. Robinson, Gloria Swanson, Barbara Stanwyck, Betty Hutton, Bob Hope, Charlton Heston, and Cornel Wilde. Clearances obtained from MGM and Paramount, and the DeMille Trust made possible the use of excerpts from such DeMille classics as "Cleopatra," with Claudette Colbert, "Male and Female," "The Ten Commandments" (both the silent and talkie versions), "Sunset Boulevard," and others. Material can be aired twice.

This television effort launches a special Yuletide campaign of spot tv and counter display merchandising through 90,000 Kodak dealers. The theme of the campaign is built around the company's gift card which says "Open me First!" with an inside message stating "If you open this Kodak gift first, you can save all the fun of Christmas for years to come. Merry Christmas." ■



## Delta Air Lines flies new advertising path

Delta Air Lines is pioneering new pathways in airline tv advertising.

Relative newcomers to the medium of television, the air transportation companies have limited their activity basically to spot announcements. Delta has gone into seven of its major terminal cities plus Salt Lake City an hour-long color tv special called *Caribe Adventure*.

Produced by Burrud Enterprises, directed by Lloyd Nolan, and narrated by Burrud and Victor Jory, *Caribe Adventure* features shots from the New Orleans Mardi Gras, Puerto Rico, and the Virgin Islands to dramatize the glamour and romance of vacation centers accessible by Delta jets from the U.S. to the Caribbean.

A host of movie, stage, and tv celebrities are in the cast, which also includes Nancy Truxillo of New Orleans, a Delta Air Lines stewardess. She plays a leading part in the underwater sequences, filmed off the coast of the Virgin Islands.

Cities where the program is scheduled in late November and early December are: Los Angeles, New Orleans, Houston, Atlanta, Dallas, San Francisco, Las Vegas, and Salt Lake City.

## Data, Inc. appoints

### Gedalecia, consultant

Well-known consultant in marketing, Ben Gedalecia, joins with William E. "Pete" Matthews as SRDS Data, Inc.'s new consultant in advertising agency services. Gedalecia was formerly vice president of research and a member of the plans board at Batten, Barton, Durstine & Osborn; executive vice president at Market Planning Corp. (Interpublic subsidiary); and director of research with the American Broadcasting Co.

## Schlitz picks Braves

The Joseph Schlitz Brewing Co. will underwrite the costs of all radio and tv broadcasts of the 1961 Milwaukee Braves games. The agreement, just signed in Milwaukee by Robert A. Uihlein, Jr., president of Schlitz, and John McHale, Braves' president, calls for the tele-

cast of 30 games. The Schlitz president said he hopes to arrange for a radio network of 50 stations, against last season's 32. Radio coverage will be in all of Wisconsin, and parts of Illinois, Indiana, Iowa, Minnesota, and Michigan.

Uihlein said Schlitz is seeking support from other advertisers both on radio and tv. Majestic Adv. handled the negotiations between the ball club and the sponsor.

## William Carter names Conceison adv. manager

William Carter Co. has named James W. Conceison to the post of advertising manager. Conceison, who joined Carter in 1957, became manager of the order department in 1959 and was promoted to assistant advertising manager in 1960. Before joining Carter, he was employed by the Jordan Marsh Co., department store in Boston. Carter's nationally distributed products include layette and infants' wear and toddler's wear.



Conceison

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## NEWS NOTES

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**End of an era:** The Cracker Jack Co., which has been independently turning out tasty treats since 1872, is being bought by Borden. The Chicago-based outfit which also makes marshmallows and markets them under the Campfire and other brand names, is owned by the descendants of the three original partners, Louis W. and F. W. Rueckheim, and Henry G. Eckstein, Sr. Both Cracker Jack and marshmallows are marketed throughout the U.S. and several foreign countries.

**All-time high for Coke:** Sales and profits of Coca-Cola Co., both domestic and foreign, for the first nine months of 1963 set a new record. Consolidated net profits for nine months were \$42,557,451 as

compared with \$37,965,670 for the same period of '62, an increase of 12.2%. This is equivalent to \$3.07 per share compared to \$2.75 per share for the same period last year. Earnings for the third quarter were \$15,247,157 compared to \$16,271,313 for the same 1962 period, up 12.1%. This is equivalent to \$1.31 per share as compared to \$1.15 per share for the same period in 1962. Another upbeat report comes for Pet Milk whose net earnings for the three months ended 30 September were \$1,672,000 compared with \$1,339,000 a year ago. Consolidated net sales for the quarter were \$70,112,000 compared with \$63,675,000 last year, up 10.55%. Earnings for the quarter amounted to 52 cents per share, up 15 1/2% from the 45 cents for the comparable period a year ago. For the first half of the company's fiscal year, the six months ended 30 September 1963, net sales were \$135,315,000 compared with \$121,552,000 a year ago. Net earnings for the period were \$2,591,000 compared with \$2,112,000. Earnings per share for the six months were \$1.26, while last year they were \$1.12.

**Wisconsin firm eyes tv:** The switch of its advertising account to Klaus Van Pietersom-Dunlap may trigger some media changes for June Taylor, Inc., manufacturer of pressing aids for home sewing. Having previously limited its ad exposure to such specialized print vehicles as McCall's Pattern Fashions and Vogue Pattern Book, company is now considering spot TV.

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## NEWSMAKERS

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**WILLIAM R. WALTERS** to advertising and sales promotion manager of Clausen's Bakery Inc. He was account executive at the Henderson Advertising Agency of Greenville, S. C.

**JOHN O. GROM** to vice president for research and development at the Borden Foods Co.

**HUGH E. ROGERS**, **BURTOS GENTILI**, **BRUCE Z. BORTSEN**, **FRANK J. FELVIO**, **CHARLES MORRIS** and **JOHN E. MYSON** to vice presidents of SRDS Data, Inc.

# Color It Wonderful

NBC's peacock is soaring higher than ever. This season the television network will broadcast some 2,200 hours in color, a long way indeed from the 43-hour total we carried a decade ago.

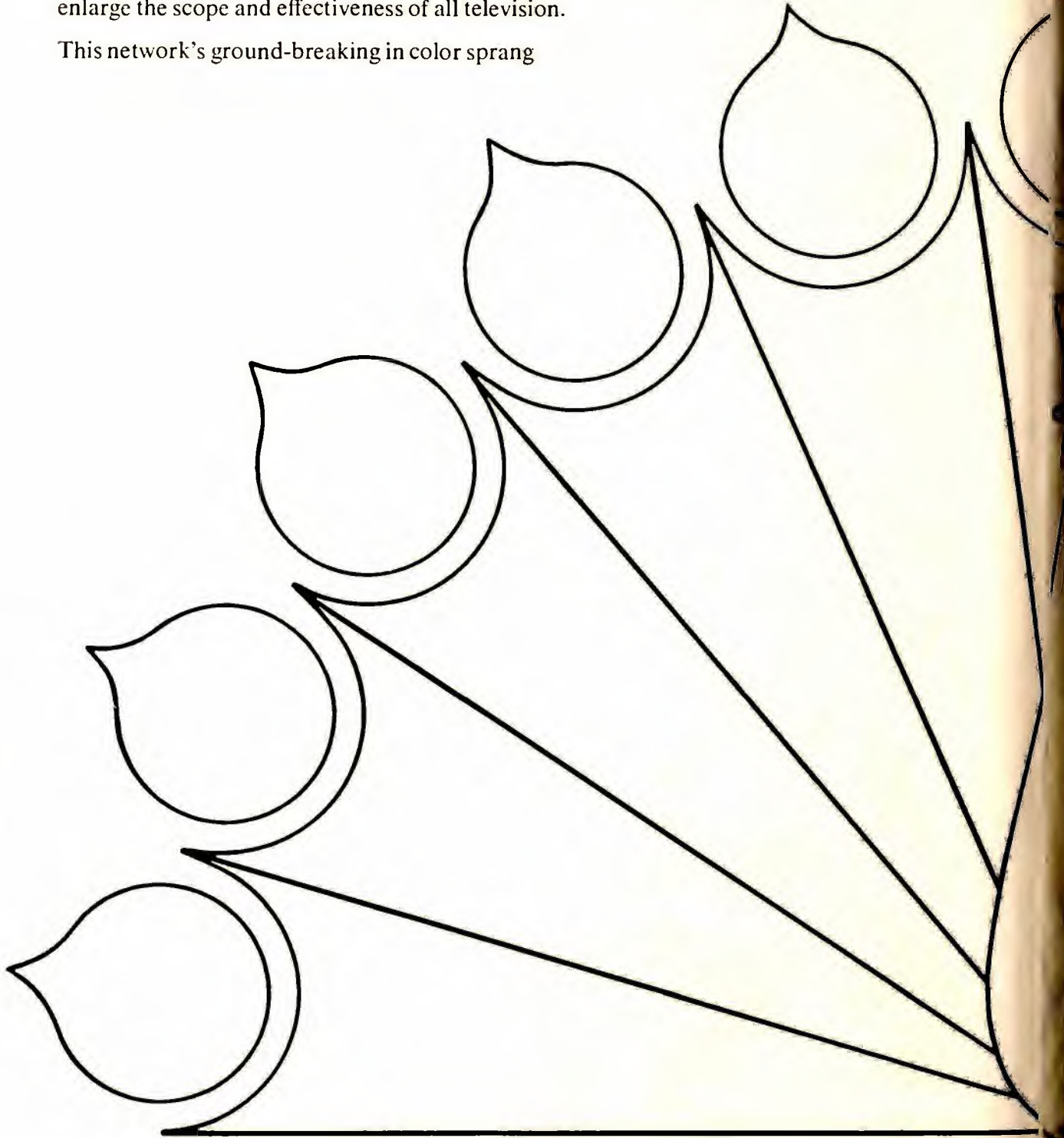
The advance was inevitable. The added dimension of color has a magnetic appeal for audiences, stations and advertisers. Pioneered by NBC, the industry expansion of color foreshadows the development of a basic new medium that will enlarge the scope and effectiveness of all television.

This network's ground-breaking in color sprang

from the same bold spirit that NBC demonstrates in other areas:

**In news**, where NBC's acknowledged leadership is characterized by such unique undertakings as a three-hour special on civil rights.

**In entertainment**, where — for example — NBC has given fresh emphasis to original drama and has been the first network to introduce a repertory theatre in a weekly series ("The Richard Boone Show").



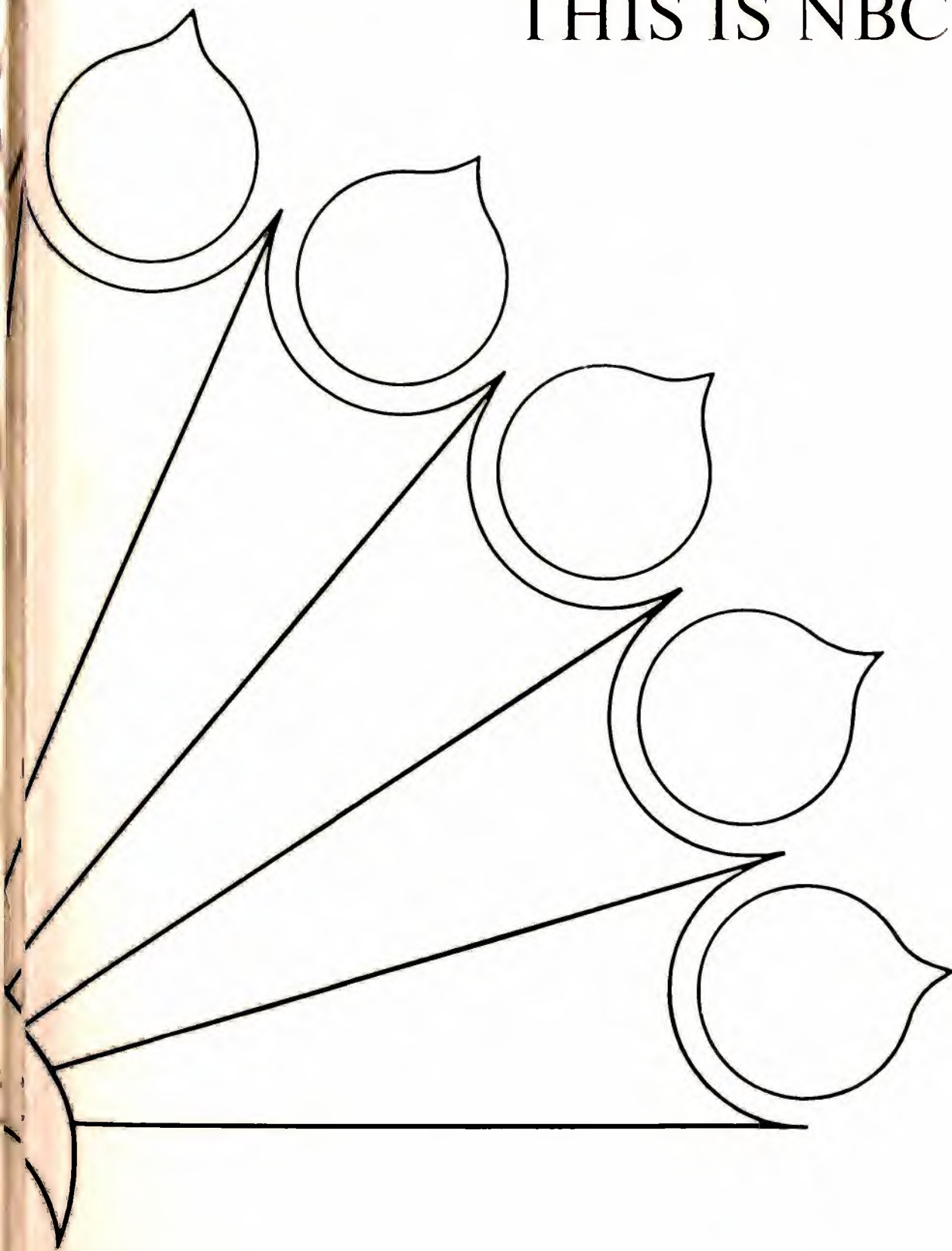
Experimentation with new program ideas, a policy that sparked such unorthodox ideas as the widely-acclaimed "That Was The Day That Was;" originated the concept of "Special," and launched such successful series as "Today," "Tonight" and "Sunday."

Special programs such as the annual series of "The Great Gatsby" in English, covering the whole range of opera and specially-commissioned works like "Labyrinth" and "Amahl and the Night Visitors."

In children's programming, where the weekly magic of "Exploring" and the excitement of such specials as "Quillow and the Giant" have given television new meaning for young viewers.

These demonstrations of industry-wide leadership explain why one TV editor, P. M. Clepper of the *St. Paul Dispatch*, recently described NBC as the network that constantly strives for "something that is not just as good as, or a little better than, but the very best that can be had."

## THIS IS NBC



# Agency alleviates attire

Chirurg & Cairns campaign for Jack Winter tries air media to deal with



Eight-second, freeze-action chase begins

**T**O SELL "stretch," show it. To sell women pants, change attitudes. Educate for fit and acceptance.

These are some of the problems and answers facing Jack Winter, a Milwaukee house stitching down a reputation as the world's largest ladies' pants manufacturer under a slogan, "the pants that *really* fit."

To meet the selling challenges, Jack Winter is turning to advertising media a bit offbeat in the garment trade — television and college radio — to supplement the magazine schedules in standard fashion use. The new broadcast and wired-radio campaigns are getting about a quarter of Winter's ad budget this season.

Television's role is to show stretch in 15 major markets in a national scatter of 10 to 14 IDs a week, mostly day but some evening time, when the male buying influence is likely to be available. The month campaign is a test, sounding out manufacturer and agency feeling that stretch is one area of fashion peculiarly adapted to tv. "Television is excellent, really ideal for stretch," in the view of Julia Morse, vice president and account supervisor for Chirurg & Cairns, the manufacturer's agency. "Stretch is something that can't be shown statically," she says, describing how, in the Jack Winter commercial, legs scissor across the

screen to give "the feeling of stretch."

Stretch fabric, borrowed from the ski slopes in recent seasons, is proving a major sales impetus in ladies' pants, to the point that this garment has commandeered the stretch fabric market, the manufacturer says. Happie Reilly, Jack Winter's director of advertising, says that 60% of her company's business this fall will be in stretch. As it begins to realize its potential,



... as model leads on pursuer

stretch is moving from vertical-stretch, foot-strap models in ladies' pants to shorts, tops, and horizontal "stretch around" pants, including men's models. (Jack Winter started in men's wear about 30 years ago and put out his first ladies' pants 17 years ago, opening up a market that has burgeoned in the last 10 years.)

Stretch is prominent in Winter's college-radio copy, too. Attuned to the music in fashion this semester with the young, the commercials are 60-second jingles set to string accompaniment in a picking-and-singing account of stretch appeal. When a co-ed asks the question that keys all media copy, "Is it me or Jack Winter," a boy collegian reassures her, "Of course, it's you, my sweet. The way you wear those stretchy pants, my heart skips a beat." A refrain, "Run, Jack Winter girl, run," recalls tv and print pictures of left-to-right legs with a

male foot and ankle edging into the picture at left. The same elation is in college newspaper ads.

The minute ballads have been heard on some 40 campuses throughout the past month, six times a week between 8 and 11 p.m. College Radio Corp., which reps campus circuit, noted that Winter, C&C's first ladies' pants account, with its hood-enammy-style commercial tapped a trend that began in college.

Salesmen ordered 400 of the jingle tapes for play in stores, and both tapes and tv film have been made available to stores for their own advertising.

In the appeal to collegiate as well as older buyers, an oblique bid for male approval is part of the sales strategy. Agency and manufacturer are so attentive to the point that they took a page in the *New Yorker* for a couch analysis of "Who wears the pants." All advertising argues for acceptance of feminine pants. Flying a banner of "fun, fashion, sex" (but not in so many words), advertising points



... in tv demonstration of "stretch"

out that Jack Winter pants are designed to please men.

Proper fit is vital to breaking down resistance, the pants people believe. To that end, all merchandising is geared to get girls into the right size pants. Chirurg & Cairns has collaborated with Jack Winter on things like labels for proportioned pants and dressing

# nigma

## io-stretch problems

room posters telling how to pull on stretch pants for "a figure feminized, not emphasized."

In educating both sexes on "pantsmanship," the fall campaign aims at total graphic unity, reflecting a highly engineered manufacturing and sales operation. The running leg signature moves from print to sound to screen to point of sale. "In the fashion business, you're in the business of visuals," Miss Morse explains. Her client, commenting on tv, one visual medium only tentatively explored by garments (apparel business in tv spot last year fell short of \$6 million), voices the industry feeling that it's hard to do fashions on tv. For this reason, Jack Winter stayed away. But for the specific demands of showing stretch, the company thinks now that tv may be tailored to do the job. Production of Winter's first sight and sound commercials were supervised by Channing Hadlock, radio-tv vice president of Chirurg & Cairns; art by Alex Mohtares, executive art director; and schedules handled by Ellen Kourtidis, media buyer.

Jack Winter, a private corporation, is cutting 3 million pairs of pants a year in four factories, selling domestically and abroad. Women's pants and tops are the leading division in lines also made for men, boys, girls, and teenagers; the merchandise sold in about 6,000 stores.



She wonders, "Is it me or Jack Winter?"

## How to plan for a party



Readying reception for "friends of Cooper, Strock & Seammell," at opening of the marketing communications firm in Milwaukee are (l-r) Keith Ballantyne, adv. mgr., Hess & Clark; firm partners Gene Cooper, Clarence Strock, and Tom Seammell; George Haulon, pres., Wis. Poultry Improvement Assn.; and Nancy Kluczynski and Natalie Benziger. Occasion also marked "Golden Goodness of Eggs" promotion for Hess & Clark

## Agency financial execs to look at standard order

A hundred or more agency financial managers are ready to have a look at the Standard Time Order developed this fall by advertising and broadcast controllers. The Madison Avenue presentation, set for 22 January, is the first scheduled in a year that should see eventual adoption or rejection of the order-billing form designed to cut red tape and speed payment for air contracts (sponsored, 28 October, 4 November).

The group to see the January presentation is the Advertising Agency Financial Management Group of the New York Credit Men's Assn., with membership ranging from treasurers at the multi-agency Interpublic level down to the \$2 million dollar, independent agency.

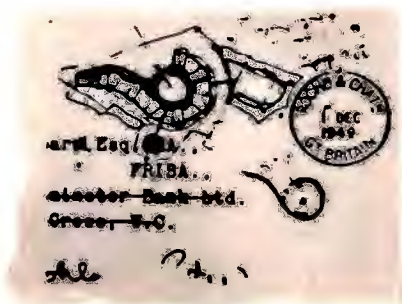
In effect this presentation will be a report to membership by the AAFMG committee that worked with the Institute of Broadcast Financial Management (station controllers) to draw up the agency-rep-station form. The pitch is the latest in an educational program among agencies and representa-

tives, who are considered key elements in selling the Standard Time Order plan. Station support is implied already in IBFM's leadership to meet the problem of paperwork in time selling and buying.

The case for the Standard Time Order is strengthened by the fact that similar systems already are in use by several companies in the broadcast marketplace, including H-R Reps, Ogilvy, Benson & Mather, and Ted Bates. Starting with specialized agency and station groups, presentation of the idea may reach the big all-trade organizations of agencies, reps, and media next year.

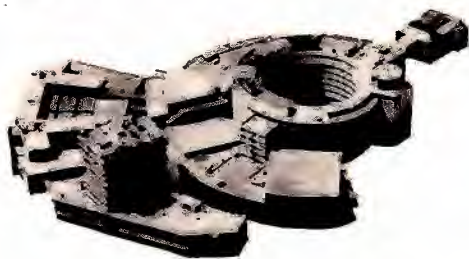
The Credit Men's meeting will be held at noon 22 January at the Lexington Hotel in New York. Richard Passanant, controller of Erwin Wasey, Ruthrauff & Ryan, is chairman of the joint AAFMG-IBFM group that devised the Standard Time Order; Richard S. Stakes, assistant treasurer of WMAL-AM-FM-TV, Washington, IBFM vice president, and co-ordinator of early work on the Standard Time Order, will make the presentation.

## *past*



1936 . . . the BBC begins the world's first regular television program. After the war . . . the decision to build a national Television Center. December, 1949 . . . the shape of things to come starts as an architect's doodle on an envelope.

## *present*

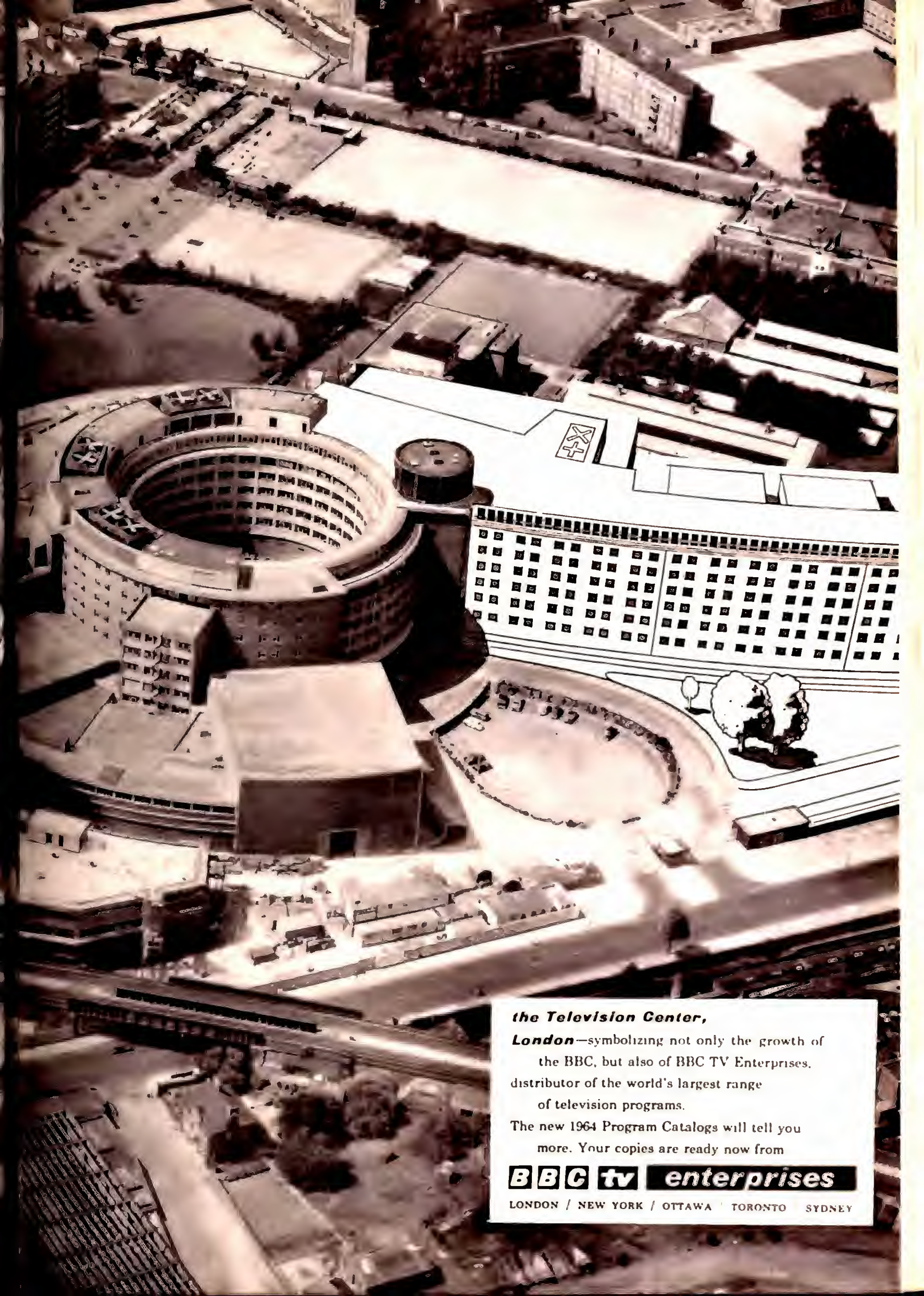


Today, an idea has become an actuality. The 13-acre Television Center in London is the home of a network covering 99% of the total population of Great Britain, with programs reaching over 12 million TV homes. Many of these programs are seen in more than a hundred countries throughout the world.

## *- and future*

BBC TV is keeping ahead of the times . . . a second network begins in the spring of 1964, to be followed closely by color television. To meet this expansion, the Television Center will grow until it alone houses ten (two of them color-equipped) of an estimated total of 25 production studios.





*the Television Center,*

**London**—symbolizing not only the growth of the BBC, but also of BBC TV Enterprises, distributor of the world's largest range of television programs.

The new 1964 Program Catalogs will tell you more. Your copies are ready now from

**BBC tv enterprises**

LONDON / NEW YORK / OTTAWA / TORONTO / SYDNEY

**Shunners of computers held to be 'unaware'**

Advertising executives who shun mathematical analysis and the electronic computer in their work are not aware of recent advances made in the field, Milton L. Godfrey of C-E-I-R told an American Marketing Assn. conference in Chicago 22 November.

Godfrey's remarks, part of a program called "The Decision Revolution," were directed at those suggesting a moratorium on the use of computers to aid in the selection of media.

"It is interesting to note," he said, "that only those not using computer techniques in this function advance this suggestion. Those who have made extensive use of modern mathematical techniques and computers will not consider such a backward step."

Godfrey compared the use of modern media selection techniques with the change from propeller airplanes to jets:

"We didn't feel any less need for the pilot, but we did experience a significant advance in our mode of transportation."

**Mickey Sillerman named sr. v.p. at Golnick Adv.**

Leon Shaffer Golnick Advertising has announced the election of



Sillerman

Michael Sillerman to senior vice president. Formerly vice president of John D. Boyle and the Biow Co. in New York, Sillerman was the founder and president of

Key Stone Broadcasting System, transcontinental radio network. He served as senior manager of Ziv Television Programs and later as a partner and executive vice president of Television Programs of America. Sillerman will headquarter in offices soon to be opened in New York. Headquartered in Baltimore, Golnick will also open offices in Los Angeles, Atlanta and Dallas.



Ogle



Stone

**Ogle and Stone elected v. p.'s at Maxon, Inc.**

George Ogle has been elected a vice president in charge of product planning at Maxon, Inc. Ogle joined the agency as supervisor on marketing services earlier this year. Previously, he was an account executive on Colgate Palmolive at Lennen & Newell, and prior to that was an account executive on Schick and Procter & Gamble at Benton & Bowles. Ray Stone, media director of Maxon, was made vice president in charge of media. Robert F. Gibbons, presently a vice president, was named creative group head in the toiletries division of Gillette. He was formerly television group head of McCann Erickson.

**NEWS NOTES**

**Double or nothing:** For the third time in the past several weeks, John W. Shaw Advertising, Chicago, and its affiliates have come up with a double new-client acquisition. The parent company, recently appointed agency for the Hill Packing Company, has added Chicago Helicopter Airways; Shaw's medical and professional affiliate, Shaw-Hagues, recently named by the American Veterinary Medical Assn., has now been named by the Hospital Supply Division of American Hospital Supply Corp. Shaw's Milwaukee division, Grabin-Shaw, was recently appointed by Roundy's Inc., and the Kickerinos division of Hampton Corp. Other recent appointments at other agencies include the Oxford Transducer Co., division of Oxford Electric Corp., Chicago, which named Sander Rodkin Advertising, Chicago; Durazone-Choice International, Ltd., through its subsidiary Chic Creations, Ltd., appointed Grant Advertising, Ltd., London, to handle all advertising and sales

promotion for "Like Helen," a new hairspray formulated to appeal to the teenage market. Distribution is to be handled by Food Brokers Ltd.

Food packer appoints agency Libby, McNeill & Libby, one of the world's leading food packers has appointed Liger, Beaumont & Aljanvic for its newly formed French subsidiary, Libaron S.A. Libby, long present in France with imported canned foods, is currently building a packing plant in the South of France. LB&A, by the way, is the Paris agency which emerged in January 1963 when George B. Beaumont, ex-Benton & Bowles v.p., along with Jean-Pierre Liger, acquired controlling interest in the Aljanvic agency. Other appointments include Warner-Chilcott Laboratories to Sudler & Hennessey for two ethical drug products—Tedral-25, used in the treatment of asthma, and Sinutab, for treating sinus problems; Ex-Cell-Corp., Detroit, appointed Campbell-Ewald for three product divisions—Pure-Pak, the Staude Division, and the Chemical Products Division.

Investment firm names St. Louis shop: Dempsey-Tegeler & Co. appointed Stemmler, Bartram, Tsak & Payne as its national agency for its 68 offices from coast to coast. Other appointments include the naming of L. C. Cole Co. as agency for the newly-formed Ben Alexander Leasing Corp., offering makes and models of automobiles to clients throughout California and the nation. Radio, tv, newspaper and magazines will be used initially. Also, The Treet Corp. of Los Angeles, producers of Vitamin C enriched natural fruit flavored beverages, to The Manchester Organizations; The Wilshire House, Beverly Hills hotel which was opened 1 November, to The Gorman Organization; Bruner Co., manufacturer of water softening equipment for home and industrial use, to Cooper, Stroock & Seannell. Bruner is a Calgon Corp. division, with offices at Ketchikan, MacLeod & Groves, Pittsburgh, with all other Calgon divisions. Western Enterprise Sacramento home building firm, to Vineyard-Hernly & Associates.



**&R expands abroad:** The addition of seven new accounts in its London, Frankfurt, and Milan offices transfer some of its New York people. Thomas Beaumont will join the Frankfurt office as a director and Joseph Elliff as contact supervisor. Anthony Carillo will head up the art department in Milan, and Henry Kent, who since his retirement has worked on major assignments for &R in Frankfurt and Tokyo, will spend some months in Milan as a consultant. The London office has been assigned Mierin by Johnson Johnson, Playtex, and Hawker-Iddeley, makers of airplane games. In Frankfurt, a new Procter Gamble product and the U.S. Poultry Commission have been handled. The Milan office has been awarded Bertelli, one of Italy's largest cosmetic firms, and a brandy from the Buton Company.

**Strong starter:** Though Jefferson Productions of Charlotte, N. C. officially opened late last month, the new commercials producer had already landed its first New York business. It's a 60-second tv commercial for P&G's Dash detergent, a Dancer-Fitzgerald-Sample. Jefferson Productions is a subsidiary of the Jefferson Standard Broadcasting Co., which owns and operates WBT and WBTV, Charlotte, and WBTW, Florence. It also has several local company commercials production.

**Maxon's Hustle:** HUSTLE to director of creative services of Maxon's Detroit office.

**Karl M. Gustin** to vice president of Davis, Johnson Mogul and Columbatto in Los Angeles.

**E. James Howard** to the sales staff of Television Advertising Representatives. He was with Storer Television Sales.

**David L. Dimmock** to vice president of Compton Advertising.

**Lans Guiniz** to Tracy Locke Co.

**Dallas as a television radio producer:** He was chief director with a Dallas tv station.

**Robert A. Stet** to account executive for the Winnis Brandon Co in St. Louis. He was formerly head of his own agency there.

**Louis A. Turon** to manager of merchandising information and chairman of the Merchandising Policy Committee of Kenyon & Eckhardt. **Warren Tuttle** to merchandising executive.

**NEWSMAKERS**

**SAMUEL C. ZURICH** to vice president of N. W. Ayer and managing director of commercial production.

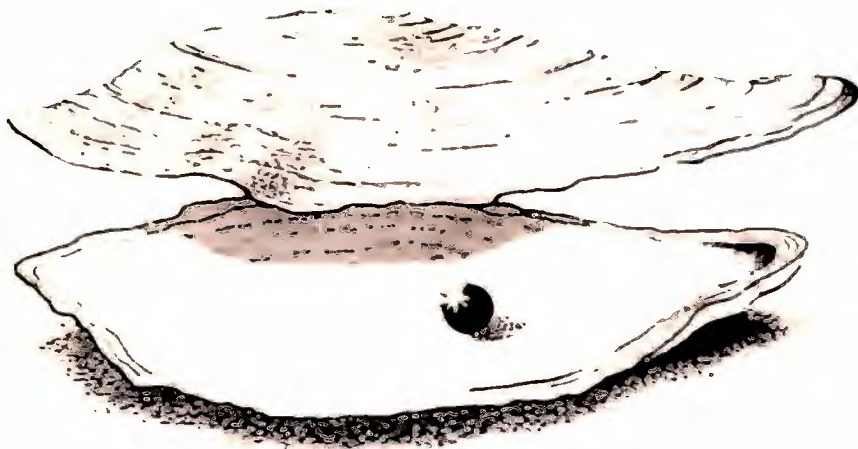
**NATHANIEL S. RUBIN** to the New York Nielsen Station Index staff. He is with WNBC-TV, New York.

**CARL K. HIXON, RUDOLPH R. HIZ** and **RICHARD WEINER** to vice presidents at Leo Burnett in Chicago.

**Dr. MAX LEKUS** to vice president in charge of international research for the new International Division of Robert S. Taplinger Assoc. He is director of the Berlitz Translation Service.

**MICHAEL F. MAHONY** and **PETER LEVATHIS** to executive vice presi-

WHAT'S IN THE MIDDLE  
MAKES THE BIG DIFFERENCE



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

It takes the market in the middle to give you complete coverage in Pennsylvania. And WJAC-TV is the one station that serves these "millions in the middle." Here in one buy -- you reach America's 27th largest market!



Represented  
Nationally  
by  
Harrington,  
Richter &  
Parsons, Inc.



Affiliated with WJAC-TV

The Johnstown Police-Dispatch Station

# British tv plight: curbs on

**N**OBODY can call the British tobacco advertisers and their agencies particularly happy at the moment. Their headaches have been increasing ever since publication of a report made last year by the Royal College of Physicians on "Smoking and Health." When the report appeared, there was, of course, much public outcry in the press and in political circles.

The Independent Television Authority (ITA), broadcasting body appointed by the government to con-

trol commercial tv broadcasting in Britain, naturally had to take cognizance of it, and reviewed cigarette advertising in the light of the report. It consulted with the Advertising Advisory Committee (with twelve members, including three who represent advertising bodies), program companies, tobacco manufacturers, and the Postmaster General; and at first had in mind the banning of cigarette advertising between the hours of 5 p.m. and 7 p.m. The review was not complete till the end of last year.

But before that time, the tobacco manufacturers themselves had decided not to advertise tobacco or cigarettes before 9 p.m., in order to avoid periods during which most children were viewing tv programs. This was a wise move on the part of the manufacturers, considering the climate of public opinion at the time. Their idea was to cooperate as much as possible to sustain the image of people mindful of the health of young persons.

When the ITA review was completed, the Authority announced that the following types of appeal would be unacceptable in cigarette advertising:

1. Advertisements that greatly over-emphasize the pleasure to be obtained from smoking
2. Advertisements featuring the conventional heroes of the young
3. Advertisements appealing to pride or general manliness
4. Advertisements using a fashionable social setting to support the impression that cigarette smoking is a "go-ahead" habit or an essential part of the pleasure and excitement of modern living
5. Advertisements that associate such situations with the pleasures of smoking

Manufacturers and their agencies cooperated "willingly" in applying the new code to over 120 different commercials for a large number of national and regional brands. About 40 advertisements were unaffected,

50 were modified to various degrees in sound or vision or both, and around 30 were withdrawn altogether and replaced by new ones.

But while the new rules are now an accepted fact in the planning of new commercials, there is a constant worry among the tobacco advertisers, their advertising agencies and the production companies about the difficulties arising from interpretation of these rules.

An outline of the procedures necessary to be gone through before

## BRITAIN'S BIG TOBACCO ADVERTISERS FEEL HIGH HAND OF GOVT. CONTINUED

What makes a new cigarette successful

*Smokers buy it...try it...like it...and buy it again*

*That's the success story of Senior Service Tippe.*



**SENIOR SERVICE TIPPE**

3-10 FOR 20

*The use of advertising pertaining to the Navy is "out," and the result is an overflow of sea-type scenes*



# cigarette ads

Commercials face tricky problem of selling cigarettes to viewers at night without making product look "luxurious," or attractive

commercial is finally transmitted in Britain will explain how all these worries arise.

A script of a proposed commercial must first be submitted to the ITC, the Independent Television Companies Association (representing 15 program companies), including fairly detailed indications of the timing directions, by the advertising agency.

The ITC considers it in relation to the principles of tv advertising and the fund of interpretive rules and

understandings that have over the years been developed in operating the tv code of advertising practice. It may also seek fuller information about the scenes or situations that the advertiser proposes to depict. Doubtful points are submitted to, and discussed by, a group of four representatives of the companies—the ITC Advertisement Copy Committee. The ultimate veto lies with the ITC, the official broadcasting body, which controls the transmitters. This is the basic differ-

ence between the ITC and the FCC, which can only deal with a commercial when it has already appeared.

The tobacco industry is one of the biggest, if not the biggest in Britain. Per capita the British are the biggest smokers of cigarettes in the world, in spite of the fact that tobacco is one of the highest-taxed commodities in the country. Out of a tax revenue to the Exchequer of 1300 million pounds, the revenue from tobacco alone averages 570

THE HEADACHES at present arise from the fact that, (1) interpretation of the new rules for tobacco advertising are empirical, often inconsistent, and (2) there is the economic factor of fierce competition for spots available after 9 p.m.

**1. INTERPRETATION** Here both the ITC and the actual planning of the commercials are involved. In planning the advertising film, it is obvious that all the new taboos pose considerable problems, especially when the manufacturers are trying to preserve their particular brand images. For example, take rule 2, (p. 50) that "conventional heroes" of the young. This seems to rule out all the armed forces, and especially the Royal Navy. Now sailors and the sea have in Britain always been particularly associated with smoking—Players has always had its image of the old, bearded salt, being somehow for solidity and wisdom (in the case of tobacco, of course), others are Senior Service, the main, Anchor—but now, the Navy is "out." What remains is the idea of the sea. The result has been a dearth of commercials with yachts and yachtsmen, and in other connection with the sea that can be thought of. Footballers and other heroes have also gone.

The creation of cigarette commercials now often involves much more care and time, and sometimes expense. Very often the producer, bearing rule 1 in mind (over-emphasis on pleasure), shoots one scene, showing a man smoking, several times, in case his expression shows too great a degree of pleasure—and is quite sure what the particular decision will be on this vexed question.

Sometimes a script and story-board, etc., will be submitted, and the actual commercial is completed, only to be turned down when submitted before transmission because the actual visual effect is one which the

new rules seek to void. One harassed agency man raved to us about what he called glaring inequities which are nobody's fault, but which do occur. An example is one commercial made for "Piccadilly," a brand of cigarettes that had built up an image connected with luxury, which now had to be toned down. The script submitted was about people smoking in a big open touring car. It was approved, and the film was made. When the completed commercial was submitted, it was objected to on the ground that the vehicle was shown to be a luxury Alvis tourer. It had to be changed. Time and money had been wasted.

This lack of consistency in interpretation must inevitably occur until, by the actual volume of instances and situations, the criteria of interpretation settles down, and the rules, which are at present subject to momentary pressures and principles, are less open to costly misunderstanding.

**2. THE ECONOMIC FACTOR** has become one of concern in the last few months. Rates have gone up for air time, especially since the tv advertisement duty of 11% on the prices of air-time was imposed in July 1961—a duty which is paid by the program companies to the Revenue, and collected by them from the advertisers. As tobacco commercials are screened after 9 p.m., many of them are screened at peak hours with their higher prices. This naturally causes fierce competition for the choice spots. Added to this, several new brands of cigarettes have recently made their appearance and demand the best peak-time buys, so that it is becoming increasingly difficult to make sure of getting the exact timing desired.

As a consequence, the manufacturers must do a lot of head-scratching in the placing of their tv commercials in order to get an efficient cost-per-thousand. ▀



if you were a

**TEXAN**

You wouldn't hire just anyone to host your jazz show . . . you'd find an authority to get intimate with 2,000,000 jazz-loving Texans who enjoy the best in contemporary music.

**THE JAZZ SHOW** is different. Host Dick Harp makes it different. He's the Southwest's true authority, having devoted more than 20 years to jazz . . . owner of the fabled "90th Floor" hangout for jazz buffs . . . producer of classic jazz albums. Harp presents modern jazz music, discussed in layman's terms and capped by interviews with top artists. Three nights a week, Texans hear the intimate Sound of the Southwest on **THE JAZZ SHOW** . . . We'd be happy to slip in a spot or two for you. Call Petry for details . . . it'll make you feel like a Texan.

**WFAA**

**820 RADIO**

**THE SOUND OF THE SOUTHWEST**

WFAA-AM-FM-TV  
Communications Center -  
Dallas/Broadcast services  
of The Dallas Morning  
News/Represented by  
Edward Petry & Co., Inc.



represent romantic situations and young people in love, in such a way as to seem to link the pleasures of million pounds. It is pretty obvious that neither the Exchequer nor the tobacco companies would be happy to pass up that kind of money.

But the manufacturers are very concerned about any possible further moves in the future. Already their advertisements in the press are now in line with the taboos on tv advertising. But will the government at some future date impose a higher tax on tobacco? Will it impose further restrictions on cigarette and tobacco advertising? After an initial drop in cigarette consumption when the report appeared last year, sales have now reached the former level. If cigarettes become even more expensive, there is bound to be a drop in sales, for there is no doubt that the bulk of sales today is in tipped or filter cigarettes—not only because of the so-called health factor, but also because they are somewhat cheaper.

In the meantime, the companies are afraid of doing any aggressive advertising, and everything is being done very, very carefully indeed.

The pressures still continue on the government, mostly of a political nature, especially from such figures as Christopher Mayhew (who has always campaigned against commercial tv) and Francis Noel Baker, Chairman of the Advertising Enquiry Council, which is a sort of watchdog of advertising ethics. Pressure comes, too, from some medical, political and social minorities, but the British Medical Association has not called for a complete ban.

The Ministers of Health and of Education have taken part, and have heard constant discussions on whether there should be legal prohibition on young people smoking, or an education of the public on the dangers involved. The government has preferred the principle of education rather than prohibition.

Certainly, the ITA has declared that there will be no further restrictions on tv tobacco advertising. Anything further must involve the cessation of *all* such advertising, in any media. This is not contemplated. It is also the view of the government.

## Morton Salt sprinkles NBC with 1st net buy

Taking its first step into network television, Morton Salt Co. paced a daytime sales spurt at NBC TV during the last two weeks of October which brought \$7 million into the house.

Via agency Needham, Louis & Brorby, Morton bought into *You First Impression*, *Missing Links* and *Loretta Young Theatre*.

Brillo Manufacturing Co. (J Walter Thompson) returns to NBC TV's daytime schedule after an absence of several years with participation in *Concentration*, *Missing Links*, and *Loretta Young*. Matte (Carson-Roberts) renewed sponsorship in three shows for one year each starting in the Spring. They are *Dennis the Menace*, *Fury*, and *Sgt. Preston of the Yukon*.

Other advertisers signing on the sales roster during this period were Colgate-Palmolive, National Biscuit, Bristol-Myers, Armour, United Biscuit, Heublein, Miles Laboratories, du Pont, Pharmaco, Menley & James, James O. Welch, Johnson & Johnson, Alcoa, and Bissell.

## Legion's Golden Mike to Gaines Gravy Train

Over a million members of the American Legion Auxiliary, the largest women's patriotic organization in the country, selected their 15th annual "Golden Mike Award winners last week. "The appealing commercial on radio or television for 1963" went to General Foods for their Gravy Train series, via Bento & Bowles. *Biography*, starring Mik Wallace and syndicated by Office Films, won the award for the best Americanism series, and NBC's *Sim Along with Mitch* took the best musical award.

Mrs. Luther D. Johnson, national president of the ALA, presented the Golden Mikes at a press luncheon at the Hotel Roosevelt. She will award additional trophies on the West Coast to *Perry Mason* for the best adventure series and to *Beverly Hillsbillies* for the best comedy series. Last year's winners: *Haza Twentieth Century*, *Lawrence Welk*, and *Bonanza*. Best commercial award went to General Electric.



First National "Ikonogenizes" its ID slide: Above, before and after

## Laurels for Ikonogenics From agencies, viewers

Agencymen and viewers are praising WBAP-TV's (Ft. Worth) new visage. At the beginning of October, WBAP-TV re-designed all its locally-originated graphics and christened the new image "Ikonogenics." In instituting the look, the station created new studio sets and 2,000 new slides. In addition, the station asked for, and got, in most cases, permission to re-design local advertisers' commercials.

WBAP-TV received praise from J. D. Crandall, head of the agency bearing his name: "The new clarity of design and simplicity of visuals . . . provides a highly improved and more wholesome atmosphere as lead-in to advertising," said Crandall.

Roy Bacus, general manager of the station, said Ikonogenics eliminates any "accidental tones, superfluous aural noises, unnecessary textures, shapes, motions, and settings . . . all a part of tv for no

other reason than that they drifted in from . . . other media."

In addition to Crandall, other local agencies liked the WBAP-TV look. Don Jones, Nichols Creative Co., said, "It is refreshing to see the new trend of strong simple design in all WBAP-TV's local program graphics and studio settings." A. J. Hoecker, Stafford-Lowden Co., said, "The new design gives WBAP-TV the best image on the air in the Dallas-Fort Worth area." Leonard L. McKenzie of Advertising Assoe., said, "It's marvelous. May I offer my congratulations . . . for your far-sightedness, your pioneering spirit."

One viewer wrote to compliment the station on its new face, calling it a "sophisticated look," but another took issue with the new logo: "The new Five (referring to the channel number) is terrible. It looks as though it was designed by a left-handed drunk."



if you were a

**TEXAN**

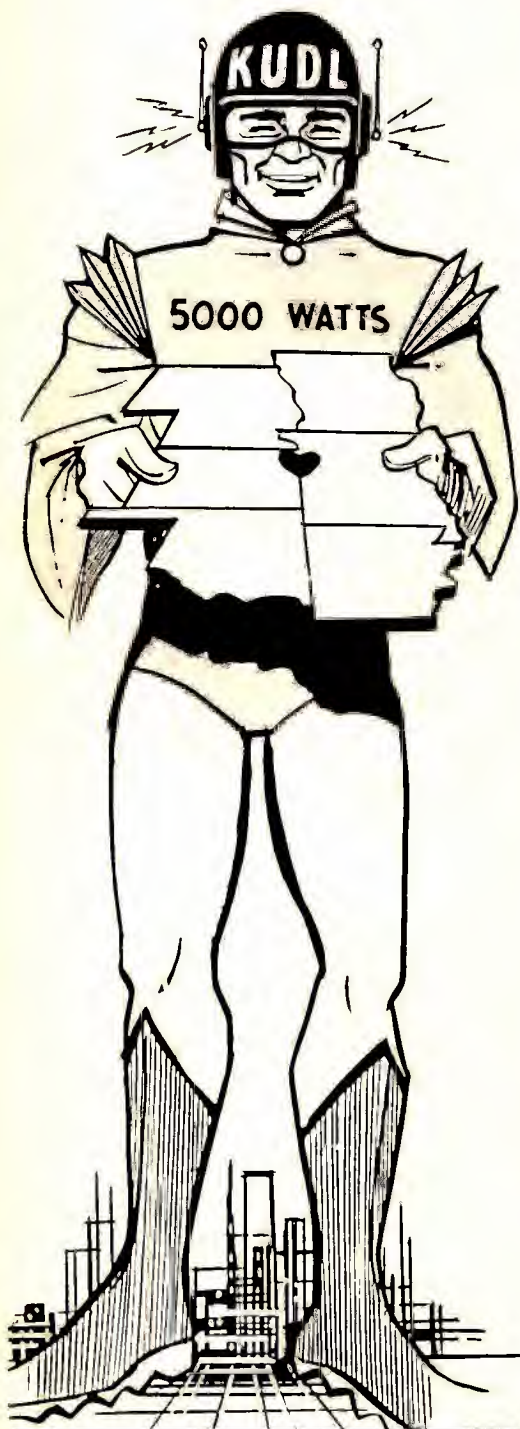
You'd have the biggest news show on radio with an hour and a half of complete, in-depth reports . . . a fresh approach to news programming. For the morning drive time, NEWSCOPE, featuring three back-to-back half hours of constantly up-dated, authoritative information from around the corner and around the world. Nothing really new for WFAA, the 41-year-old giant of Southwest broadcasting . . . just a new format to make sure our folks are ear-witnesses to history. The kind of things Texans are accustomed to hearing from WFAA. The news sound for the Southwest. Want to feel like a Texan . . . and impress Texans? Call Petry.

**WFAA**  
**820 RADIO**  
THE SOUND OF THE  
SOUTHWEST

WFAA-AM-FM-TV  
Communications Center  
Dallas Broadcast services  
of The Dallas Morning  
News Represented by  
Edward Petry & Co., Inc.



# The Big, New Giant of Kansas City



**KUDL**  
KANSAS CITY

Irv Schwartz, V.P. & Gen. Mgr.  
McGavern-Guild Co.  
Mid-West Time Sales

*Serving the Great Midwest  
24 Hours a Day*

## ABC appoints Zousmer dir. of television news

Jesse Zousmer has been appointed director of television news for ABC. A veteran journalist and tv program producer, he spent 19 years with CBS where he was editor of Ed Murrow's show, *Person to Person*. Since leaving CBS, Zousmer has co-produced two special programs for the *NBC Show of the Week* and has been engaged in independent motion picture production. Thomas A. O'Brien will continue to handle ABC radio news, but with a new title, director of radio news. John T. Madigan will become director of basic news coverage.



Zousmer

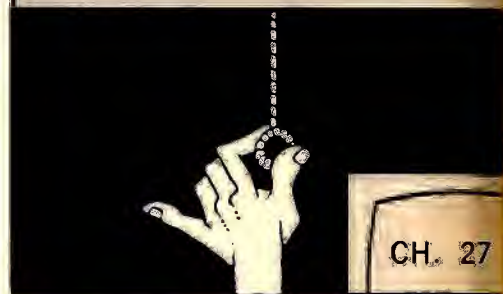
### CHEER FOR KIDS

An agency media chief has asked radio and tv salesmen to send donations to a charity this Christmas instead of favoring his staff with gifts. William A. Murphy, Papert, Koenig, Lois' vp for media and research, said the agency would appreciate gifts of toys made in PKL's name to New York's Children's Center, 330 E. 12th St.

### NEWS NOTES

Game shows shine: NBC TV has introduced a new game show in its daytime schedule and moved another from daytime to evenings. *Let's Make a Deal*, a new audience participation vehicle, will debut 30 December, (2-2:25 p. m.) as a replacement for *People Will Talk*. The network's *You Don't Say!*, presented at 3:30-4 p. m. weekdays, will get additional exposure when a nighttime version begins 7 January. The nighttime game show replaces *Redigo* on Tuesdays at 8:30-9 p. m. Brown & Williamson, through Post-Keyes-Gardner, will continue as sponsor in the time.

# 10-YEAR HABIT IN THE MADISON MARKET!



and  
the  
reason's  
simple as




To many advertisers, WKOW TV and the Madison market are synonymous.

WKOW-TV's exclusive ABC network coverage matches nearly the market's full retail trading area.

Thus, you define the Madison market *realistically*, cover it *completely*, and buy it *economically*—when you entrust your television campaign to WKOW-TV.


What's more you're selling where they're looking. For looking at CH. 27 is a ten year habit in the Madison market —

And why break a good habit?

**WKOW**   
MADISON, WISCONSIN

Tony Moe  
Vice-Pres. & Gen. Mgr.  
Larry Bentson, Pres.  
Joe Floyd, Vice-Pres.

represented by Adam Young  
A **MIDCO** STATION



Ben Hovel  
Gen. Sales Mgr.

# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
2 December 1963

■ Elevated to v.p. at Ludgin: Earl Kraft, media director at Earle Ludgin & Co. (Chicago), has been named a vice president of the agency. He has been a member of the Ludgin organization since 1956.

■ Atlanta Media Planners Association: This organization, which claims the largest membership of its kind in the country, has just announced its new officers for 1964. President is Ann A. Benton (v.p. and media director, Tucker Wayne & Co.); first vice president, Pamela Tabberer (media director, Liller, Neal, Battle & Lindsey); and secretary-treasurer, Audrey Jones (Lowe & Stevens). Members of the executive committee are George Bailey (Burke Dowling Adams) and Emily Wood (Kirkland White & Schell). The current membership consists of 45 men and women media planners and buyers from Atlan-

ta ad agencies (plus one member from Greenville, S. C.—Betty McCowan of the Henderson Advertising agency).

□ The Atlanta group functions as a non-profit organization devoted to the subject of creative ad media planning for better marketing. It functions primarily as a discussion group whose aim is to promote an exchange of knowledge about media and the use of media in relation to markets and their development. Its secondary aim is to further, through such discussions, the development of professional techniques in the buying of all media among all those who are concerned with this occupation. It also has the goal of fostering a genuine interest in media buying as a vocation among talented younger people who may be attracted to advertising as a profession. The group was stirred into being in March 1962 by six Atlanta media people.

## MARIANNE MONAHAN: markets seen and heard

Mention market trips to Needham, Louis & Brorby (Chicago) broadcast buyer Marianne Monahan, 1962 SRA Chicago Timebuyer of the Year, and she'll tell you emphatically that such trips are considered a vital part of a buyer's activity at NLB. She says, "Among us, we try to cover at least the top 20 markets each year. A buyer may have to spend a week in New York, three or four days in a market the size of Boston, to study the market thoroughly. We find this first hand evaluation most helpful, especially in the case of radio. We visit all the major radio and tv stations in the market, become familiar with their facilities and programing, as well as collecting market data. Then we share this knowledge via seminars and a written report after returning to the agency. Market trips are costly—but well worth it." With NLB ten years, Marianne buys for the Morton Salt, S.C. Johnson & Son, and Ac'cent accounts as well as Campbell's V-8, beans, and Bounty line of food. A native of



southern Illinois, she began her career as an estimator with Henri, Hurst & McDonald. She now lives on Chicago's north side, says her fondest wish is to have the time and money to become a world traveler.

# TIMEBUYER'S CORNER

2 December 1963

■ Another Y&R (New York) media man marries: Media buyer Frank Malone has joined the lengthy list of Young & Rubicam media men who have taken that walk down the aisle during the past year. He and Foote, Cone & Belding research analyst Virginia Diggins were married last Saturday (30 November) in Manhattan. Frank buys for General Cigar, Drackett Co., and American Home Products' Chef-Boy-Ar-Dee at Y&R. Ginny was with FC&B's Chicago office before being transferred to New York.

■ Kiddie City heavy on radio in Philly: Kiddie City, with 16 toys centers in the Philadelphia area, has built a \$100,000 ad campaign for the two-month Christmas buying season with the emphasis on radio. The toy retailer has scheduled 80 spots per week on three radio stations (WIP, WCAU, and WIBG), plus a 15-minute

## SPEAKING OF RADIO



AMERICAN AIRLINES NIGHT FLIGHT: Discussing the American Airlines program "Music 'Til Dawn," and its recent return to WTOP Radio (Washington, D.C.) are (l-r) station's sales manager Pete O'Reilly, CBS Spot Sales account exec. Milton F. "Chick" Allison, and Doyle Dane Bernbach media group supervisor Alan Yoblon



AWARD TO ALCOA: Company execs accept grand award for Alcoa tv commercials, won at the Internat'l Film Festival & Audio-Visual Exhibition in New York City. L-r are Irving Miller, v.p. Ketchum, MacLeod & Grove, agency which produced commercial; Torrence M. Hunt, gen. mgr. adv. & promo., Alcoa; and Blair Gettig, mgr. Alcoa radio & tv commercial production. Winning commercial featured electronically-created effects to simulate "talking" bottles, cans, and jars; stop-motion was utilized to give "life" to these inanimate objects which all use firm's aluminum caps and seals

weekly program on WRCV-TV, and newspaper ads. Firm's president, Leonard Wasserman, says consumer research revealed that toy advertising on tv helps the child decide what toy he wants, but radio and newspapers help sell the parent on Kiddie City as the place to buy that toy. Agency is Michael Schwartz Assoc. (Philadelphia).

## TV BUYING ACTIVITY

▶ Warner-Lambert drive for Listerine will start the first part of January for a 52-week run. Buyer Martha Thoman at J. Walter Thompson (New York) looking for fringe minutes.

▶ National Federation of Coffee Growers' campaign to push Coffees of Colombia will begin 13 January for a 13-week duration. Charlotte Corbett at Doyle Dane Bernbach (New York) buying fringe minutes and prime 20s.

▶ Borden's Instant Dutch Chocolate 13-week drive due to start 1 January. Young & Rubicam (New York) buyer Dave Johnson interested in daytime minutes to reach children, or in 15-minute sponsorship of children's programs.

▶ Thomas' English Muffins starting a 13-week campaign of daytime minutes 1 January. Chris Perkins at MacManus, John & Adams (New York) is the buyer.



# The Man Who Knows KONO Radio



**SOFT Drinks Take HARD Sell**

A. M. Biedenhorn, Jr., President of the San Antonio Coca Cola Bottling Company, Inc., reports radio advertising with consumer penetration, market impact and coverage in depth. It is for these reasons that KONO Radio is first among San Antonio radio stations carrying schedules for both Coca Cola and Sprite.

Get ahead of competition . . . Move to KONO Radio.

KONO works for A. M. Biedenhorn, Jr. . . . KONO will work for you. Don't take our word for it call Mr. Biedenhorn at Capitol 2601, Area Code 512, COLLECT.

For other details contact KATZ Agency.



860 KC 5000 WATTS  
SAN ANTONIO

## Webs' 9-mo. gross up 5.5%

Network tv gross time billings increased 5.5% in the first nine months of 1963 over the same 1962 period, \$612,054,600 against \$580,137,700, reports TvB. September billings this year were \$67,988,700, a gain of 6.5% over the total of \$63,689,000 in September 1962.

ABC TV billings for the first nine months were \$155,482,200, up 6.3% from a year ago; CBS TV's total at the third-quarter mark was \$239,272,000, an increase of 5.8% from a year ago; and NBC

TV billings for the same period were \$214,300,400, up 4.5%.

Daytime billings in the first nine months of '63 climbed to a three-network total of \$198,351,500, a gain of 10.4% over last year. Nighttime billings were \$413,702,500, up 3.3% from 1962.

Network tv's highest monthly total during the first three quarters of '63 was May's \$71,269,000.

Network tv gross time billings are compiled by Leading National Advertisers-Broadcast Advertisers Reports and released by TvB.

Month	ABC	CBS	NBC*	Total*
January	\$18,264.8	\$25,912.7	\$24,095.6	\$68,273.1
February	17,435.7	24,057.7	22,864.8	64,358.2
March	19,378.0	26,694.3	25,196.7	71,269.0
April	18,577.0	26,508.4	23,699.7	68,785.1
May	18,299.7	27,986.9	25,350.1	71,636.7
June	17,070.5	26,749.1	23,006.6	66,826.2
July	15,927.8	27,401.9	23,333.8	66,663.5
August	16,271.6	26,883.7	23,098.8	66,254.1
September	17,257.1	27,077.3	23,654.3	67,988.7

\*January - August figures adjusted as of 11 22 63

Vote of confidence: The executive committee of the board of directors of Television Program Export Assn. approved extension through 1964 of president John G. McCarthy's contract. The committee recorded that TPEA has established, by its accomplishments during the first three years of its existence, the essentiality of the U.S. tv industry having its own trade association voice in all foreign markets.

## NEWSMAKERS

ELLIOT AXLES to manager of promotion and client services for Sports Programs, Inc. He was senior presentation writer in the sales development department of ABC TV.

RICHARD G. STUBBS to account executive with CBS TV Network Sales. He was an account executive with N. W. Ayer & Son.

ROBERT M. ARIN to vice president of Southern California Cable

TV Corp., and general manager of CATV interests for Storer Broadcasting Co.

DON DANN to sales manager of WLW-D, Dayton. He was a sales representative for United Artists TV.

THOMAS B. JONES to program coordinator of the Triangle Radio and Television Stations. He will continue to serve as executive program director for WFIL-TV-Radio, Philadelphia. JOHN F. WYATT to national research director of Triangle. He was research director at Avery-Knoel.

HOWARD ROBY to the local sales staff of WTVN-TV, Columbus.

FRANK E. WILLIAMS to technical supervisor for WRC-TV-Radio, Washington, D. C. He was technical supervisor for WRCV, Philadelphia, succeeded there by JAMES A. BROOKS.

HENDRIK BOORMAN to vice president in charge of programs for WPUX-TV, New York. He was with Lennen & Newell.



Housewife listeners to WCBS, N. Y. evening radio series line up for store appearance of star, vie for autographs, free product samples

## RADIO MEDIA

# LOCAL P. A.'s CAN PAY OFF

**In-store personal appearances by veteran radio personality Ted Steele of WCBS, New York are regularly proving evening radio a strong daytime draw**

**S**UBURBAN shopping centers—those giant retailing complexes found increasingly within the signal area of metropolitan radio stations—are an important staging area for one of radio's oldest promotional devices: the daytime personal appearance of a strong, local evening personality.

That's an opinion shared by Ted Steele, veteran radio tv performer heard nightly (in competition with some of tv's primetime shows) on CBS Radio flagship WCBS, and Raymond Vitale, the station's merchandising manager.

It's an opinion also shared by a growing number of sponsors—including Marcal Paper Products, Invito Foods, Horn & Hardart Coffee, Trumz Meats, among others — on Steele's show, and by such food retailers as A&P, Food Fair, Big Apple, and Cristede Bros.

Steele, whose broadcasting background ranges from that of a performer for the old NBC Thesaurus recordings to an executive post at New York's WOR, sums up his feelings this way:

"Broadcasting, in radio, is no longer a matter of sitting around in front of a mike and playing records. Station personalities have to know supermarketing, and the problems of food retailers and food brokers. They have to be familiar with modern merchandising practices, and must be ready to help sponsors launch new products.

In practice, Steele's personal appearances take the form of "Ted Steele Coffee Breaks," which are now staged at the rate of one or more a week in supermarkets and shopping centers within range of the 50-kw voice of WCBS. In nearly

a year of such appearances tied to the Steele show, some 30,000 listeners—mostly women—have shown up for the daytime events.

Proof in themselves of the continuing power of evening radio, Steele's in-store appearances are promoted, in advance, on the air with Steele arriving on the appointed day on the heels of a display crew which has supervised the local-level setup.

They have, so far, proved to be ideal sampling devices, and a show case for coffee, baked goods, and other foods and snacks advertised on Steele's radio series, which is heard from 7:40-11 p.m. Monday-Friday, and 4-6 p.m. on Sunday. They also serve as audience boosters for the program itself, with Steele gaining new listeners and renewing friendships with old listeners by giving out autographs, pictures, and recorded albums.

Steele also has some strong notions about what will, and what will not, succeed in evening radio.

fast tv competition.

We get a lot of mail from listeners explaining why they like to listen to radio at night," Steele told a group in New York last week. Most of them said they were becoming 'more selective' in their tv viewing, and wanted a radio show which would provide interesting listening while they were reading, cooking or driving in the evenings. "I try to give them such a show." The show which is the central focus of the "Coffee Break" promotion is a Steele-programmed blend of music, news and service features. In itself, this is hardly a new combination of radio ingredients, but the show and WCBS manage to give it an audience-attracting twist.

Music is actually secondary on the show," says Steele. "We combine it with other features and build around it. We do, of course, use recorded music, but it is 'good music' with no attempt to go in for either heavy classics, at one end of the musical scale, or 'hard rock' at the other. We play movie scores, album tunes, instrumentalists like Percy Nero, and vocalists like Sinatra and Doris Day."

On Mondays and Tuesdays, Steele features new album releases on his show. At other times, he invites musical artists — such as Benny Goodman or Buddy Greco—to "program" a whole evening, picking their favorite works by other recording artists and explaining why they like them. On Thursday nights, there is a report on the top album sellers in the New York market (gathered by WCBS researchers from record retailers), and selections are played from them.

On Sunday afternoons, Steele — who was looking for a musical gimmick to follow a *Best of Broadway* special show on the station—now features movie scores (instrumental soundtracks, original-cast musicals, etc.). One result of Steele's musical interest in Hollywood: United Artists, and other large movie distributors, have started buying spot schedules in the show.

Weather reports, traffic bulletins, mine forecasts, sports news and scores (professional, college and high school) are also featured heavily. "We want our listeners to feel that radio is there to help them, not just to divert them," says Steele. ◆

## GREYHOUND ALL EARS



Grey Advertising's Ed O'Connor gives "the message" to Fred Fletcher, v.p. of WRAL-TV (Raleigh) and president of the North Carolina Assn. of Broadcasters, about Greyhound's new personal radio service to passengers. Bus was shown off recently to Raleigh broadcasters and civic leaders



Newton



Wren

### Newton and Wren Upped at Ivy Broadcasting Co.

Everett Wren was appointed general manager of the Northeast Radio Network and of Radio WOLF, Syracuse. Wren joined Ivy early this year as administrative head of WOLF, and was production director of Music Makers and Mark Century, Inc. prior to that. He also served as program consultant for KIMN and production manager for KBTU, Denver. He has supervised production of radio and television commercials for a large number of advertising agencies. Nicholas Newton was appointed general sales manager of the network and station WOLF. Presently, he is serving as director of sales for WPAT-AM-FM, Paterson. Newton was formerly director of sales for Films Five and Sturm Studios-Academy Pictures in New York. He has also been associated with WTFM Radio, and the magazines *Glamour* and *Esquire*.

### Theodore A. Griffin KFEQ station manager

Radio station KFEQ, St. Joseph has appointed Theodore A. Griffin as station manager. In addition to his new assignment, Griffin will continue in the post he now occupies as general sales manager. A graduate of the School of Journalism of the U. of Missouri, Griffin joined the KFEQ sales staff in 1950, coming from KSIB, Creston, Iowa. He was named local sales manager for the station in 1955, and became general sales manager of the outlet in 1960.



Griffin

## NEWS NOTES

Des Moines station sold: KSO Des Moines, Ia. was sold by BFR Stations, Inc. to Whitehall Stations, Inc. for \$435,000. Whitehall Stations is owned by Gene Milner, Flint, Mich., Louis Tose and others of Philadelphia. BFR Stations is owned by N. L. Boutson and Edmund R. Ruben, both of Muncie, Ind. and Joseph L. Floyd of Sioux

Falls, S. D. Corporation also owns KELO (AM & TV), Sioux Falls, KDLO-TV, Florence, and KPLO, Reliance, all in South Dakota; WLOS (AM-FM), Minneapolis and WKOW (AM & TV), in Madison, Wisc. KSO, Des Moines, a 5,000-watt, began operation in 1921 and was at one time owned by the Des Moines Register and Tribune and sold under the duopoly ruling. Sale was made through Hamilton-Landis.

Radio webs swell ranks: Both CBS and Mutual report new affiliates. Joining the former on 1 December was WJAN, Ishpeming, Mich., and WDSR, Lake City, Fla. Neither station previously affiliated. Mutual Broadcasting System brought to 485 the number of stations now linking the network with the addition of WLAU, Laurel, Miss., and WVLN, Olney, Ill.

Fm Fraternity adds two: Another station was added to the already heavily populated air media market in Phoenix when KRFM, 100,000-watt fm station, started broadcasting recently. Station is owned by Camelback Broadcasting, Inc., with Thomas M. Churchill as general manager and Mike Churchill

as sales manager. KRFM programs 18 hours a day in stereo; permits only a maximum of four commercials in each hour. A new fm station in Houston begins regular programming early in December. It's KBNO (FM), broadcasting with 18,000 watts from the Gulf Oil Building. Owner is Independent Music Broadcasters, Inc., which also owns and operates WDBM (FM), Cleveland, and is the same company which operates a nationally syndicated stereo tape music service designed for fm stereo stations.

Starts all-day sked: WJW, as part of its anniversary of 20 years of service to Cleveland and northern Ohio, went to 24-hour operation on 11 November. Station had been broadcasting 20 hours weekdays on both am and fm from 5:15 a.m. to 1:15 a.m. Included in the move is the expansion of the opinion-discussion program *Nightline* to two full hours, 9-11 p.m.

Expands fm operation: Spartan Radiocasting Co. got FCC green light to up power on its WSPA (FM) to maximum 100 kw and operate from the WSPA-TV transmitter site on Hogback Mountain near Tryon, N. C. Company will spend

about \$100,000 to expand the station's coverage. The tv tower on Hogback will support a new RCA 10-bay fm antenna and a new 10-kw RCA fm transmitter. WSPA (FM) went on the air 17 February 1961. On 1 August 1961 it began broadcasting in stereo, and is presently broadcasting from the top of the 447-foot WSPA radio tower near the intersection of I-85 and I-26.

Rollins in Mexico: Rollins Broadcasting has bought the Mexican subsidiary of the General Outdoor Adv. Co. Rollins owns seven radio stations and three tv stations, in addition to a U. S. outdoor firm.

Iowa station sold: KHAK (AM-FM), Cedar Rapids, operating with 1 kw on 1360 kc, was sold for \$100,000 by Northland Broadcasting Corp., Carroll Crawford and Kingsley Murphy principals. Buyer Jordan Ginsberg & Associates (Sioux City jeweler). Blackburn & Co. handled the transaction.

NEWSMAKERS

RICHARD D. DUDLEY to manage director of the Wisconsin Radio Network, succeeding the late GEORGE FRECHETTE of WFHR-AM-FM, Wisconsin Rapids. Dudley general manager of WSAU-AM-FM, Wausau.

DOUGLAS H. DONOHUE to Detroit manager for CBS Radio Network Sales.

AL MACKAY to account executive for the KFRC, San Francisco sales staff. He was manager of the S. office of Darren F. MacGavren.

ROBERT A. DEBARDELABEN sales manager of the 29-station Tobacco Radio Network and affiliated TN Spot Sales. He replaced WALLY VOIGT who was appointed TN director and manager of WRA-AM-FM, Raleigh.

WALLY NELSKOG to president and general manager of KIXI, Seattle. He was owner of the station until its recent purchase by the Metropolitan Radio Corp.

PETER KALISON to coordinator of sports for the ABC Radio Network. He has been with the New York Yankees as assistant farm and scouting director.

Dodge dealer rides with fm



JOHN GILMARTIN (r), president of Gilmartin Motors, Dodge dealer in Meriden, Conn., discusses success story with Ray Hard, station manager of WBMI (FM), Hartford-Meriden, after signing for 52-week spot schedule and a program on the station. Latest signing follows fast sales results from initial airing of ten one-minute announcements per week. Gilmartin is also planning a display of fm auto receivers and tuners in showroom

**SPONSOR**

# **1963 REPORT ON TV PUBLIC AFFAIRS PROGRAMING**

---

**This 200-page edition will leave critics  
of the television industry speechless!**

---

SPONSOR's Public Affairs Edition—to be published late in December 1963—will dramatically present the television industry's remarkable contributions to the community and national needs of America.

Here, in one 200-page-plus edition, will be found the key public service accomplishments of about 350 television stations and networks. In all about 1800 public affairs programs will be described as to content, length, sponsorship, availability to other stations. Awards and editorializing practices of the stations will be analyzed. TIO will review the industry's activities in public affairs, leading columnists will vote on the top public affairs programs for each network.

All SPONSOR subscribers will receive copies as part of their subscriptions. In addition copies will go to all members of the FCC, Congressional Committees, and Associations concerned with television. Extra copies may be ordered at \$2.00 each. If you are not a subscriber now you may get a copy by entering your subscription now at \$8 per year.

***advertising information on next page ►***

*Sample Page*  
**SPONSOR Public Affairs Edition**

DISTRICT OF COLUMBIA		
Washington		
<b>WMAL-TV</b>	1. JUNIOR VILLAGE	Plight of Washington's institution for homeless children was dramatized bringing volunteer services and goods to the institution. Participating sponsorship. 30 minutes (1-13-63)
Channel 7 Licensee Evening Star Broadcasting Network ABC TV Representative RHP General Manager Fred E. Newman Editorializing Three times daily	2. COLLEGE BEGINS AT 13	First of series of six programs designed to present information on college entrance requirements, a discussion between parents and college admission officials. Participating sponsorship. 30 minutes (12-22-62)
	3. ALCOHOLISM	Portrait of an alcoholic showing progress of a victim starting in a hospital room to meeting of Alcoholics Anonymous. Participating sponsorship. 30 minutes (2-24-63)
	4. PLANNED PARENTHOOD	Subjects viewed by professional counsellor, medical profession and a future parent, revealing what birth control program is advisable to control over-population. Participating sponsorship. 30 minutes (1-20-63)
	5. DC SLUMS	Story of slum areas blighting nation's capital, removal program, and problems of families displaced by slum clearance. Participating sponsorship. 30 minutes (4-21-63)
<b>WRC-TV</b>	1. WASHINGTON & CITY IN TROUBLE*	Tape of documentary reviewing racial problems in the nation's capital. Complete examination of current issue. Sponsorship: Group Hospitalization and Medical Service of D.C. 90 minutes (5-23-63) and 5-28-63
Channel 4 Licensee National Broadcasting Company Network NBC TV Group NBC owned stations Representative NBC Sport Stars General Manager Joseph Geertz Awards Emmy (2 and 4) Editorializing	2. THERE BUT FOR THE GRACE OF GOD*	Study of Saint Elizabeth's Hospital and the mentally ill. A case study for public to know subject. Sponsor: Group Hospitalization and Medical Service of D.C. 90 minutes (11-7-63)
	3. THE GREEN CITY*	Special report on urgent need for preservation of green and open spaces in urban areas. Sponsor: Group Hospitalization and Medical Service of D.C. 30 minutes (5-6-63)
	4. NIGHT OF THE MIRACLE*	U.S. Army Chorus performed story of birth of Christ in song and dramatized tableaux. Not available for sponsorship. 30 minutes (1-25-62)
	5. FAR TO GO*	Study of amazing world of mentally retarded to bring public awareness of President's message calling for attack on problem. Not available for sponsorship. 30 minutes (7-29-63)
<b>WTOP-TV</b>	1. NATIONAL GALLERY ORCHESTRA	Series of four concerts with paintings hanging at Gallery appropriate to music shown during musical selections. Sponsor: American Security & Trust. 90 minutes (12-25-62)
Channel 9 Licensee Washington Post Network CBS TV Group Post Newsweek Stations Representative F&B Awards: American Association of University Women, Make-A-Wish (2) Editorializing Three times daily	2. OPERATION 1040 YOUR FEDERAL INCOME TAX	Program produced in cooperation with Internal Revenue Service featuring tax experts answering viewer's questions. Not available for sponsorship. 90 minutes (1-27-63)
	3. TEENS THOSE CRAZY, MIXED-UP YEARS	Problems and solutions of teen-agers explored by Dr. Clay F. Barrett, a psychiatrist. Not sponsored. 30 minutes (3-23-63)
	4. WASHINGTON'S OTHER WORLD	City's second precinct, a slum-ridden crime-breeding area examined. Heart-breaking documentary brought response and show was repeated. Not sponsored. 30 minutes (6-5-63)
	5. REPORT FROM CAPITOL HILL	Program, presented every five weeks brings Congressmen from district advanced to District to discuss issues and legislation affecting area. Not available for sponsorship. 30 minutes (6-5-63)

\* Made available to other stations

**pages opposite  
station listings  
are available  
to advertisers on a  
first-come-first-served basis**

48 hours after SPONSOR notified stations that full page ads were available opposite their listings in the 1963 REPORT ON TV PUBLIC AFFAIRS PROGRAMING we had orders from these markets:

BOSTON	BALTIMORE	MINNEAPOLIS
HOUSTON	ATLANTA	SAN FRANCISCO
WASHINGTON	DETROIT	NEW YORK
CHICAGO	MILWAUKEE	PHILADELPHIA

**SPONSOR**

**1963 REPORT  
ON TV  
PUBLIC AFFAIRS  
PROGRAMING**

This is probably our most important single book of recent years. Its value is not only in its long life and bonus circulation. It will serve as a guide to public service for years to come.

It creates an indelible image of station service that will help advertisers, agencies, and government see your station in a new light.

Pages are sold on first-come, first-serve basis. Most agencies are still available, including second pages on some markets listed above. Please call or wire SPONSOR collect. Plates due 9 December.

Regular rates and frequency discounts apply, although 4000 extra copies are being printed.



scenes from "Target: The Corruptors"—an off-network show "first-run" in 84 markets

## SYNDICATION

# 4 Star promo building new first-run markets

Potential of \$1-million gross eyed in drive

FOUR STAR DISTRIBUTION is in the midst of a promotional campaign hopes will increase gross annual come by one-fourth. The firm is conducting a "first-run in your market" drive in one- and two-station markets, and in others where audiences have never seen series Four Star is now selling as off-network.

Len Firestone, FS vice president and general manager, noted that 57% of total revenues on syndicated shows are derived from the top 75 markets. The other 149 areas he classifies as markets make up only the remaining 25% of the total sales potential for a syndicated program. "A dollar, he noted, this additional potential can bring another \$1 million annually into Four Star's purse.

Mailing pieces, including brochures and letters describing the advantages of first-run off-network sale, have been sent to each of the stations involved. In compiling the mailing list, Four Star gleaned this information about its properties:

▶ *Rifleman*, originally telecast on ABC TV, has never been shown in 5 markets, including Akron and Austin.

▶ *Stagecoach West*, another for-

mer ABC TV entry, has not been telecast in 107 markets, which include Louisville, Syracuse and Rochester.

▶ *Zane Grey Theatre*, once a CBS TV vehicle, has yet to be shown in 40 markets including Akron and Cheyenne.

▶ *Dick Powell Theatre*, originally on NBC TV, has 69 potential new markets including San Jose, Butte, and Austin.

▶ *The Detectives*, which was presented in half-hour form on ABC TV, counts 65 markets in its "new" list, including Sioux Falls and Topeka. The one-hour version of *Detectives*, telecast on NBC TV, has 77 "new" markets including Reno and Dayton.

▶ *Tom Ewell Show* (CBS TV), 112 markets including Las Vegas and Reno.

▶ *Law and Mr. Jones* (ABC TV), 69 markets including Terre Haute.

▶ *Target: The Corruptors* (ABC TV), 84 markets including Akron.

The off-network syndicator has distinct advantages in these virgin markets: having never lit the local screens on the networks, an off-network property is a special incentive to sponsorship.

## SG plans 3 for '65-6

Screen Gems has begun work on three series for the 1965-66 tv season. The properties *Hall of Justice*, *El Paso*, and *Barbary Coast*, will be developed by writer-producer Robert Pirosh, creator of ABC TV's *Combat* series. No background on the series was divulged, but an SG spokesman said negotiations with networks will begin as soon as scripts are available.

## NEWS NOTES

Trans-Lux roundup: Trans-Lux TV's *Mack and Myer for Hire*, *The Mighty Hercules*, and *Guest Shot* have been sold to Rediffusion (Hong Kong Ltd). The Armed Forces Radio and TV Service bought *Mighty Hercules*, and *It's A Wonderful World*. *Hercules* was also sold to WROC-TV, Rochester. KBMT-TV, Beaumont, bought *I Che the Cat*. KBLU-TV, Yuma, and WHEC, Rochester, bought *Encyclopedia Britannica Films*. WCSH-TV, Portland, Me., and KTAB, Boise, bought *Zoorama*. *Top Draw Features* and *Zoorama* were purchased by KGO-TV, San Francisco, New York.

Dial AA in 10: Allied Artists TV's *Dial AA for Action* feature package has been sold in 10 markets: WFIL-TV, Philadelphia; KSHO-TV, Las Vegas; WNHC-TV, New Haven; WFBC-TV, Altoona; WBAP-TV, Ft. Worth; WLYH-TV, Lebanon, Pa.; WKNX-TV, Saginaw, Mich.; WNEF-TV, Binghamton; WKZO-TV, Kalamazoo; and KFRE-TV, Fresno.

Dickens to 7 Arts: Seven Arts Assoc. has taken over distribution of the 56-minute feature, *A Christmas Carol*. The 1951 film, which stars Alastair Sim as "Scrooge," was previously distributed by United Artists TV.

## NEWSMAKERS

CLAYTON E. BOND and WILLIAM F. WISEBERG, to the MGM-TV sales staff in Chicago. Bond was with CBS Films there, and Wiseberg was with NBC Films in the midwest.

## Canada's BBM expands measurements for r/tv

Reps and stations to get added services free

CANADA'S Bureau of Broadcast Measurement is planning to expand its services, shifting to IBM data processing, doubling the number of reports it will issue each year for 30 markets, providing audience composition figures, and supply coincidental telephone surveys in some 15 major markets where stations/or networks compete. The Toronto-based company said representatives and station members will get the additional services at no additional fee, but agencies and advertisers will be offered the telephone data on an optional basis.

BBM president Jaek F. Glasier and executive vice president Dr. B. K. Byram said it has signed a contract with IBM for complete tabulation of its data, adding that IBM will shortly have "one of the most advanced and largest computers in Canada" in operation.

He also noted that BBM, instead of two reports a year, will now provide four for over 30 markets, comprising nearly 100 radio and 50 tv stations, with the remaining markets to get the basic two a year. Also, all station reports will show tuning by men, women, teenagers and children.

To reduce some of the effects of possible distortions created by promotion "hypos" during survey week, they said the two basic reports will be conducted for periods of four weeks each instead of one as at present.

The coincidental telephone surveys will become available in January, provided by Elliott-Haynes, Ltd., which will discontinue publishing its own regular telephone ratings as of 1 January. The company, which has been providing phone ratings since 1940, will insti-

tute modifications of its methods — under BBM specifications — including the design and selection of a sample from Toronto, and a 100% re-check on all interviews carried out.

BBM said frequency of the telephone reports will vary with the size of the market, with those such as Toronto, Montreal (English and French), Vancouver, and Winnipeg to get as many as six plus the four diary, and smaller ones to get three in addition to the four diary reports.

### PGW adds Griffin's 2

Peters, Griffin, Woodward pulled off a coup with the addition to its list of KTUL-TV, Tulsa, and KATV Little Rock.

Both stations are owned by Griffin Broadcast Company and are primary affiliates of ABC TV. The Tulsa outlet has been on the air since 1954 and serves the greater part of eastern Oklahoma. KATV marked its tenth anniversary this year.

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## NEWS NOTES

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New rep for west coast station KEZY, Anaheim, has named Venard, Torbet & McConnell as national representative. Anaheim, by the way, is in heavily built up, well-traveled Disneyland territory.

Saginaw station switches: Venard, Torbet & McConnell will represent WSGW, effective with the new year.

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## NEWSMAKERS

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GRAHAM WHITE and ROBERT ROOT to the New York sales staff of Broadcast Time Sales. White was an account executive with National Spot Sales; Root was with Spots Time Sales.

NORMAN ALPERT and FRANK HONOSKI to the radio sales staff of H-R Representatives as account executives. Alpert was associated with Venard, Torbet & McConnell and Honoski was with Stone Representatives.

### 33-year-old rep link



H. Preston Peters (l), president of Peters, Griffin, Woodward, presents leather-bound copy of original contract with WOC, Davenport, and WHO, Des Moines, dated 18 June 1932, to Dr. David D. Palmer, president of the corporations which own the two stations, during festivities marking dedication of new Broadcast Centre for WOC-AM-FM-TV. WHO and WOC are charter clients of the representative firm



# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen  
2 December 1963

★★ A stunned Washington began slowly picking up the pieces of government operation last week, but the first moves under the new administration of President Lyndon B. Johnson were groping and tentative.

No one in agency or department, on any level, wanted to talk of the wrench to government's inmost nerve centers that may effect, in turn, hundreds of administrators—particularly presidential appointees. Speculation is gaining momentum, but slowly, about the impact of a non-Frontiersman in the White House.

There is no doubt in anyone's mind, in this city, that while Lyndon Johnson's loyalty to the President kept him within Frontier territory in the past three years—his own personal and political philosophies are not rooted there.

★★ One thinks first of FCC Chairman E. William Henry, whose warm letter of thanks to the broadcast industry for its fine fulfillment of the public trust last week, could possibly be his valedictory.

Up to the midweek official meeting scheduled at the Commission last week, the surface of FCC activity resumed as usual, if low-keyed. But in the agency, and in government offices all over the city, non-official meetings were known to be taking place, as shaken civil servants tried to test the direction of the political winds.

The FCC schedule goes forward, doggedly, onlookers feel. There has been no cancellation of the 9 December oral hearing to bring broadcasters, advertisers and the Commission together in a public hearing on improvement of the broadcast commercials situation.

★★ Observers here feel that even if FCC chairman Henry is to go down in the political cataclysm—he will not attempt to reverse the course of reform begun under the previous administration launched by Henry's predecessor, Newton Minow.

At this moment, Henry apparently stands almost completely alone. He is bereft of the invisible seal of approval from the high office that appointed him. Both House and Senate commerce committees have angrily warned him away from over-regulation of broadcasters.

Further, Henry finds himself opposed by the majority of his own commission in many areas of regulation. To Henry, Texas must spell Nemesis. Texas democrat FCC Cmnr. Robert T. Bartley flatly dissented from the commercials limit rulemaking. Henry's sharpest foe, Chairman Rogers of the House Communications Subcommittee, is also a Texan.

★★ One day, like other men in key government spots, Henry will meet for an exchange of views with the new president.

He will meet a man who started with little, worked hard, made much and is respectful of the work of those who do the same, in industry and service. A man concededly conservative. A man with bedrock experience in broadcast problems, but also a president very conscious of the public interest—and a candidate for reelection within a year. In short, an enigma.

★★ Words and deeds that would have added up to super irony on another day in this city, last week seemed altogether fitting.

Not the least of these was the eulogy to broadcasters by their sternest critic, FCC Chairman E. William Henry. His tribute was as warm and heartfelt as any of those coming from all levels, from the new President to the humblest citizen.

★★ "Americans are deeply indebted to the broadcasting industry for its comprehensive, dignified coverage of the tragic and solemn events surrounding the death of President Kennedy," said Henry, on behalf of the Federal Communications Commission.

"Radio and television networks, their affiliates and hundreds of independent stations throughout the country ceased normal operations with the first incredible bulletin from Dallas, Texas, on Friday, November 22nd. At that moment virtually all citizens turned to their radio and television sets, and the broadcasters responded by keeping the nation fully and continuously informed of the unfolding historic events.

"A special word of thanks is due to the national networks for preempting all regularly scheduled programs on their radio and television stations in order to give round-the-clock coverage. In addition, we are deeply grateful to the hundreds of newsmen, technicians and station personnel who gave unceasingly of their time and energies.

★★ "In this hour of tragedy, broadcasting achieved greatness.

"In meeting this tremendous challenge, the industry earned the heartfelt gratitude of people everywhere for the manner in which it fulfilled its vital public trust. Through its efforts, people around the world were permitted to share personally in the passing of 'a great and good man'."

★★ These are the same broadcasters who have, individually and through their organizations, fought tooth and nail to preserve their right to economic independence and profit.

The four days could be a touchstone for both sides: reminding the government that no rules could ever have forced broadcasters to give up the millions in revenue they gave up voluntarily, in a tidal wave of common consent. Remind broadcasters that while they scaled the heights themselves--they are urged to reach for them more often.

The urging has come just as strongly from their own ranks, from pioneer Sarnoff, from Stanton and Collins.

It has been voiced by the nominal head of the new President's broadcast holdings, Mrs. Lyndon Johnson. During last year's AWRT convention, the now First Lady, said of the FCC's regulatory prods at broadcasters: "As a broadcaster, I don't mind being pushed and prodded to do a better job."

# HOLD

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touch with all of them. The rest is up to you.

\*1963 ARB Coverage Study, 1962-63 TV Fact Book, September 1963, Nelsen TV Set Ownership Estimates \*\*Sales Management, 1963 Survey of Buying Power

All general market estimates are estimates only, subject to defect and limitation of source material and method. Neither Blair Television nor its represented stations warrant the accuracy of data provided.

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