

Television Age

What does tv have to look forward to in second decade? **PAGE 21**

Montgomery Ward test in Houston proves medium is effective **PAGE 30**

Can a tv station get newspaper cooperation in its area? **PAGE 34**

SPECIALIST IN SPOTS

...es that snowball — that's the inevitable
...ult for the many national advertisers
...o are spotting their TV dollars on these
...e stations.

TV	Albuquerque	WNEW-TV	New York
TV	Atlanta	WTAR-TV	Norfolk
TV	Bakersfield	XWTV	Oklahoma City
TV	Baltimore	KMTV	Omaha
TV	Buffalo	KPTV	Portland, Ore.
TV	Chicago	WJAR-TV	Providence
TV	Dallas	WTVB	Raleigh-Durham
TV	Flint-Bay City	WRCC-TV	Rochester
TV	Houston	KCRA-TV	Sacramento
TV	Little Rock	WOAI-TV	San Antonio
TV	Los Angeles	KFMB-TV	San Diego
TV	Miami	WNEP-TV	Scranton-Wilkes Barre
TV	Milwaukee	KTBS-TV	Shreveport
TV	Minneapolis-St. Paul	KREM-TV	Spokane
TV	Nashville	KARD-TV	Wichita



Television Division

Edward Petry & Co., Inc.

The Original Station Representative

WHEELING: 37TH* TV MARKET

*Television Magazine

One Station Reaching The Booming Upper Ohio Valley



HAZEL-ATLAS GLASS, Division of Continental Can Company. One of the four Hazel-Atlas Glass factories in the WTRF-TV area

The **HA** trademark is nationally recognized whether it's found on a decanter, hand-cream container, drinking glass or home-canned jar of peaches. With Wheeling headquarters, Hazel-Atlas Glass commands even greater recognition in the WTRF-TV 36-county region by employing 4700 people drawing a 20 million dollar annual payroll. With their advanced approach to package design and continuous expansion endeavors, Hazel-Atlas typifies one of the diversified industries making up this prosperous, booming Upper Ohio Valley.

No. 15 IN A SERIES - GLASS CONTAINERS



Hazel-Atlas, another great name in the industrial picture of this rich and busy Wheeling Market; where 2 MILLION PEOPLE with a spendable annual income of OVER TWO BILLION DOLLARS react to what they see and hear from WTRF-TV, Wheeling. Are these folks getting your advertising message? Does the fact that major rating services consistently rank WTRF-TV first appeal to you?



For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEdar 2-7777.

National Rep., George P. Hallingbery Company.

316,000 watts **NBC** network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf tv



Tele
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offices
Year
elsew

JANUARY 11, 1960

Television Age

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The medium may be expected to increase its share of advertising in 1960 and beyond

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WLBC-TV MUNCIE

Middletown, U.S.A.

WLBC-TV MUNCIE

Crossroads of the Middle West

WLBC-TV MUNCIE

Cross-section of the nation

WLBC-TV MUNCIE

Test Market, U.S.A.

and the Gateway to Sales
in "the heart of Indiana"

WLBC-TV Muncie, Indiana

WLBZ-TV

NBC
Affiliate

2

Bangor,
Maine

**Easily Eastern
Maine's Most
POWERFUL
Selling Force**



POWERFUL Channel 2 covers an impressive area in Eastern Maine — 121,210 TV homes and a consumer spendable income of 610 million. Remember, too, with a matching spot schedule on Channel 6 in Portland, you save an extra 5%.

See your Weed TV man.

A MAINE BROADCASTING SYSTEM STATION

WLBZ-TV (2) Bangor
WCSH-TV (6) Portland
WLBZ-Radio, Bangor
WCSH-Radio, Portland
WRDO-Radio, Augusta

Letter from the Publisher

Feud in the Open

Attorney General William P. Rogers' sharply worded report on tv and radio was a New Year's Eve blast that bounced off the fairway at Augusta National Golf Club and right into the living rooms of the FCC, the FTC, the networks, tv advertisers and 522 commercial tv stations.

The sweeping 54-page report delved into the rigging of tv quiz shows, payola, commercials, as well as the impact of television on the American public.

The paradox of the report is that it articulates a philosophy of Government regulation that in many areas is in direct contradiction to the stand taken by the FCC and its chairman, John C. Doerfer. The report brings out into the open an undercover feud that has been raging for many months between the Department of Justice and the FCC.

Lack of Legislation

Chairman Doerfer has maintained that the FCC is constrained in its actions by the lack of empowering legislation. This is a position to which the chairman has consistently and steadfastly adhered. His stand in the Section 315 battle emphasized the reluctance of the FCC to move into areas not specifically delegated to it by legislation.

The Department of Justice, on the other hand, has maintained that the FCC has sufficient authority under existing law to deal effectively with many broadcast problems in which it has taken no action. This difference of regulatory philosophy within the Administration can lead only to chaos and tumult.

It would seem that before releasing a document of such tremendous importance the White House would sit down with the Attorney General and heads of the regulatory agencies involved and fashion a policy that would be operative and would make sense for the Department of Justice, the FTC and the FCC. The Department of Justice in its barbed-wire report places both the FTC and the FCC strictly on the defensive. It is not a pretty picture with the President's trusty lieutenants taking swipes at each other.

No Reason for Inconsistency

There is no reason why the positions of the Department of Justice and the FCC should not be consistent with each other. If the commissioner takes one stand and the department another stand, the broadcaster is caught between Scylla and Charybdis of regulation, making for even more confusion than presently exists.

On the option-time rule, the Department of Justice and the FCC are in conflict with each other. The Department of Justice has contended that option time is contrary to the Sherman Anti-Trust Act, whereas the FCC has acknowledged the legality of option time. In the Lars Daly case the Attorney General issued a memorandum to the FCC suggesting that the commission reverse its stand. The commission refused to do so, and legislation was passed.

Cordially,

S. J. Paul

*With malice toward none; with charity for all;
with firmness in the right, as God gives us to see the right,
let us strive on to finish the work we are in. . .*

ABRAHAM LINCOLN
Second Inaugural Address

WE THOUGHT IT ABOUT TIME SOMEONE got around to asking a wise man what he thought of the present state of confusion in the radio and television industry. In time of crisis the only counsel of any value is the counsel of wisdom.

We ask your forgiveness and we ask the forgiveness of Abraham Lincoln for reaching so high for guidance.

His words, although spoken about a far greater and more significant crisis, seem so relevant that we wish to recall them to you. Like almost everything Lincoln said, these words have universal application. Here is advice for the American public; a reminder that institutions are bigger than the individuals who comprise them — a reminder to the television industry to be firm in the right and to get to work on the job that must be done.

Maybe you're thinking that Abraham Lincoln was too much of an idealist even to be quoted in this sorry circumstance.

Just remember that he was a human being too, who believed that human nature never changed. He said, of the men who would be involved if there were another crisis, "... we shall have as weak and as strong, as silly and as wise, as bad and as good."

The great institutions of Western culture did not evolve in sweetness and light like flowers in the meadow; they developed through centuries of struggle, tears, agony, calumny, and bitterness.

Let us, for the moment, focus on our field of entertainment, information, and advertising.

It was only at the beginning of this century that "yellow journalism" was the shameful scandal of the day. Publishers of great metropolitan newspapers were vying with each other in spreading big black false headlines across their front pages, blatantly deceitful — in a mad scramble to see who could sell the most papers and forget about the ethics. Some of us in the advertising business can remember the days when a man's name had to be Ananias before he could get a job as circulation manager of a newspaper.

Look at the newspaper industry today — a great, vital force on the American scene, respected by readers and

advertisers alike. After a long, shocking and sometimes entertaining history of the antics of many boisterous scalawags, the newspaper business has grown up.

Or let's talk about the circus. There was another great American institution. Let's talk about that genial old slicker, P. T. Barnum. There was a character! But the circus isn't dying because people were outraged when they found out that "THIS WAY TO THE EGRESS" merely emptied Barnum's tent and had nothing to do with the female of the species *egr beavr*. The circus is disappearing because, as an institution, it no longer fits into the new culture pattern. Children can't get excited about a man being shot thirty feet into the air from a dummy cannon when in their living rooms men are shot to Mars in the flick of a commercial.

Or let's talk about women. They're still here as an institution (God bless 'em) despite the fact that for thousands of years they have been tinting and lacquering themselves to conceal what they really look like. We think they have survived as a part of our culture for far more basic reasons than the magic of perfumes with naughty names.

Also we think it's a pretty safe bet that when we build the first skyscraper on the moon, the history of the human race in the capsule inside the cornerstone will not begin "There have been an awful lot of lousy guys in the world."

Yes. Mathematicians and philosophers notwithstanding, we believe that, as far as an institution is concerned, the whole is greater than the sum of its component parts.

Now we'll focus down sharply and say what we want specifically to say. We have said it before but we want to say it again so you'll know we haven't changed our mind.

We like all kinds of advertising. We like newspapers. We like magazines, radio, outdoor. Each has its specific place and each fills it well.

We have said it before and we say it again. We like television. We believe it is the greatest entertainment, information, and advertising medium in existence and that, with full awareness of the responsibility that goes with stature, it will grow and mature into even greater effectiveness with each passing decade.

what do you think?

Edward Petry & Co., Inc.

Radio and Television Station Representatives

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

(This advertisement appears in full pages in The New York Times, Chicago Tribune, Washington Post and The Wall Street Journal)

"FILM SENSE" at work



This Phillies Cigar spot is one of a series featuring the ability of a good cigar to ease the tensions of everyday life. Filmack's "film-sense" combined the rootin', tootin' tempo in animation followed by smooth, easy, live action to emphasize a situation in which the relaxation of a cigar would be welcome.



*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about "film-sense," send for your copy of our new booklet explaining Filmack's many approaches to film problems.

F I L M A C K

TV COMMERCIALS • THEATRE FILMS
INDUSTRIAL MOTION PICTURES • SOUND SLIDEFILMS • SLIDES

1329 S. WABASH AVE., CHICAGO 5, HA 7-3395
630 NINTH AVE., NEW YORK 36, PL 7-0900

(Complete Production Facilities at Both Locations)

Television Age

VOL. VII

No. 12

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WILX-TV's B signal area, which includes Michigan's **GOLDEN TRIANGLE** of Jackson, Lansing and Battle Creek, ranks as the

11th LARGEST POPULATION MARKET IN THE NATION*

*(Based on SRDS Consumer Market Data)

- | | |
|----------------|-------------------------|
| 1 New York | 6 San Francisco-Oakland |
| 2 Chicago | 7 Boston |
| 3 Los Angeles | 8 Pittsburgh |
| 4 Philadelphia | 9 Washington D.C. |
| 5 Detroit | 10 St. Louis |

11

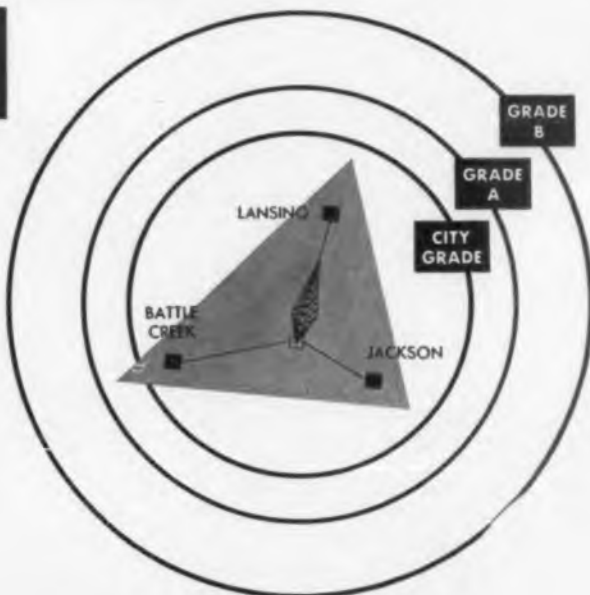
**MICHIGAN'S
GOLDEN TRIANGLE**

and...

the bulk of this buying population (Jackson, Lansing and Battle Creek —the Golden Triangle) receives a

CITY GRADE SIGNAL FROM

WILX-TV



Only WILX-TV can offer such powerful coverage in this rich, heavily populated market!

RIGHT NOW... is the time to contact
VENARD, RINTOUL & McCONNELL, INC.
for complete market information

WILX-TV
CHANNEL **10** SERVING MICHIGAN'S
GOLDEN TRIANGLE



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Nat.



ASSIGNMENT: UNDERWATER

SOMETHING NEW UNDER THE SEA
All New / First Run / Half Hours

The secret world of adventure that lies beneath the seas bubbles with a new brand of excitement, as this NTA series plunges into action in every corner of the world.

A "must-see" for every advertiser:

Bill Williams, big, rugged, and right at home in the role of ex-Navy Frogman Bill Greer.

A "must-see" for every advertiser:

Fresh, colorful new production techniques, on-location impact in Cuba, Hawaii, Alaska, Korea.

A "must-see" for every advertiser:

The gripping audience interest built on a solid base of authenticity ...the kind of authenticity backed by the cooperation of not one, but five governmental agencies.

A "must-see" for every advertiser:

The unique combination of action plus emotional appeal, with 8-year-old Diane Mountford to play Greer's daughter, and to turn on all-family interest full force.

A "must-see" for every advertiser:

The tremendous potential this series holds for all-out merchandising and exploitation.

Phone, wire, write

NTA

BEVERLY HILLS
250 No. Canon Drive
CR. 4-8781

NEW YORK
10 Columbus Circle
JU. 2-7300

CHICAGO:
612 N. Michigan Ave.
MI. 2-5561

National Telefilm Associates, Inc. - A Subsidiary of National Theatres and Television, Inc.



THIS FACT FACES YOU!

PROOF:

WSJS Television's *City Grade* coverage saturates fourteen cities, each with over 6000 population, in North Carolina's biggest Metropolitan market. These fourteen cities are located in the rich industrial Piedmont—North Carolina's first market buy with WSJS Television.



WSJS television
Winston-Salem / Greensboro



CHANNEL 12
Headley-Reed, Reps.

Survey Questions Audience Research

Current measurements of the television audience are inadequate, according to the majority of station managers responding to a TELEVISION AGE survey. Some of the reasons offered for this inadequacy: samples are too small; figures often conflict; there's not enough qualitative information; reports arrive too late to be useful. Full details of this magazine's survey, which also seeks to establish average expenditures by stations for audience research, will be published in the January 25th issue.

Wheels Keep Rolling

Wagon Wheels, the macaroni product Buitoni Foods Corp. (see TV AGE, Nov. 16, 1959) introduced last fall in New York, continues to add markets for its placements of kid-show minutes. The firm's entire Chicago advertising budget went into tv early this month; Washington, D. C., and Philadelphia get schedules throughout January, while Los Angeles, San Francisco and possibly Cleveland will be bought soon after. Larry Butner is the buying contact at Albert Frank-Guenther, Law, Inc., New York.

Filmed Commercial Volume Hits New High

Billings for filmed commercials in 1959 amounted to over \$60 million. This figure, based on informed estimates of business done on the east and west coasts this year, is a 15-per-cent increase over 1958, when approximately \$53 million was invested in filmed commercials nationally. The '58 figure is a revision of a \$50-million estimate made by this magazine earlier this year and takes into account a later corporation study (TELEVISION AGE, Dec. 28, 1959) which estimated a \$55-million volume for 1958. The Film Producers Association of New York, meanwhile, has predicted that 1960 will see still another phenomenal increase in filmed commercial billings.

Candymaker's Kick-Off

Henry Heide, Inc., confectioner who has been a consistent spot user for a number of years, is looking for a mid-February start on its 1960 schedules in New York and a half-dozen other top markets. Last year saw the company switch to half-hour syndicated program sponsorship with *Sergeant Preston* in New York, Detroit, Philadelphia, Boston, Chicago and others. Both that show and several new properties, along with a return to announcements in participation kid shows, were being weighed by agency and client at press time. Walter Simons at Kelly, Nason, Inc., New York, is the timebuyer.

No License Revocations

While 1960 will see the FCC examining television programming more carefully and in some cases demanding an explanation from operators not carrying out the type of programming promised, there will be no license revoca-

tions this year, in the opinion of most Washington observers. More vigorous action can be expected in cases of obvious violations, such as false reports.

Cutex Considers

A spring return to spot is planned for the Northam Warren Corp., makers of Cutex nail polish, lipstick and other cosmetics. A program "similar" to that used in '59 when minutes and 20's ran in the top 25 markets from a March 1 start will be followed, according to a company advertising executive. The campaign will be the first video activity for the client from Doherty, Clifford, Steers & Shenfield, Inc., which acquired the account last July. Stu Eckart is the buying contact.

Spot for Sano

"We'll continue using spot in special markets as in the past," noted Robert Steinle, advertising manager on King Sano cigarettes at U. S. Tobacco Co. The company, which returned to network with a major tv-budget increase this month as alternate-week sponsor of *Meet The Press*, has been using six-week spot flights in about the top 10 markets each winter and spring. "We have a minute film and a 20-second version to use in future schedules," said Mr. Steinle. Jane Present is the timebuyer at C. J. LaRoche & Co., Inc., New York.

Will There Be New Legislation?

Broadcasting can expect one of its most difficult years on Capitol Hill in 1960, with much speechmaking, drafting of new legislation and inquiries into operating practices. But, with the elections coming on to divert much Congressional attention, revitalized activity of FCC, FTC and industry groups such as the NAB Code Committee, it is doubtful that many new laws will actually be enacted.

AFM Spurs Formation of MCPA

The recently completed contract between independent musical commercial producers and the American Federation of Musicians has led to the formation of an industry group to handle just such problems. The organization, Musical Commercial Producers Association, Inc., is faced with one immediate issue: it must get the agencies to sign letters of adherence to the financial obligations of the contract, since they are not signatories to it. For the first time, AFM members are paid residual fees for work in the commercials field, and such a complex payment structure requires the cooperation of the agencies, independent producers argue. There are 13 charter members in the new association, which is to be national in scope and is expected to have 40 to 50 members ultimately. Phil Davis of Phil Davis Musical Enterprises is chairman of the board of MCPA; Allan Scott of Scott-Textor Productions is president, and Tony Faillace, Faillace Prods. 1st v.p.

FIRST RATINGS!

"THE FOUR JUST MEN"

TOPS ACROSS U.S.A.!

LOS ANGELES

15.3

ARB/Nov. 1959
7-station market

SEATTLE

25.5

Pulse/Oct. 1959
4-station market

MIAMI

19.3

ARB/Oct. 1959
3-station market

BOSTON

17.4

ARB/Oct. 1959
3-station market



INDEPENDENT TELEVISION CORPORATION

488 MADISON AVE. • N.Y. 22 • PL 5-2100

12 January 11, 1960, *Television Age*

444

Letters to the Editor

Best Commercials

We are anxious to obtain particulars of the latest monthly poll figures of the 20 best-liked television commercials. We are an animation unit operating out of General Television Corp. Studios, 22 Bendigo St., Richmond, Melbourne, Australia, and are preparing a sales brochure. . . .

JOHN ALDOUS
Sales Manager

John Wilson Productions
Melbourne, Australia

Note: ARB's top 20 commercials appeared in the Nov. 16, 1959, issue of *TELEVISION AGE*.

Louisville Market

In your November 30th issue you have a list of the top 100 U. S. television markets. You show Louisville as the 32nd market and the top station as covering only 440,000 television sets. You are wrong on both counts. You state that the information came from one of the top television agencies. All agencies have different formulas for their calculations and therefore, in fairness to us and all the other stations, I think you should (1) give the name of the agency and (2) by all means show the formula this particular agency uses in ranking markets and in showing the number of television homes. There are a number of other agencies which show us covering far in excess of 440,000 television sets. And, in addition, Nielsen #3 shows us covering more sets. . . .

NATHAN LORD
Manager
WAVE-TV Louisville

Salt Lake Market

. . . . ranking of the Salt Lake market varies from list to list. On the basis of population, our coverage area delivers over a million people, and this would rank us in the 40's. On the basis of metropolitan area, we rank 66th.

A year ago your list of the top 100 markets ranked us in the 80's with 180,000 tv sets. This year your list,

published Nov. 30, failed to include our market in any position.

As a matter of record, this market does include over 247,000 tv homes, and so on your list we should be about 68th.

From the coverage standpoint KSL-TV serves 46 counties in four states with a million population and a billion dollars in retail sales. This all indicates that no matter how the Salt Lake market is ranked it is a vital buy for any campaign.

D. LENNOX MURDOCH
Vice President & Manager
KSL-TV Salt Lake City

Note: Through error Salt Lake City was omitted from the agency list published by TV AGE. City is credited with 240,000 tv homes by this agency. This would place Salt Lake City in a tie for 69th.

Need List

. . . . send us three reprints of the article "Agency List of Top U. S. Trade Markets," which you recently published. It will be most helpful in our 1960 planning.

E. H. BERGEN III
Account Executive
K. C. Shenton Co.
Hartford

. . . . are reprints available of the list of top television markets which your magazine published in its November 30th issue? Such a compilation often proves most valuable to an organization such as ours. . . .

WILLIAM A. SHULTZ
Commodore Distributing Co.
Spokane, Wash.

Note: Reprints of the list of top tv markets are available at 25c each, 20c in lots of 10 or more. Address Readers Service, TV AGE.

Studio-Kitchen Comments

We have received many, many favorable comments on your December 14th coverage of our tv studio-kitchen, and these comments have come, primarily, from key people throughout our industry. . . .

BROWN BOLTE
President
SSC&B, New York City



**WHAT MAKES WXYZ-TV AND WXYZ RADIO
DETROIT'S MOST POPULAR STATIONS? ***

Talent and production staffs with original ideas . . . the kind of original ideas that put WXYZ-TV's "Lunch with Soupy Sales" on ABC network and brought the nation J. L. Hudson's Thanksgiving Day Parade.

This originality made WXYZ Radio's mobile studios one of America's most imitated broadcasting techniques . . . the same WXYZ Radio that originated The Lone Ranger and Green Hornet.

Michigan's "young at heart" audiences expect this originality from Broadcast House. We call it *WXYZing!* In this big car buying year, there'll be more money around Southeast Michigan than ever, so put *WXYZing* in your plans!

*See for yourself. Check the rating books.

THE STATIONS WITH **WXYZing**

WXYZ-TV CHANNEL 7 • WXYZ RADIO 1270 • ABC-DETROIT

Represented nationally by Blair-TV and John Blair & Co.

THE OPERATION WAS A SUCCESS...

the result: A most successful public service
telecast with high viewer interest and sponsor appeal.



A skillful artery reconstruction surgical operation was recently telecast by KRON/TV and sponsored by Jenkel-Davidson Optical Company. It was the first of a series of medical programs to be produced by KRON/TV under the auspices of the San Francisco Medical Association. • Great viewer interest was proved by the results of a special ARB coincidental survey, which gave this program a rating of 18.3—more than the other three Bay Area TV stations combined!



THIS TYPE OF PROGRESSIVE PROGRAMMING IS ONE OF THE MANY REASONS

KRON *is* TV *in* SF

KRON/TV, CHANNEL 4, SAN FRANCISCO

NBC AFFILIATE ☆ REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

Business barometer

Network business made its best gain in the five-year history of the Business Barometer reports in October.

An increase in network billings 26.6 per cent over those in September brought network billings to their peak of the year. October network billings were 9.5 per cent ahead of those in October 1958.

The greatest percentage gain in a single month previously was marked up in October 1958, when the gain over September was 22.4 per cent.

The increase seems even more significant when it is remembered that this record increase came after the networks were so widely attacked in the press during the quiz-show investigations.

Television Bureau of Advertising LNA-BAR estimates of network gross billings in October total \$59 million, up 12.4 per cent from the \$53 million in October 1958. These estimates break down the total between the three networks, giving ABC-TV \$13 million, a gain of 25.9 per cent over 1958; CBS-TV \$24 million, a gain of 7.8 per cent, and NBC-TV \$23 million, up 10.7 per cent.

Totals for January through

October estimated by TVB show ABC-TV with \$99 million, up 20.5 per cent; CBS-TV \$219 million, up 7.8 per

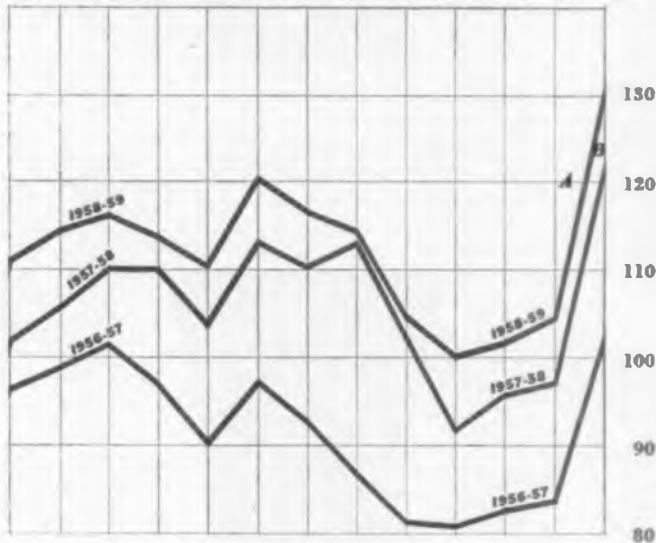
cent, and NBC-TV \$192 million, up 9.5 per cent. Total for the year through October is \$510 million, a gain of 10.7 per cent.

The Business Barometer reports are based on a 25-per-cent selective sample covering markets of every size and type throughout the United States. Figures are reported to Dun & Bradstreet. Researchers for that firm compile percentages from which the editors of TV AGE prepare their report.

A report on November national spot billings will appear in the January 25th issue of TV AGE.

NETWORK BUSINESS

Oct. Nov. Dec. Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct.



A Oct. up 26.6 per cent over Sept.

B Oct. 1959 up 9.5 per cent over Oct. 1958

Interview: *Andy Anderson*

Wade Advertising Media Associate tells why he selects the WLW TV Stations and WLW Radio for Alka Seltzer.



"The Crosley Broadcasting Cooperation — that's what we call it. Because the 6 WLW Stations sure give complete cooperation to advertisers."



"Station salesmen, talent, production, merchandising, promotion — everybody at the WLW Stations give speedy service to speedy Alka Seltzer."



"So, one good answer to your ad broadcast problems is just a WLW Station away."

Call your WLW Stations Representative... you'll be glad you did!



Crosley Broadcasting Corporation a division of *Arco*

Will new process be threat to film, tape? . . . page 17

Next decade expected to offer many gains . . . page 19

No change in FCC color standards now page 45

Thermoplastic Recording

A new electronic recording process which is already being described as a possible replacement for film and video tape will be unveiled in New York tomorrow (Jan. 12) by officials of the General Electric Research Laboratory.

The process, called thermoplastic recording, was devised by W. E. Glenn, a GE scientist. It is said to have all the advantages of motion-picture film and video tape, and none of their disadvantages. In addition, it is expected to have an effect on electronic computers, storage of business data and earth-satellite explorations.

Several network representatives contacted by this magazine last week expressed some interest in the development, but withheld comment pending tomorrow's demonstration. Motion-picture producers in the New York area were similarly reserved.

Thermoplastic recording, in essence, works like this: photographic images, (or technical data) are first converted electronically into coded signals, which are further reduced to variations in the intensity of a beam of electrons. The electron beam is played over a special three-layered film, the bottom layer of which is a heat-resistant plastic, covered by a positively-charged middle layer. The top layer is thermoplastic film, which melts at low temperatures.

This film can be heated electronically and can then be read by passing a beam of light through it and into a special optical system for conversion into an image. This image, it should be pointed out, can be viewed directly, projected on a screen, transmitted electronically or stored on film. Optical systems for reproducing images in black-and-white and color

have been developed, according to Dr. Glenn.

Although full details as to the practical use of thermoplastic recording will not be made available until tomorrow, it is speculated that the process, like video tape and unlike film, allows for immediate playback and for erasure so that the stock can be used many times. It is like film in that it produces visible images for editing purposes, and it is said to be adaptable for playback anywhere in the world. (Differing line standards in various countries have been a problem for American-made tapes; however, an electronic high-definition converter has been developed in England which permits conversion of several line standards to the American system.)

The effect of thermoplastic recording on the motion-picture industry could be incalculable. The immediate playback feature of the process, with images, combined with its ability to synchronize live and film, could revolutionize that business. It should be pointed out, however, that such essentials as practicality and cost have yet to be determined. One network official observed last week that there is often "quite a time lag between the laboratory and the commercial world."

GE officials have few reservations about the system. "This discovery," says C. G. Suits, vice president and director of research, "may eventually rank in importance with the original invention of photography, the phonograph and magnetic recording."

George I. Long Jr., president of Ampex Corp., leading vtr manufacturer, issued a statement following the GE announcement to the effect that his company has had the thermoplastic system under study for several years.

"If and when any of these processes become operationally practical," Mr. Long said, "we believe their major application will be as an adjunct to existing magnetic recording techniques rather than a replacement for them." He added that Ampex would be among the first companies to offer equipment utilizing any new recording process that proves practical.

McCann's Crystal Ball

"Market planning must be related to an economic environment, just as an advertising program must be developed with a clear knowledge of its probable marketing environment," says Marion Harper Jr., president and chairman of the board of McCann-Erickson, Inc., in his introduction to *The Decade of Incentive*, a marketing profile of the '60s put together by Market Planning Corp. for the agency (see box, page 69).

The profile, which can be described as a source book of economic and marketing data for the next decade, clearly demonstrates that the economic environment will be a healthy one: "Assuming only that there will be no recurrence of war, the decade promises a giant step toward a goal sought by nations since the earliest times: the eradication of material want."

The gain in national output over the next 10 years in the United States, says the McCann study, will be enough to provide 30 per cent more goods and services per person for 25 per cent more people, with perhaps eight per cent less work time per person.

In the opinion of the agency's researchers, all basic indicators foreshadow an unparalleled decade. Included in the study are 25 charts (covering total population to gross national product to discretionary income) which document this growth. Example: "Growth in national output to 1970 will have equaled all of the growth from 1935 to 1958; the rise in production over the last 23 years

A PART OF EVERY COMMUNITY PROJECT*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area... a circumstance that must be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE

INDIANA

Represented Nationally by Bolling Co.



will be accomplished again in the next 10 or 11 years. Personal consumption will follow the same pattern: the expected \$180 billion of added spending over the next decade equals the increase in spending in the 24 years from 1934 to 1958."

In more personal terms, the profile notes that the growth a businessman has experienced during the past 25 years will have equaled the growth which will explode across the country during the next 10 years.

Board chairman Harper expressed the hope that *The Decade of Incentive* would serve as a guide to management's thinking about the future, for, as the study notes, "successful marketing in this new and wealthier world will depend on intensive planning and a more continuous concern with the future. The time to get ready is much shorter than it has ever been before."

Included in the back of the study is a list of 28 questions for market planners. The questions focus on various aspects of a company's future and are designed with a view to heavier competitive pressures and an accelerated growth in the economy. Some of the queries: "What markets will have the greatest growth and profit potential? What volume goal should be set for each product line? What product improvements can be made? What services should be modified or added, to assure maximum satisfaction?"

The Decade of Incentive is part of a continuing series of marketing forecasts published by McCann-Erickson. *The Turning of the Tide* was issued during the 1957-58 recession.

FCC Review

Although the number of commercial television stations did not increase materially during the year 1959 (more than 670 authorizations, over 500 in operation) there are today only 76 uhf outlets on the air. This unpublicized fact, lost somehow in the hullabaloo over quiz scandals, payola and questionable commercials, is included in the year-end statement of John C. Doerfer, chairman of the Federal Communications Commission.

"Almost half of the uhf permits issued since 1952," notes Mr. Doerfer,

"have been surrendered, and more than half of the uhf stations which were in operation are now off the air." The FCC chief reports, however, that approximately 270 uhf translator stations are authorized to bring television to remote localities. This figure represents an increase of about 70 for the year.

"How to resolve the uhf problem is one of the commission's greatest perplexities. Experience with intermixture of vhf and uhf operation has been disappointing. Possibilities now being evaluated range from reducing present vhf station separations to a general reshuffling of tv channel assignments. A basic consideration is whether additional vhf space can be obtained from the Government."

In his year-end review Mr. Doerfer noted that educational tv station authorizations remained at slightly more than 60, but the number of operating stations climbed from 35 to 45 (included in this figure are approximately 12 uhf stations).

Mr. Doerfer noted that never before in the history of the FCC has so much of its time been diverted from normal administrative process by other happenings. "This is manifested particularly in litigation and legislative matters. Court actions have necessitated new and additional time-consuming procedures, and Congressional considerations have resulted in an unprecedented number of comments on proposed legislation, personal appearances before various committees and subcommittees, and special studies and reports to answer specific questions from Congressional sources."

This problem of reducing backlogs and catching up with growing workloads must be resolved by the commission. It has asked for Congressional help in this area, the FCC chairman pointed out. "The commission has asked Congress to eliminate a 1952 amendment to the Communications Act which the courts have interpreted as requiring the commission to hold a hearing on practically all protests (even from those not in the communications business) to grants made without hearing; remove another 1952 amendment which requires

that a prehearing notice be sent before an application can be designated for hearing; remove certain restrictions in the act which preclude the commission from consulting its own engineering and legal staffs in adjudicatory matters; permit it to make more use of its review staff; correct certain omissions in the act concerning 'ex parte' presentations; eliminate the present requirement of oaths on routine forms; and for authority to impose small fines to combat minor but increasing violations of its rules and regulations."

No Stopping Hamm's

Hamm's beer continues to break all records in ARB's survey of the nation's favorite tv commercials, chalking up its seventh successive month in the lead. The October tally reports the top three commercials in precisely the same order as they appeared in the September line-up—Hamm's in first place, Piel's in the runner-up spot and Mr. Clean holding down the third position.

The only newcomer to the survey this month was Maxwell coffee in 17th place. Two commercials returned to the list after long absences—Kaiser foil in eighth position, last appearing on the survey in January 1959, and Kellogg in 11th place, out of the competition since November of 1958. Some favorites that bounced back on the list included Chevrolet in 14th place and Post Cereals in the 16th spot, both missing from the survey for the past three months, and Wilkins Coffee in 19th position, off the list for four months.

Ford Gains

Commercials that gained this month included Ford, moving from 11th to fourth, Maypo coming up two notches to rank fifth on the survey, Kraft advancing from 12th to ninth, and Seven-Up climbing from 17th to ninth.

The monthly best-liked tv-commercial survey is based on ARB's tv National Report. Results were tabulated from diaries placed during the week of Oct. 18-24, in which each diary-keeper noted his favorite tv commercial for the survey week. As always,

(Continued on page 45)



JAZZ UP YOUR STATION WITH THESE SWINGIN' MUSICAL SHORTS!

artie shaw / cab calloway / clyde mc coy
desi arnaz / betty hutton / woody herman / jimmy dorsey / vincent
lopez / louis prima / bob eberly / red nichols / helen forrest / illinois
jacquet / stan kenton / june christy / bobby hackett / pied pipers

165 Film Shorts Featuring The Greatest Names In The Musical World—All Ready To Give Your Programming A Lilt And A Lift!

We're blowing our own horn about these swingin' musical treats from Warner Bros. A Festival Of Top Pop Tunes, all Standards—ideal for local programming in your market. One reel, all approximately 10 minutes.

Get On The Bandwagon and Watch Those Ratings Roll Up — Write,
Wire, Or Phone!

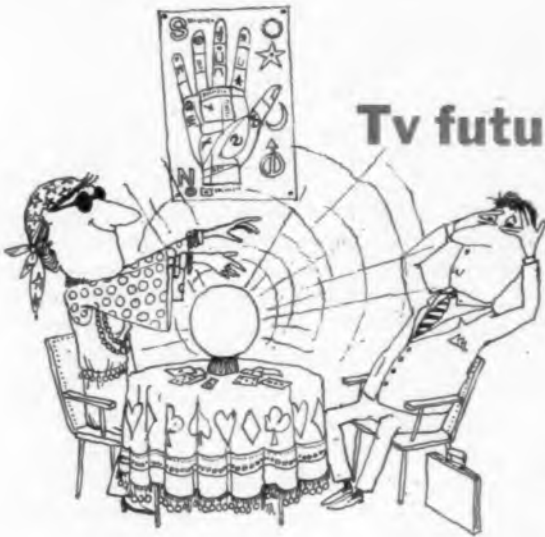


U.A.A.

UNITED ARTISTS ASSOCIATED

New York, 247 Park Ave., Murray Hill 7-7800
Chicago, 75 E. Wacker Drive, DEarborn 2-2030
Dallas, 1511 Bryan Street, Riverside 7-8553
Los Angeles, 400 S. Beverly Dr., CRestview 6-5886

Tv future bright



Medium is expected to increase share of total advertising in years ahead

In 1960 television may be expected to move ahead hand in hand with the national economy.

Not only will total tv billings advance during the 12 months, but television's relative position, as compared with other advertising media, may be expected to improve still further.

It may not be all smooth sailing for either national prosperity or the television industry. Both weathered some fairly heavy storms toward the end of 1959, and both are still beset by problems.

With charges and counter charges against broadcasting continuing in Washington, anything could happen. But there are many signs which convince most observers that the new year will

be a good one for the nation and for tv.

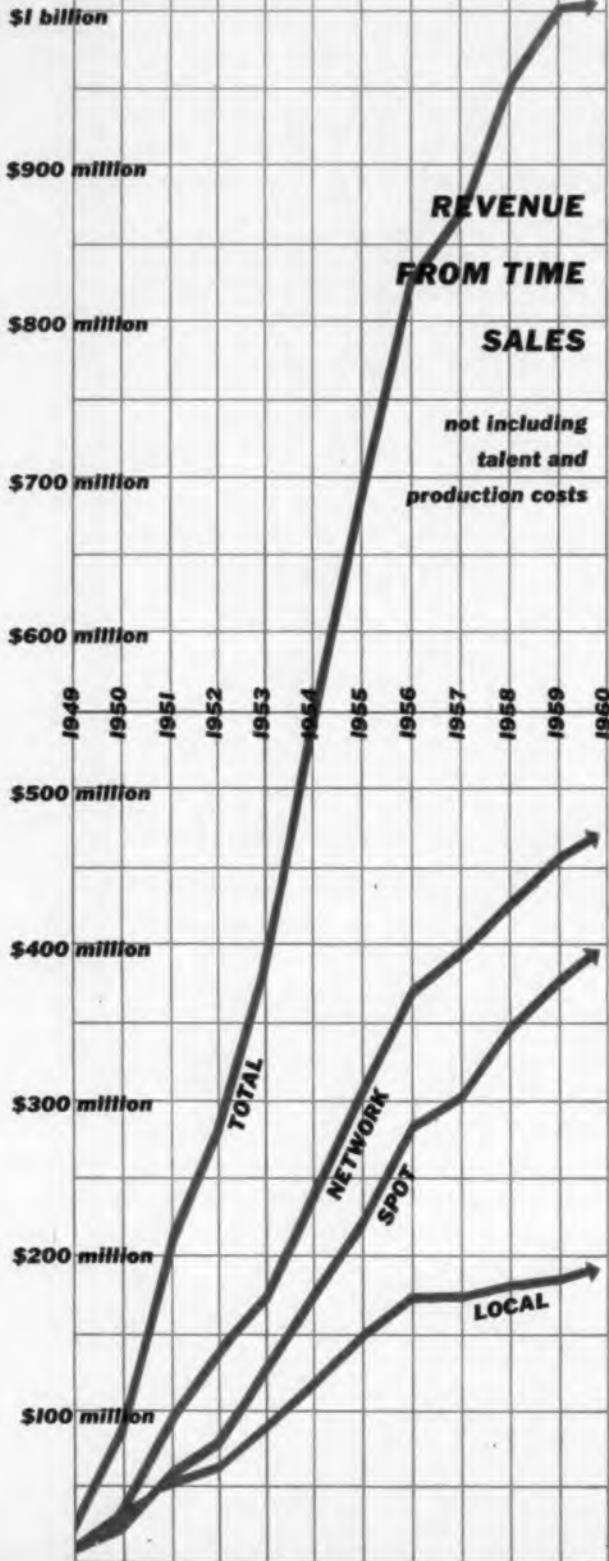
Here are a few:

1. Retail sales have been terrific.
2. Merchandisers are confident that 1960 will continue the uptrend of 1959.
3. Business expenditures for plant and equipment and state and local government outlays continue strong.
4. National output of goods and services continues high.
5. There will be a balanced or nearly balanced Federal budget.

In television the financial picture must be considered a rosy one. The Television Bureau of

N'
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♪

\$1 billion, 100 million



Advertising estimates that total time and talent expenditures in 1959 will come to \$1.5 billion. They divide this into \$773 million for network, \$464 million for spot and \$273 million for local billings. This would be a 12-per cent gain over the totals in 1958.

In 1960, TvB believes, television's share of the advertising total will be \$1,688 million. This would be a further 10.5-per cent gain over the 1959 totals. The total is divided between network, \$846 million, up 8 per cent; spot \$520 million, up 12 per cent; local \$322 million, up 15 per cent.

Industry estimates placed the total advertising volume for 1958 at \$10.3 billion, while network and spot tv came to \$1.1 billion. Tv in 1958 totaled 10 per cent of the national figure.

In 1959, with increases in nearly every advertising medium, the total spent by advertisers is estimated at \$11 billion. Network and spot television have increased some 11 per cent to \$1.2 billion, or 11 per cent of the national total.

Television Bureau of Advertising president Norman E. Cash has estimated that television will continue this increase until it claims 20 per cent of the total advertising billings.

Viewed from the standpoint of revenue from time sales alone, the basis on which the Federal Communications Commission issues its annual report of television advertising, television billings in 1958 totaled \$951 million. This was divided into \$424.5 million for network, \$345.2 million for national spot and \$181.3 million for local advertising.

TV AGE estimates that the comparable figure for 1959 will total \$1,021.3 million, divided into \$456.1 million for network, \$376.7 million for national spot and \$188.5 million for local advertising. For the past three years the TV AGE estimates have been within one per cent of the official FCC figures (see box, page 23).

For 1960 TV AGE believes that revenue from tv time sales will climb to a total of \$1,072 million. The division between the three groups shows \$475.4 million for network, \$401.5 million for national spot and \$195.1 million for local business. This continued upturn for television billings

is based not only on the interest of viewers and advertisers in the medium but on the outlook for a strong economy as well.

As 1959 ends some students of the national welfare predict that the steel strike has postponed the economic peak so that instead of reaching a high point in the early part of 1960 the prosperity curve will continue upward to midyear or beyond. They believe that auto builders and other manufacturers will need time to rebuild inventories. As production speeds up, some of the consumers who postponed plans for purchases will feel more like buying. In addition, many firms that postponed capital-spending plans will give the go-ahead.

In terms of the gross national product, business in 1960 may be expected to rise to record heights. As the year ends, predictions for gross national product vary between \$470 and \$480 billion. It is predicted that total output in 1960 will reach a rate of \$514 billions in national product by the fourth quarter. This is a six-per cent gain over mid-1959—before the steel strike.

At the same time, industrial production is expected to rise to 160 on the Federal Reserve index by the end of 1960 for a gain of three per cent over mid-1959. Prices may be expected to rise from one to two per cent.

As 1960 begins, television has reason to feel confidence in its future.

Revenue from time sales (\$ millions)

(Does not include talent or production costs)

	network	spot	local	total
1949	\$ 10.8	\$ 7.3	\$ 9.5	\$ 27.5
1950	35.0	25.0	30.4	90.5
1951	97.1	59.7	51.3	208.1
1952	137.7	80.2	65.3	283.1
1953	171.9	124.3	88.5	384.7
1954	241.2	176.7	120.1	538.1
1955	308.9	222.4	149.8	681.1
1956	367.7	281.2	174.2	823.1
1957	394.2	300.5	174.0	868.7
1958	424.5	345.2	181.3	951.0
1959*	456.1*	376.7*	188.5*	1,021.3*
1960*	475.4*	401.5*	195.1*	1,072.0*

All figures from FCC except those marked * which are TV AGE estimates based on Business Barometer reports.

In spite of the unfavorable publicity from the quiz scandals and the payola investigations, viewing continues at a very high scale. In an average week, according to TvB, 40.1 million, or 94.4 per cent of all television homes watch the medium. Set ownership is estimated at 86 per cent of all homes, with the highest ownership, 91 per cent, in the populous northeastern states.

In the average day 38.4 million homes watch the medium. The latest Nielsen figures show that in January 1959 4.8 million homes were reached in the average minute during morning time, 11.8 million during afternoon time and 24.3 million in evening time.

Looking at the audience from the standpoint of people reached in January 1959, Nielsen shows that 7.7 million watched tv in the average morning minute, 21.2 million in the afternoon and 58.3 million in the evening.

Critics of television who feel that the quiz-show problems may have influenced the amount of viewing will be interested in figures on the average number of hours which American television homes spent with tv. In September 1958 it was 4.38 hours, while in September 1959 it was 4.58 hours. In October 1958 the figure was 4.96 hours, while in October 1959 viewing totaled 5.05 hours.

Students of the economy advance good arguments for the continued prosperity of the country not only in 1960 but even further into the future. A recent study by *U. S. News and World Report* predicts a gross national product in 1970 of \$700 billion. The report also predicts 90 million vehicles in use, 62 million households, steel output of 160 million tons a year and spending at a rate of \$440 billion yearly by 1969.

At the same time, the population of the country will continue to grow. In 10 years the population will be 210 million, with 17 million more under 20 and four million more over the age of 65. Births are expected to rise to 4.3 billion a year.

This upsurge in population will mean that 14 million more jobs will have to be created in order to sup-

How Tv's Share of Total Advertising will Increase

Year	GNP (\$billions)	%Adv.	Total Adv. (\$billions)	%Tv	Total Spot. Network Tr. (\$billions)
1959	\$475	2.32	\$11.0	11	\$1.200
1960	496	2.33	11.6	11	1.276
1961	517	2.34	12.1	12	1.452
1962	538	2.35	12.6	13	1.638
1963	559	2.36	13.2	14	1.848
1964	580	2.37	13.7	15	2.045
1965	601	2.38	14.3	16	2.288
1966	622	2.39	14.9	17	2.533
1967	643	2.40	15.4	18	2.772
1968	664	2.41	16.0	19	3.040
1969	685	2.42	16.6	20	3.320
1970	700	2.43	17.1	20	3.420

1958

television:
network
and spot

\$1,106,100,000

total advertising volume \$10,310,800,000

1959

\$1,225,000,000

estimated \$11,055,000,000 (+7%)

port them. grade schools will have to make room for six million more pupils, high schools for four million more, and the number of students in college will rise 2.7 million to 6.4 million. Another 3.5 million people will leave the farms, bringing the agricultural population down to 17.5 million.

At the same time, the advertising total will continue to rise, not only keeping pace with the gross national product but gradually gaining in percentage, according to agency and advertiser researchers. One such competent authority predicts that this gain of advertising totals as compared to national product will amount to about one one-hundredth of one per cent each year.

Working, then, on the theory that the prediction of a \$700-billion gross national product in 1970 is correct and applying the formula that the advertising percentage of gross national product will increase one one-hundredth of one per cent a year gives some interesting figures for total advertising (see table, page 23).

In 1959 the gross national product is conservatively figured at \$475 billion, the advertising total at \$11 billion and the percentage of advertising to national product 2.32 per cent. If the gross national product growth is steady toward its 1970 goal of \$700 billion, then the 1960 rate would be about \$496 billion, with \$11.6 billion in advertising. The 1965 rate would be \$601 billion for gross national product, and total advertising would reach \$14.3 billion. By 1970, when gross national product is estimated to total \$700 billion annually, total ad-

vertising will reach \$17.1 billion.

Taking this interesting exercise one step further and applying TvB president Cash's estimate that network and spot tv's share of total advertising will eventually reach 20 per cent, one finds that in 1965 television's share will total \$2.288 billion, and by 1970 it should total \$3,420 million.

While no one expects either the growth of the gross national product, the total spent for advertising or the television percentage to grow at such an exact pace for the next 10 years, the over-all results of this type of figuring may very well come close to the final outcome. Looking at the results with today's known factors as a background, there is no logical argument against their accuracy.

Color Important

As 1960 begins, colorcasting and color viewing are earning increased importance in the advertising picture. More color sets have been sold during the past Christmas season than ever before, and this spurt came at the end of color's best year.

The arrival of color was recognized by president Cash in his annual report at the Television Bureau of Advertising meeting in November. "Now, with aggressive marketing, increased color programming, better servicing and improved sets, the sale of color tv sets appears to be ready to make the big move," Mr. Cash said. "New interest and increased set usage by the public as the result of color will have broad implications. To some of our media competitors whose last remaining advantage is color the development may be a fatal blow."

Mr. Cash continued: "Color will, of course, spark the further expansion of advertising, with all media more than doubling revenue in the coming decade. As print revenue shares decline, television will continue its increase, rising to more than 20 per cent of advertising's total, with the lion's share of new dollars going to television."

The year 1959 was the first in the nation's history that personal income of Americans averaged an aggregate \$1 billion or more a day for an entire year.

One of the most important predictions in connection with the growth of the country during the '60s is the expected continuance of this increase in income. In 1970 it is predicted the average family will earn about \$7,500 after taxes and figured in 1959 dollars. This is a substantial increase over the present average of \$6,000. Families earning more than \$7,500 will more than double, totaling around 25 million by 1970, or two in every five families, according to a study recently released by *Life* and *Fortune*. This study predicts the gross national product will reach \$750 billion by 1970, an even higher figure than that used in the advertising and television projections above.

The shifts in population will continue to be more and more important in the 1960s than they have been in the past 10 years. Shifts of urban dwellers to the suburbs will continue, and at the same time, as mentioned above, the number of farm dwellers will continue to decrease. By the end of the 10 years it is expected that two-thirds of America's population will live in the 200 standard metropolitan

areas designated by the Census Bureau.

In the next 10 years more than average growth is expected for the far western and southwestern states, as well as Florida, the states in the lake region, New York and Connecticut and Maryland and Delaware. Generally, the states growing at a pace lower than the national level are expected to be in the midwest and south central areas, plus New England.

Present set ownership in the U.S. is estimated at 86 per cent of all homes, but here too the rate varies from one part of the country to another. In the northeast the average set ownership is 91 per cent, in the east central states 89 per cent, west central 87 per cent, the south 78 per cent and Pacific states 87 per cent.

More Sets Sold

During the next 10 years this set saturation may be expected to rise in all areas, with the sections now lagging showing the biggest gains. Set saturation in 1970 is expected to reach 95 per cent nationally, with the northeast having tv in 97 per cent of homes, the east central states 96 per cent, west central 96 per cent, Pacific states 96 per cent and south 92 per cent.

In 1959 about 5.8 million television receivers were sold, an increase of more than 13 per cent over the low set in 1958. This year the total number of sets is expected to reach 6.1 million, with most of the increase accounted for in an increase in color-set sales. All three manufacturers of color tv sets—RCA, Admiral and Packard Bell—expect an expanding market in 1960, with RCA predicting a 50-per cent increase over 1959.

Electronics generally showed good gains in 1959, with factory sales climbing from the \$7,940 million of 1958 to an estimated \$9,200 million. In 1960 EIA estimates the total will reach \$10,350 million.

Some leaders of the industry are even more enthusiastic. Barton K. Wickstrum, Sylvania senior marketing vice president, estimates retail electronic volume at \$15,114 million in 1960, \$21,475 million in 1965 and \$27,275 million in 1970. Of this he

estimates tv set sales at \$6.1 million in 1960, \$8 million in 1965 and \$9.4 million in 1970.

Approaching the expected population shifts for the next 10 years on a state-by-state basis reveals that the biggest percentage increase will be in sparsely populated Nevada—64.0 per cent—and Arizona—49.6 per cent—with California third, 36.6 per cent. The national average to reach the expected 210 million people will be 19 per cent.

Following is a listing of the states in alphabetical order with the present population, the number of tv stations now on the air and the expected percentage increase in population by 1969.

	Population (000)	% Increase by 1969	No. Tv Stations 1960
Alabama	3,259	6.3	10
Alaska	225	112.0	5
Arizona	1,198	49.6	8
Arkansas	1,767	0	5
California	14,778	36.6	33
Colorado	1,757	24.4	9
Connecticut	2,361	20.4	6
Delaware	474	24.3	0
D.C.	829	28.1	4
Florida	4,695	25.2	17
Georgia	3,868	10.6	11
Hawaii	602	25.0	7
Idaho	679	13.0	7
Illinois	10,082	12.0	18
Indiana	4,652	22.2	15
Iowa	2,855	3.1	11
Kansas	2,131	16.6	10
Kentucky	3,115	6.1	5
Louisiana	3,155	16.5	12
Maine	963	6.3	6
Maryland	3,035	30.1	4
Massachusetts	4,887	12.2	8

Michigan	8,036	29.7	15
Minnesota	3,429	11.8	10
Mississippi	2,196	5.2	7
Missouri	4,293	14.9	17
Montana	704	6.7	8
Nebraska	1,477	7.0	11
Nevada	275	64.0	4
New Hampshire	594	9.1	1
New Jersey	5,890	17.2	0
New Mexico	869	28.9	6
New York	16,372	21.6	24
North Carolina	4,622	12.5	11
North Dakota	654	8.0	9
Ohio	9,481	28.5	19
Oklahoma	2,311	0	9
Oregon	1,797	34.6	8
Pennsylvania	11,171	11.3	21
Rhode Island	888	4.3	2
South Carolina	2,441	14.4	8
South Dakota	704	9.7	6
Tennessee	3,494	14.8	14
Texas	9,585	21.1	43
Utah	888	29.0	5
Vermont	374	7.2	1
Virginia	4,043	9.7	12
Washington	2,815	27.0	12
West Virginia	1,967	11.2	8
Wisconsin	4,013	14.1	13
Wyoming	324	20.4	3
Total	177,000	19.0	518

Many of the nation's leading executives agree with the bright picture predicted for the '60s. Charles G. Mortimer, chairman and chief executive officer of General Foods Corp., whose firm spent more than \$21 million of their \$42-million advertising budget in television, sees even greater prosperity ahead than that in the past. "The record-breaking gross national product, estimated at around \$480 billion for the year just ended, is expected to reach \$540 billion by

(Continued on page 69)

1958	Business and Economic Indicators	1959
\$441.7 billion	gross national product	\$475.5 billion
64.9 million	number of workers	67.5 million
\$83.50	average weekly wages	\$89.87
\$49.1 billion	new construction	\$55.1 billion
\$200.4 billion	retail sales	\$216.4 billion
\$45.1 billion	consumer credit	\$46.0 billion
\$68.2 billion	federal tax revenues	\$79.0 billion
\$38.3 billion	gross farm income	\$38.3 billion

Source: U. S. Department of Commerce, Bureau of the Budget

In test...in action



*General Foods looks to tv
to sell new dog food nationally
as it did in test markets*



Within the next few weeks, on television screens throughout the northeast part of the country, viewers will be introduced to a new product from General Foods Corp. Although inquiries about spot availabilities were made by Benton & Bowles, Inc., only a month ago, the development and testing of General Foods' Gravy Train dog food have gone on for the past three years.

Interestingly, that three-year period presents a number of facets throwing light not only on the dog-food business in particular but also on our competitive economy in general. For it was roughly about the same time that initial research began on Gravy Train that the Ralston Purina Co. introduced its fast-moving Purina Dog Chow to pet owners.

"There's been a great increase in the number of new brands of dog food put on the market in the last three years," said John Masson, account executive at B&B. "There are



Scene from one of the network television commercials for the new dog food

roughly some 3,000 different labels. An important factor, however, is that many of the new brands are products from 'blue chip' companies interested in national distribution."

Even before the introduction of Gaines Homogenized Meal in 1951, General Foods was the industry's largest producer of packaged dog foods. The corporation had acquired the basic meal formula in 1943 from Clarence Gaines, a manufacturer of livestock feed who had developed a dry mixture for his own kennels. His dogs thrived to the extent that Mr. Gaines first produced his formula for neighbors, then sold it through his feed outlets.

When the product moved to General Foods, two sales forces were handling it—one for feed stores and one for grocery stores. GF, primarily concerned with the grocery trade, shifted the marketing emphasis to groceries in 1949.

As dry dog foods had a basic prob-

lem of the various ingredients separating in the packages, Gaines Research Laboratories overcame this with a homogenizing process that compressed the ingredients into small nuggets dogs found easily palatable. The new product was developed at about the same time television found its footing as a national medium, and Gaines dog foods promptly became an important video advertiser.

"Gaines was an original sponsor on *Juvenile Jury*," noted Mr. Masson. "That was back when we talked of the national scope of a 35-station network. Since the early '50s, we've continued to use the medium as with any General Foods product, employing both network shows for continuous exposure and spot campaigns for the usual reasons of added weight in specific markets, particular promotions, etc."

For at least the past five years, the account executive said, tv has served as Gaines' number-one advertising

medium, getting "better than 50 per cent" of the total budget. "We give television the credit for helping maintain our position among the leaders," he said.

The growth of Gaines over the past eight years can be hinted at by studying the growth of the dog-food field itself, as outlined by General Foods product manager P. J. Hoffman.

Currently selling about 2½ billion pounds yearly, he reported, the dog-food industry accounts for roughly \$350 million in consumer sales. This volume represents a 72-per-cent increase over eight years, while total grocery-store dollar sales have increased 67 per cent. By 1963 the industry estimates sales will increase to three billion pounds of dog food annually.

"The reasons for the great gains in volume of prepared dog foods are numerous," said John Masson. "One is the gain in volume of prepared

(Continued on page 70)

Magazine report

Television has wrought many changes in the older advertising medium

Traditionally, whenever new forms of communications media have come along, and particularly when they have brought with them greater impact as public services and advertising vehicles, the older forms, however well established previously, have had to adjust to the inroads made by the new.

Within the past decade television has undeniably wrought the greatest changes the field of communications has ever seen. Some of the older media have, with varying degrees of intelligence and grace, made the adjustments necessitated by the competition of video; others have steadfastly refused to do so.

Report On Magazines

In the belief that the majority of national consumer magazines are numbered among the latter, the Television Bureau of Advertising has prepared a comprehensive report on the changing trends in magazines as an advertising medium that have resulted directly from the growth of television—changes which do not represent sage adjustments but rather hypoed superficialities and other desperate measures in the magazines' struggle for survival.

That struggle began some 10 years ago with the emergence of television as a truly national advertising medium and with the rising of fixed publishing costs for paper, ink, personnel, mail, bulk distribution and art work. For some years competition for the dwindling share of national advertising allocated to magazines was intense among the magazines. More recently they have joined promotional forces in a combined effort to stop the shrinking of their collective share of the ad dollar.

Some publications have hypoed their circulations to "justify" their rapidly increasing advertising rates. A few magazines have been satisfied with smaller circulations which have paid for themselves in subscription and newsstand sales. A number of the broad, general-interest magazines have gone in for "fragmentation"—dividing national circulations into regional advertising availabilities in an apparent effort to compete with all media, national, regional and even local.

From these and other general conclusions made by TvB from data covering the period of the first "Television Decade"—1949 to 1958—one clear lesson for the magazine industry has emerged, according to the bureau: the magazines which are doing best today are those which are the most carefully edited to take advantage of magazines' greatest strength, i.e., supplying to people with specialized interests material in depth on these interests.

While no fully valid figures are available on the rising fixed costs of publishing, and those which are available vary widely from publication to publication due to the extent to which the magazines have inte-

grated their operations, figures on advertising revenue are readily available and tell part of the story which is traceable to the advent of tv.

Magazine expenditures increased 53 per cent and national advertising 113 per cent between 1949 and 1958, but the magazine share of national advertising was down 27 per cent. The rise in total magazine advertising from \$493 million in '49 to \$767 million in '58 is attributed by TvB to rapidly increasing page rates, for advertising pages—the only fixed criterion—declined during 1957 and 1958 to the point where the latter total was less than that for 1954, after increases in '55 and '56.

In 1958 the 100 top national advertisers spent over twice as much in television as in magazines (two of the top 100—liquor companies—being excluded from tv, of course, by the medium's own policy). Ninety-three of the top 100 advertisers put an aggregate \$259,693,176 into magazine space, compared with 96 who spent \$746,476,287 in video.

Magazines were the dominant ad medium for 10 of the top 100; television was the dominant medium for 65. Only one advertiser expended

(Continued on page 73)

Top 100 National Advertisers in 1958

	Magazines	Television
<i>Number using</i>	93	96
<i>Total expenditure</i>	\$259,693,176	\$746,476,287
<i>% of total ad expenditure</i>	17.1%	49.4%
<i>Dominant medium—number of advertisers</i>	10	65
<i>Spent over 50% of budget in</i>	1	42

NEW! High Speed

Ansochrome

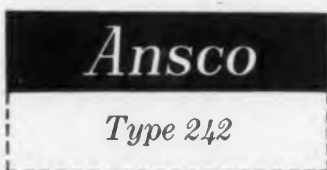
Professional

Film **Type 242**

**ALL THE BRILLIANT COLOR RENDITION OF
THE TYPE 242 EMULSION PLUS E. I. 25**

Here is the *new* High Speed Ansochrome® film Type 242 that will give you *realistic* benefits in terms of film speed. Fully 1 stop faster than the older version, this new film offers a speed of 25 *with no sacrifice of quality!*

If you are a user of low-contrast color emulsions for cinematography, you can't afford not to test this superb high-speed film. Contact your local AnSCO representative today. AnSCO, Binghamton, N. Y., A Division of General Aniline & Film Corporation.





Montgomery Ward finds sporting goods specials effective

Two for one tv

Medium sells on both institutional and retail levels for Montgomery Ward



Merchandise manager Watson

All timebuying . . . is controlled by our store managers at the local level," wrote D. L. Glasell, tv-radio director at Montgomery Ward & Co., Inc., in a letter to TV AGE last year.

And one local store executive who has discovered what he calls "the greatest" way of buying tv time is Edward S. Watson, merchandise manager of the chain's Houston outlets. At the instigation of KHOU-TV Houston, Bill Blumberg and Fred Nahas of Blumberg-Nahas Advertising presented client Montgomery Ward with the idea of taking full sponsorship of a feature movie telecast each Sunday afternoon. Acceptance of the program—with its subsequent gratifying results—represented a big step for the advertiser.

"We've never used much tv in our company," said Mr. Watson. "While we haven't had anything against the medium, it just hasn't been used. Par-

ticularly here in Houston, we've just run a minute spot now and then, sometimes a short film." Film spots for special-promotion use are produced by the Chicago headquarters and supplied to local units on request.

The problem in Houston, as seen by Mr. Watson and other executives, was more than putting over a brief drive on appliances or housewares. A brand-new store was to be opened and introduced to the public. This called for a dual advertising program—one in which customers would both be lured to the store itself and to specific merchandise within the store.

"Frankly," Mr. Watson said, "we doubted at first that tv could sell the store in an institutional way, although we knew it could sell merchandise readily. But the connection with popular, family-type movies and our Sunday-at-4 p.m. time period has obviously helped produce a favorable store image.

"Influencing the decision to try television was my belief that you can't take a store like this to 85,000 Houstonians through the newspaper. There's too much to show—too many departments, too much merchandise, too many conveniences."

In order to put across the features of the new Montgomery Ward store (as differentiated from the original store located in a downtown area of heavy traffic and little parking space), commercials are taped on the premises in advance of the Sunday showing.

The procedure has worked well in most respects. "The alternative would be to use film," said the store official, "and I hardly think that—even if we could afford it—film would give the realism we achieve with tv production techniques. These are continuous-action commercials, unedited and with a sense of actuality. Many of our customers remark that they think the

announcements take place in the store at the time they're on the air, although we state they're pre-recorded. We're able to demonstrate the products under ideal conditions and involve our own store people—some of whom are becoming known to the customers through the tv exposure."

Effectiveness of the commercials could be heightened still further, he said, if it were possible to tape them during the day when the store is filled with customers. "I feel it would be more interesting. People could see themselves on tv." Also, he added, the station announcer could be brought to play a larger part in the commercials than at present. "He could become more closely associated with the store, do more demonstrations and say, 'We here at Ward's,' 'Visit us at Ward's,' etc."

A fine point in the production of commercials is how much they should

be angled toward women shoppers, noted Mr. Watson. The store feels women have roughly 75 per cent of the influence in a family buying decision—even as much as 35 per cent on such items as automobile tires. "We try to appeal to the women," he said, "even in commercials directed mostly to men. We don't want to overdo it, but don't want the 'little woman' feeling left out, either."

To check on effectiveness of the program, Montgomery Ward plans to keep careful records of advertised items and resulting sales. The number of new accounts opened, the growth of total store volume, and the reaction to specifically promoted merchandise will serve as evaluation benchmarks. With the store open only a short time, Mr. Watson already has numerous instances of television's sell-ability.

"We ran a rifle commercial early in

(Continued on page 70)

Gift suggestions brought additional Christmas sales





*Carnation's Hugh Chamberlin,
Thomas Pflimlin and Marvin Clausen*



Superior tv

Frankly, we feel that television will do a superior job for our type of product." With those words, Thomas R. Pflimlin, who is responsible for Morning Milk advertising, marked the return of the Carnation Co. subsidiary to tv after a year's absence from the medium.

Today the company is staking 70 per cent of its estimated quarter-of-a-million-dollar ad budget in Ziv's *Tombstone Territory* on a syndication basis. "Actually," said Mr. Pflimlin, "when we decided to return to television, we investigated a number of syndicated shows. Ziv's *Tombstone Territory* was chosen for its fine track record."

The series is the first tv show to depart a network and enter syndication with all new first-run episodes. In its two-year term on ABC the program

scored among the top 10 in 20 of 22 consecutive surveys. Morning Milk is sponsoring the series in Portland, Ore., Salt Lake City, Boise, Twin Falls and Idaho Falls.

In a sense, the concern started in television some four years before the medium was born, commercially. In 1945 Morning Milk's sales manager, W. H. Crockett, now vice president in charge of Carnation's Canadian operations, put the company's annual meeting on the air in a telecast that ran from the Salt Lake City studios of KDYL-TV to the ballroom of the Hotel Utah, two blocks away, where the firm's salesmen were convened awaiting the presentation of a new sales manual.

Marvin O. Clausen, general advertising manager, recalls that "the successor to that tv 'first' was Morning's

sponsorship in 1955-56-57 of Ziv's *Highway Patrol* in a six-market regional buy."

The company remained out of television in '58 and reentered the medium with its present identification on *Tombstone Territory*. Of the 30 per cent of its advertising budget not destined for tv, 25 per cent is to be spent in newspapers, and five per cent in grocery trade magazines and medical journals.

Hugh R. Chamberlin, Evaporated Milk advertising manager for the Carnation Co., observes the return of Morning Milk to television with "great optimism," stating that "our recent research on television effectiveness shows that tv does an outstanding job of moving our products. We expect *Tombstone Territory* to enable

(Continued on page 69)

In Tombstone Territory Pat Conway is Sheriff Hollister, Richard Eastham is Editor Claibourne

*After year away
from medium
milk firm decides
syndicated television
offers most*



TO OUR FELLOW UNIONISTS IN THE ENTERTAINMENT FIELD —

Below is the text of an advertisement which Local 802, American Federation of Musicians is running in New York newspapers. The practices referred to, and to which we object in the advertisement, can adversely affect employment in other branches of the entertainment field — if allowed to continue. We ask you to support us in our campaign.

“a species of fraud on the American public...”

TO THE TELEVISION AUDIENCE

The employment opportunities of professional musicians in the United States are being curtailed seriously by a growing, but little-known practice in many filmed network television shows. The same thing is also happening in motion picture production.

The music which you hear on these shows is made abroad at cut rates, at the expense of American musicians.

This practice has grown to alarming proportions, and has led Senator Wayne Morse of Oregon to introduce a resolution in the Senate demanding a Congressional investigation of the effects of these practices on employment for American musicians and other workers in the film entertainment industry.

The situation is not generally known. Sponsors and producers naturally would prefer that it should not be. However, it is becoming such a serious threat to employment opportunities that it has been branded by Senator Morse as “a species of fraud being perpetrated on the American public by many American producers of film entertainment.”

The American Federation of Musicians, whose members would normally be employed to provide music for these shows at union wage scales, is initiating a national campaign of protest against these shows and their sponsors.

Local 802 is participating in this campaign and giving it full and vigorous support.

We feel that our cause is a just one.

We sincerely feel that we are not only fighting for employment which is rightfully ours, but we are also opposing a real threat to the perpetuation of Live Music in America.

We hope we may have your understanding, encouragement and support in our efforts.

The following television shows use foreign-made music:

BAT MASTERSON
THE BLACK SADDLE
THE DUPONT SHOW
JOHNNY RINGO
LASSIE
THE LOCKUP
MEN INTO SPACE
RICHARD DIAMOND

THE RIFLEMAN
ROBERT TAYLOR'S DETECTIVES
SEA HUNT
TALES OF THE PLAINSMEN
TOMBSTONE TERRITORY
WANTED DEAD OR ALIVE
WICHITA TOWN
ZANE GREY THEATRE



EXECUTIVE BOARD, LOCAL 802
AMERICAN FEDERATION OF MUSICIANS, A.F.L.-C.I.O.

Al Manuti
AL MANUTI, President

THIS ADVERTISEMENT IS PAID FOR BY THE MEMBERS OF LOCAL 802 THROUGH ITS LIVE MUSIC PROMOTION FUND;

Togetherhness

Rival media can cooperate to mutual advantage, Spokane station proves



KREM-TV community profile planners include (l. to r.): Walt Schaar, Peter Lyman, William Denton, Robert Temple, Richard Hoover, Arthur MacDonald and Ted Richeson

Can two rival media like television and the press get together and emerge enthusiastically cooperative about anything? It generally seems unlikely, and yet KREM-TV Spokane and nearly 100 community newspapers are doing it.

The project some skeptics poo-hooped began last September in the KREM-TV offices at a conference to develop a comprehensive public-service program with a twofold object: to demonstrate that channel 2 is a medium covering a vast market of four western states (eastern Washington, northeastern Oregon, Idaho and western Montana), and to prove it is interested in the progress and economic potential of every community within this area dubbed the "Inland Empire."

Out of that meeting came an ambitious program that was staggering in concept and rather overpowering in terms of what had to be done. Too, it had some complications that could spell defeat before the program ever became airborne.

Here's what KREM-TV was setting out to do:

Present a five-to-seven-minute *Community Profile* series of over 100 communities within the station's two-billion-dollar market. The documentary series would become a regular, twice-weekly feature in Class A

time during the station's *Newsbeat* program, Tuesdays and Thursdays, 6:30 to 7:00 p.m. *Profile* would cover the background, economic set-up, local government, schools and highlights in brief on the reason for the existence of each community. Each script had to tell the story as thoroughly and well as it could.

Needed Press Help

Now came a possible giant snag. Designers of the project felt that in order to produce this program really well, they would need the cooperation of the local press in each community, inasmuch as no one really knows the people, places and highlights of a town like the publisher, editors and writers of the local newspaper. But would they cooperate with a competitive medium?

KREM-TV invited key newspaper editors and publishers on a select list of the communities scheduled for television presentation to a dinner at the Davenport Hotel in Spokane as guests of the station, explaining that KREM-TV wanted to present the details of the proposed *Community Profile* series, since an individual "profile" couldn't have the complete, current and objective impact that KREM-TV planned without press help and guidance. The station wrote:

"Your counsel will permit an

honest picture acceptable to your own community and interesting to all others within the KREM-TV service area. We hope this series will alert each community to its own true, present and potential economic position . . . and serve to impress each of us with the full opportunities that exist in this vast area lying between the Cascades and the Rockies. . . . If our combined attitudes can develop mutual strength within, we're certain to stimulate the progress for which we are all working."

After the dinner, which was well attended, KREM-TV personnel outlined the objectives of the entire program and gave the guests a preview of what *Community Profile* would be like. Omak, Wash., a town some 150 miles from Spokane, had been selected as the first community to be presented. After the eight-minute sound film had been viewed, the *Community Profile* program was off the ground. Tentative schedules for filming and airing the program for each community were passed among the newspaper people. Not one of these schedule sheets was left behind after the guests had departed. The enthusiasm and complete cooperation that greeted KREM-TV newsmen as they began visiting each community dispelled any doubt that the program

(Continued on page 72)

EVERGLADE KITE

...Known To Hundreds Of Bird-Watchers As Florida's Own!



*By Wallace Hughes, FLORIDA WILDLIFE Magazine
Florida Game and Fresh Water Fish Commission*

WCKT-TV 7, Miami

...Known To 1,600,000 TV-Watchers As South Florida's Own!

For reprints of this painting and for availabilities — N.B.C. Spot Sales

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Film Report

TIME TROUBLES

Additional network programming of prime hours this season has hurt syndicators considerably. Precisely how much is best illustrated by the following story, related last week by an agency executive:

Rheingold beer purchased CBS Films' *Rendezvous* for three major markets last spring—New York City, Binghamton and Hartford-New Haven. But the program, slotted in the 10:30-11 p.m. time period on

various evenings, had to be dropped in September. Reason: the networks had recaptured those periods, and Rheingold simply had no place to go (at a decent hour) on those stations.

The story is told by an account executive at Foote, Cone & Belding, agency for the brewery. At present, there are plans for continuing sponsorship of *Rendezvous* in June, assuming the time slots are clear again. In the meantime, FC&B and its client are considering a schedule of an-

nouncements. Either way, syndication is the loser.

AFM CHARGES DENIED

The American Federation of Musicians' current campaign to keep music in telefilm shows American has no legal basis, according to spokesmen for several of the production companies concerned.

The AFM is currently spending money on newspaper and magazine ads charging that employment opportunities of professional musicians in the States are being curtailed because of overseas production. The ads list 16 programs which use foreign-made music, and ask for support from the television audience, presumably in the form of protest letters to sponsors and networks.

However, according to one of the production companies involved, there is no current contractual agreement regarding overseas use of music. In fact, says this spokesman, it was generally understood that after the current contract was signed production firms had a perfect right to go overseas for music.

PROGRAMS . . .

Screen Gems is planning to produce pilots based on *Tom Sawyer* and *The Adventures of Huckleberry Finn*. Also in the works is another kid series, *Bringing Up Mother*.

Double Jeopardy, an hour-long drama, will be the first series to be produced by Milton Berle under his pact with NBC-TV. Writers, in addition to Berle, are Bob Cinader and Hal Collins. In another NBC deal, Steve Cochran stars in *Renegade*, projected as an hour-long color skein.

Other pilots: *Time Out for Ginger*, based on Ronald Alexander's Broadway play, by Ziv; *Down Home*, Pat Buttram playing a small-town editor, by Hal Kanter; *Mr. Bevis*, a comedy for CBS-TV, by Rod Serling; *The Man Who Couldn't Get Mad*, adventures of a Catholic priest, by Jerry Lewis; *The Man from Oklahama*, a western by Guy Madison, himself in the starring role; *Anything for Love*, a comedy based on

FILM SUCCESS.....Emerson Rug Co.

There's a sponsor up in Boston who thinks all this talk about anthologies offering little or no identification is a lot of nonsense. Emerson Rug Co. has been bankrolling CBS Films' *Rendezvous* over WBZ-TV Boston since late August of last year and attributes a marked increase in sales to that anthology series.

The station programs *Rendezvous* in the 10:30-11 p.m. time slot on Sundays against two network shows, but an October Nielsen report for that market demonstrates that it is tops in its period. The anthology series received a 26.1, while the closest network opposition, *What's My Line?*, received an 11.9.

This unusual audience response is gratifying to the sponsor. Robert N. Sullivan, vice president of Daniel F. Sullivan Co., Inc., agency for the rug company, observes that "when we more than double the audience of our closest competitor we certainly have an excellent vehicle. Even more important are the results saleswise of Emerson Rug Co. Since we have been sponsoring *Rendezvous* we have had a constant increase in business, and a great number of the customers said they came in because of the *Rendezvous* show."

Mr. Sullivan adds: "A good station and a good time with a good show selling a good product certainly prove to be an unbeatable combination."



Ratings such as the above have been reported in many diverse markets. Some other recent Niensens show that in Buffalo *Rendezvous* scored a 28.4, in El Paso a 21.8 and in Binghamton a 48.3. Some of its sponsors include the Hotpoint division of General Electric for four markets in the midwest, Schilling coffee in Los Angeles and the Marine Trust Co. of Buffalo.

Rendezvous, in a sense, is an international production. Of its 39 half-hour episodes, 13 were made in the United States and 26 abroad. U.S. producer was Howard Erskine, while Edwin Knopf was in charge of the 26 segments shot abroad in such countries as Germany, Switzerland, England and France. Format of each series varies in mood: from comedy to tragedy to fantasy to documentary.

Advertising Directory of SELLING COMMERCIALS

Alcoa Aluminum • Fuller, Smith & Ross



JAMES LOVE PRODUCTIONS, New York

Blue Chip Stamps • Gerth, Brown, Clark & Elkus



BANDELIER FILMS, Albuquerque

A. M. F. Bowling • Cunningham & Walsh



WONDSEL, CARLISLE & DUNPHY, New York

California Packing Corp. • McCann-Erickson



TV CARTOON PRODUCTIONS, San Francisco

Bicell • Clinton E. Frank



TELEVISION COMMERCIALS, Inc., Hollywood

CBS-TV



FINE ARTS PRODUCTIONS, Hollywood

Borden • National Export



FANKAS FILMS, INC., New York

Coca Cola • McCann-Erickson



MPO TELEVISION FILMS INC., New York

Harold I. Barber's novel, by Frank Cooper Associates; *Mr. Detective*, based on the life of Raymond Schindler, by International TV Corp.; *The Mumblers*, a comedy, starring Charles Chaplin Jr. and Richard Lupino, by the Mitchell Gertz agency, and *Crossfire*, a dramatic adventure, by Famous Artists agency.

Screen Gems has signed Robert L. Jacks Productions to produce two as yet untitled new series. The programs, both of which will be produced by Mr. Jacks, will be readied for presentation for next season. . . . The Columbia subsidiary is also readying a new series for syndication. It is a detective skein titled *The Raven*. . . Will Rogers Jr. has been signed to host the 52 episodes of *Death Valley Days* which will be distributed by Crosby/Brown Productions under the title of *The Pioneers*. McCann-Erickson, agency for United States Borax and Chemical Corp., supervises all production of the program.

First series to be purchased by a network for the 1960-61 season is Four Star's *Tom Ewell Show*, CBS-TV guaranteeing the program for the entire year. Previously sold by Four Star to other networks are the pilots of *Cowhand*, starring Brian Keith, to NBC, and *Stagecoach West* to ABC. Also under way are pilots of *The Law and Mr. Jones*, with James Whitmore in the lead role; *J.P.*, dealing with a justice of the peace, played by Cameron Mitchell; *Hard Case*, a western, and *Michael Shayne*, detective drama.

NEW FEATURES

Jayark Films Corp. has negotiated a distribution agreement for the tv release of 11 top-ranked theatrical films with producer Milton Sperling. The deal is especially interesting in that seven of the 11 are post-'48 pictures, produced by Mr. Sperling for Warner Bros., which together with the other majors, has adamantly refused even to discuss payment of residuals to unions on these films. The Jayark-Sperling agreement is contingent on a satisfactory formula being worked out with the unions.

The pictures, probably the most

Advertising Directory of **SELLING COMMERCIALS**

important group to come into tv in the past year, are: *Marjorie Morningstar* (Gene Kelly-Natalie Wood, 1957); four Gary Cooper starrers: *The Court-Martial of Billy Mitchell* (1956), *Blow Wild* (1952), *Distant Drums* (1951) and *Cloak and Dagger* (1946); *The Enforcer* (Humphrey Bogart, 1951); *Retreat, Hell!* (Frank Lovejoy, 1951); *Three Secrets* (Ruth Roman-Eleanor Parker, 1949); *Pursued* (Robert Mitchum, 1947); *South of St. Louis* (Joel McCrea, 1948), and *My Girl Tisa* (Lili Palmer, 1948).

SALES . . .

Despite a general seasonal lag in selling during the past fortnight, one new syndicated show moved into high gear, and an important network sale for the 1960-61 season was concluded.

The network sale was made by Screen Gems to ABC-TV for Hanna-Barbera's *The Flagstones*, which is undoubtedly the first half-hour situation comedy to be made in animation. The cartoon show is an adult one, designed for an all-family audience and is distinct from most cartoons in that each script is a half-hour in length, as opposed to the three separate segments which usually make up a half-hour cartoon. ABC-TV will schedule the show in prime time.

In syndication, Ziv has sold the 39 newly produced episodes of *Tombstone Territory* in more than 150 markets. Recent advertisers include: Childs Big Chain Supermarket for Texarkana and Shreveport; Indianapolis Economic Finance Co.; Brown & Williamson, Los Angeles; R. J. Reynolds, Norfolk; Leonard Tire Co., Albuquerque; Kroger Co., Cadillac; Grand Rapids and Kalamazoo, Mich.; Lee Optical Co., Beaumont, Tex.; By-Rite Food, Nashville, and First Western Finance Corp., Santa Barbara.

TAPE . . .

Mobile Video Tapes, Inc., of Hollywood is branching out into the entire western-state area. Appointed as sales representative for the 11 states involved is Television Communications, Inc., with offices in San Francisco and Seattle. According to Jack Meyer,

General Motors • Young & Rubicam



GRAY-O'REILLY STUDIOS, INC., New York

General Motors • McCann-Erickson, Inc.



KLAGGER FILM PRODUCTIONS, INC., New York

General Foods, Corp. • Young & Rubicam, Inc.



HAY FAITH FILM STUDIOS, Hollywood

Good 'N Plenty • Adrian Bauer & Alan Tripp, Inc.



PELICAN FILMS, INC., New York

General Mills • Dancer-Fitzgerald-Sample



GIFFORD-KIM PRODUCTIONS, INC., New York

Kaiser Foil • Young & Rubicam, Inc.



FREBERG LTD. & PLAYHOUSE PICTURES, Hollywood

General Mills • Dancer-Fitzgerald-Sample



LARS CALOMIUS PRODUCTIONS, INC., New York

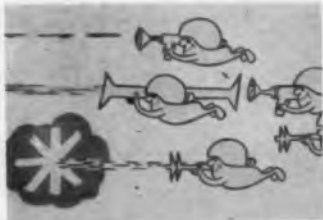
Labatt Limited • Ellis Advertising Co.



MFH PRODUCTIONS, New York

Advertising Directory of SELLING COMMERCIALS

Lever Brothers • Foote, Cone & Belding



RAY PATIN PRODUCTIONS, Hollywood

RCA • Al Paul Leffon Co., Inc.



BILL STURM STUDIOS, INC., New York

Max Factor



TELEPIX CORP., Hollywood

Rival Dog Food • Guild, Bascom & Bonfigli, Inc.



PANTOMIME PICTURES, INC., Hollywood

National Assn. Insurance Adjusters • Doremus



RAY FAYATA PRODUCTIONS, New York

Shulton Co. • Wesley Associates



ELEKTRA FILM PRODUCTIONS, INC., New York

Pontiac • MacManus, John & Adams, Inc.



NATIONAL SCREEN SERVICE CORP., New York

Theon Co. • Joseph Reiss Associates



WILBUR STRECH PRODUCTIONS, INC., New York

sales manager of MVT, addition of a new mobile unit now permits the company to go on location anywhere in the western United States.

Giant tape-processing, research and printing center is planned by Magna-Cine International Corp., major tape and recording duplicating and package company, for Los Angeles. The \$3.5-million facility will be ready for operation early this year.

It's Golf Time, a sports show, with Byron Palmer as host and Joe Novak as star, is being taped by Jack Denove's Tele-Animation. . . . Variety-show pilot, starring Jimmy Rodgers as emcee, visiting various college campuses, is being prepared by the Gabbe, Lutz, Heller & Loeb agency.

Latest edition of *Ampex Head Lines* reports that U.S. stations broadcast 350 syndicated tapes every week. The figure is based on the 26 different programs which are syndicated on tape regularly. . . . Tape has enabled Independent Television Corp.'s *Ding Dong School* to complete its 1,700th program, something of a milestone in education and in television. The program, which is offered on tape or film, is currently seen in 85 markets.

PERSONNEL . . .

Ziv has announced that a 20-percent increase of its 117-man sales force will take place in the coming year. The expansion, which will affect all sales divisions of the company (network, national, regional, syndication and Economee), was announced by M. J. (Bud) Rifkin, Ziv vice president in charge of sales. "The tremendously successful sales achievement this year," Mr. Rifkin said, "the continuing bullish outlook and our intensive policy of sales specialization and service all have contributed to make mandatory this increase of staff from 117 to 140." The sales expansion is said to be related to programming plans for 1960: six new shows are already in production, and another 30 are on the drawing boards.

Jerry Franken, director of publicity for National Telefilm Associates, has been promoted to the post of executive director for advertising.

promotion and publicity. Before joining NTA last year Mr. Franken had been director of public relations for Television Programs of America. He headquarters at NTA's home office in Beverly Hills. . . . NTA's promotion department has undergone an expansion. Sheldon Levine has joined that unit as assistant to the promotion director. Martin Roberts; Jane Kirk has been appointed a copywriter, and Mrs. Gladys Boule has been appointed station promotion service manager.

ABC Films has appointed Harold J. Klein as vice president in charge of business affairs. In that new post



MR. KLEIN

Mr. Klein is responsible for contract negotiations and acts as chief liaison officer with producers. He is also concerned with other phases of the company's production activities and will participate in special sales. A native New Yorker, Mr. Klein joined ABC Films in May 1959 as a New York City account executive and as assistant to the president in business affairs. He was formerly executive vice president of JJ Theatres of New York.

M. J. Frankovich, managing director of Screen Gems, Ltd., London affiliate of Screen Gems, Inc., has been elected chairman of the board of that affiliate. Kenneth Hargreaves has been named to Mr. Frankovich's former post of managing director. Mr. Frankovich is a former film producer who is also chairman of the board of Columbia Pictures, Ltd., London. . . . Terry O'Neill, formerly vice president and general sales manager of Associated British Pictures, Corp., has joined the sales staff

of Governor Television Attractions, Inc. He will cover the east coast.

COMMERCIAL CUES . . .

HFH Productions has completed a series of animated commercials for Fanta, the new Coca-Cola drink (McCann-Erickson) which utilizes paper cut-outs to give a feeling of warmth and depth. According to Ron Fritz, one of the partners in the firm, the commercials were done on the animation stand in a few days with the cut-outs. A comparable normal



inking and opaquing animation job would have taken from four to eight weeks, Mr. Fritz says.

American business, according to Wilding, Inc., Chicago, will spend approximately \$150 million on industrial motion pictures during 1960, if production, distribution and equipment costs are considered. Last year, says Wilding, approximately \$130 million was spent on this type of film. Based on commitments on hand, the company estimates a 10-per-cent increase in its own business this year. . . . Sol Feuerman has been appointed president of Medical Dynamics, a division of Dynamic Films.

Format Films, new commercials firm created only two months ago, has already grossed \$125,000 during that period, according to its president, Herbert Klynn. Included were 10 spots for Goldbond Stamps, premium-stamp company, marking the firm's entry into television. Presently under way are eight commercials for Folger's coffee (Harris, Harlan & Wood, San Francisco) featuring a new campaign.

UPA Pictures has signed Ted Pierce, free lance director formerly with Warner Bros. . . . Screen Actors Guild is preparing to crack down on fringe-area violations by commercials

producers, following similar recent move in the tv and theatrical films field.

Commercials

ELEKTRA FILM PRODUCTIONS, INC.

Completed: California Oil Co. (Chevron), BBDO; E. I. du Pont de Nemours & Co., Inc., (carpets, filers), BBDO; Ford Motor Co. (cars), JWT; Lever Bro. (Lifebuoy), SSC&B; American Tel. & Tel. (show opening), Ayer; Sperry & Hutchinson Co. (S&H Green Stamps), SSC&B; Thomas J. Lipton Co. (tea), Y&R; Socony-Mobil Co. (Mobil-heat), Compton; Radio Corp. of America (show opening), K&E; Standard Oil Co. of N. J. (institutionals), McCann; Bristol-Myers Co. (Vitalis), DCS&S; American Tobacco Co. (show opening), BBDO; Boyle-Midway Co. (Wizard), JWT; Jantzen, Inc. (commercial feature), Hockaday; Buick Motor Div. GM (cars), McCann; American Motors Co. (Rambler), GMM&B; General Motors Corp. (show opening), McLaren; Campbell Soup Co. (soup), BBDO; General Electric Co. (show opening), BBDO.

In Production: Clairol, Inc. (industrial feature), direct; Imperial Oil, Ltd. (gasoline).

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MAJOR offers you a full twenty hours of mood music for titles, bridges, backgrounds.

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Distribution—Inspection—Grading & Cleaning—Repairing & Rejuvenation—Scratch Removal—Protective Treatment—Editing—Commercial Insertions—Storage
1025 N. Highland Ave., Hollywood 38, Calif.
HOLLYWOOD 9-8181

BONDED T. V. FILM SERVICE

630 Ninth Ave., New York 36, N. Y.
Judson 6-1030
Chicago: 1301 S. Wabash, WA 2-1629
L.A.: 8290 Santa Monica Blvd., OL 4-7575
The nation's largest total film service for post-production needs
SPEED ■ SAFETY ■ SATISFACTION

EAST-WEST DISTRIBUTORS, INC.

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NEW YORK 36, NEW YORK
FILM CENTER BUILDING
JUDSON 2-4727

SPONSORS FILM SERVICE, INC.

421 West 54th Street, New York 19, N. Y.
Columbus 5-0373
Traffic Service, Print Procurement, Lab Expediting Or TY Spots And Shows, TY Spot Integration And Insertion, Inspection And Storage, Refrigerated Storage For Color Negatives.

ANIMALS AND ANIMAL DRAWN VEHICLES

CHATEAU THEATRICAL ANIMALS

608 West 48th Street, New York, N. Y.
Circle 6-0520
"FROM A FLEA TO AN ELEPHANT—
FROM A GOAT CART TO A STAGECOACH"
Our animals have never failed to perform
Our handlers are competent
Our stock is immaculate

HAULING & WAREHOUSING

WALTON HAULING & WAREHOUSE CORP.

609-11 West 46th St., New York 19, N. Y.
Circle 6-8685-6-7-8
THEATRICAL HAULERS
for
Television, Radio
& Legitimate Theaters

FILM EQUIPMENT

CAMERA EQUIPMENT CO., INC.

315 West 43rd Street, New York 36, N. Y.
Judson 6-1420
RENTALS—SALES—SERVICE
Motion picture and television equipment
... lighting equipment ... generators
... film editing equipment ... processing equipment.

S. O. S. CINEMA SUPPLY CORP.

New York City: 602 West 32nd Street, PLaza 7-0440
Hollywood, Calif.: 6331 Hollywood Blvd., HO 7-2121
SALES • RENTALS • SERVICE
The world's largest source for film production equipment: Animation, Producing, Lighting, Processing, Recording, Projection, etc.
Send for our huge 34th year Catalog on your letterhead to Dept. N

LIGHTING

CHARLES ROSS, INC.

333 West 52nd Street, New York 19, N. Y.
Circle 6-5470
LIGHTING, GRIP EQUIPMENT,
PROPS AND GENERATORS
For Motion Pictures and Television
SALES • SERVICE • RENTALS

OPTICAL EFFECTS AND ANIMATION

VIDEART INC.

480 Lexington Ave., New York 17, N. Y.
MURray Hill 2-2363-4
Joe Zuckerman, Pres.
Optical Effects—Titles
Complete Animation Facilities
Animation Consultants

INSURANCE

JEROME J. COHEN, INC.

(Jerry & Ron)
225 West 34th St., New York 1, N. Y.
CH 4-3127-8
RARE AND UNUSUAL COVERAGES
OUR SPECIALTY

SCREENING ROOMS

PREVIEW THEATRES, INC.

1600 Broadway, New York 19, N. Y.
Circle 6-0865
President William B. Gulletta
16mm, 35mm; magnetic or optical; all interlock combinations. Editing equipment and facilities. Film storage vaults. All facilities available 24 hours a day.

MacLaren: General Mills Co. (Kix), D-F-S; National Biscuit Co. (cookies), McCann; Nestle Co. (Quik), McCann; American Safety Razor Co. (Gem razors), McCann; B. F. Goodrich Co. (show opening), BBDO; Longine-Wittnauer Co. (show opening), direct; Quaker Oats Co. (Puss 'n Boots), Spitzer & Mills; General Mills Co. (show opening), BBDO; Shulton, Inc. (Desert Flower), Wesley; Fawcett Publications, Inc. (True magazine), direct.

RAY FAVATA PRODUCTIONS, INC.

Completed: Hygrade Food Products (frankfurters), JWT, Ltd; National Association Insurance Agents (insurance), Doremus; Piel Bros. Brewing Co. (beer, Fresh Air fund), Y&R; National Biscuit Co. (Millbrook bread), McCann-Erickson. In Production: National Biscuit Co. (Millbrook bread), McCann-Erickson; Piel Bros. Brewing Co. (beer), Y&R; U. S. Census Bureau (1966 census), Meldrum & Faw-smith.

GRAY & O'REILLY

In Production: General Cigar Co. (Robert Burns), Y&R; Seabrook Farms (frozen foods), Smith-Greenland; General Foods Corp. (Birdseye), Y&R; Block Drug Co. (Co-re-ga), Grey; Monroe Auto Equipment Co. (Monromatics shock absorbers), Aitkin-Kynett.

HANKINSON STUDIO, INC.

Completed: Esso Standard Oil Co. (gas, oil), McCann-Erickson; Armstrong Cork Co. (flooring), Ogilvy, Benson & Mather; Continental Oil Co. (Conoco), B&B; Norwich Pharmaceutical Co. (Pepto-Bismol), B&B; Atlantis Sales Corp. (French's Instant Mashed potatoes), JWT; Andrew Jergens

STOCK SHOTS

MAURICE H. ZOULARY

333 West 52nd St., N. Y. C., 19
JUDSON 2-6185
35mm MOTION PICTURE
BLACK & WHITE • COLOR
OVER 10,000,000 FEET

VIDEO TAPE DUPLICATING & FILM TRANSFERS

Complete film and videotape lab service
Videotape to film transfers
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ACME FILM LABORATORIES, INC.
1161 N. Highland Ave., Hollywood 38, Calif.
HOLLYWOOD 4-7471

Ca. (lotion), C&W; J. A. Folger & Co. (coffee), C&W.
 In Production: Shell Oil Co. (gas oil), JWT; Scott Paper Co. (paper napkins), JWT.

HUNN, FRITZ, HENKIN PRODUCTIONS, INC.

Completed: Labatts, Ltd. (50 ale), Ellis; Howard Stores Corp. (suits), MW&S; Buick Div. General Motors Corp. (cars), McCann-Erickson; Coca-Cola Co. (Fanta), McCann-Erickson; Best Foods Div. Corn Products Co. (H-O Oats), SSC&B; ABC-TV (The Golden Circle), direct; Quaker Oats Co. (Puss 'n Boots), Lynn Baker; Nestle Co. (Nestea), McCann-Erickson; Avco Corp. (*Down To Earth*), Eastern Films; Charles Antell, Div. B. T. Babbitt, Inc. (Formula 9 & Shampoo), Brown & Butcher; B. T. Babbitt, Inc. (Vita Yums), Brown & Butcher.

In Production: Labatts, Ltd. (50 ale), Elia; Alberto-Culver Co. (Rinseaway), Wade; International Latex Corp. (Nasalaire), Brown & Butcher; Quaker Oats Co. (various products), Lynn Baker; Sterling Drug Co. (Fletcher's Castoria), Brown & Butcher; Consolidated Cigar Sales Co., Inc. (Dutch Master cigars), EWR&R; Lever Bros. (Lifebuoy), SSC&B; Charles Antell, Div. B. T. Babbitt, Inc. (PVP), Brown & Butcher; Best Foods, Div. Corn Products Co. (Nucoa), D-F-S; General Electric Co. (appliances), Maxon.

KEITZ & HERNDON

Completed: Mishawaka Rubber & Wool Co. (Red Ball shoes), Campbell-Mithun.
 In Production: Land O' Pines (milk), Wm. Finn; Burks-Walter-Tippet (funeral home), Wm. Finn; Campbell-Taggart Assoc. Bakeries, Inc. (Rainbo, Colonial, Conour bread), Bel-Art; Ideal Bakeries (bread), Wm. Finn; Centex Construction Co., Glenn Adv.; Lone Star Gas Co. (gas dryers), EWR&R.



KLAEGER FILM PRODUCTIONS, INC.

Completed: General Electric Co. (clock radio), Maxon; Lionel Corp. (trains), Grey; Standard Brands, Inc. (Burgerbits), Bates; Texas Co. (Texaco), C&W; Buick Motor Div. GM (cars), McCann-Erickson; Colgate-Palmolive Co. (Ajax), McCann-Erickson; Whitehall Laboratories (Dondril), Tatham-Laird; Lever Bros. Co. (Airwick), FC&B.

In Production: R. J. Reynolds Tobacco Co. (Salem), Esty; E. I. du Pont de Nemours & Co., Inc. (various products), BBDO; Norex Laboratories, Inc. (Amitone), Grey; Pacquin, Inc. (cosmetics), Esty; Greyhound Corp. (bus), Grey; U. S. Rubber Co. (tires), FRC&H; Pontiac Div. GM (cars), MJ&A; Ideal Toy Co. (toys), Grey; Colgate-Palmolive Co. (Vel), L&N; Chesebrough-Pond's, Inc. (Vicks), Morse; Standard Brands, Inc. (Burgerbits), Bates; Food Mfrs., Inc. (A-1 candy), Bates; Nestle Co., Inc. (Nescafe), Esty; Colgate-Palmolive Co. (Ad), L&N.

NATIONAL SCREEN SERVICE CORP.

Completed: Pontiac Motors Div. GM (cars), MJ&A; Pharmaceuticals, Inc. (Geritol), Parkson; B. C. Remedy Co. (headache remedy), C. Knox Massey; WMGM (promotional), direct.

In Production: British Petroleum (gas and oil), Collyer; B. C. Remedy Co. (headache remedy), C. Knox Massey; Hudson Vitamin Prod. (pharmaceutical), Pace; P. Balantine & Sons (beer), Esty.

WILBUR STREECH PRODUCTIONS, INC.

Completed: Thayer Lab., Inc. (Spectran B), KHCC&A; Carter Products, Inc. (Colonaid), KHCC&A; Golden Press, Inc. (encyclopedia), Wexton; Golden Records, Inc. (record albums), Wexton; Quaker Oats Canada (Aunt Jemima pancakes), Spitzer & Mills; Sinclair Refining Co., Inc. (gas & oil), GMM&B.

In Production: Sinclair Refining Co., Inc. (gas & oil), GMM&B; O'Keefe Brewing Co. Canada (ale), Foster; George W. Helme Co. (snuff), KHCC&A; National Trust Co. (institutional), Rakko; H. Goodman & Sons, Inc. (hair set), Joseph Reiss; Golden Press, Inc. (encyclopedia), Wexton; Carlsberg Breweries (radio transcriptions for beer), Wexton.

TV CARTOON PRODUCTIONS

Completed: Pacific Tel & Tel (Green Index, long distance), BBDO; Kilpatrick's Bakeries (bread), Reinhardt; J. A. Folger Co. (instant coffee), Harris, Harlan & Wood; KOED-TV (promotion), direct; Ingram's Food Co. (Red Tamales), Cappel, Pera & Reid; Safeway Stores, Inc. (egg dept.), direct; California Spray Chemical Corp. (Ortho Lawn spray), McCann-Erickson; Pacific Plywood Co. (Par-Tile), Porter; Williams Bakery (bread), Reinhardt; M. J. B. Co. (coffee), BBDO; California Packing Corp. (Del Monte sauce), McCann-Erickson; Lucky Lager Brewing Co. (beer), McCann-Erickson.

In Production: Kilpatrick's Bakeries (bread), Reinhardt.

HELP US KEEP THE THINGS WORTH KEEPING



It doesn't take much to remind you of why you want peace. You know it in your heart every time you look at your daughter. You know we must keep the peace.

But knowing isn't enough. It takes doing. Fortunately there is something you can do.

Peace costs money. Money for strength to keep the peace. Money for science and education to help make peace lasting. And money saved by individuals to help keep our economy strong.

Your Savings Bonds, as a direct investment in your country, make you a Partner in strengthening America's Peace Power. But the most important thing they earn is peace.

Think it over. Are you buying as many as you might?

HELP STRENGTHEN AMERICA'S PEACE POWER

BUY U.S. SAVINGS BONDS



The U.S. Government does not pay for this advertising. The Treasury Department thanks The Advertising Council and this magazine for their patriotic donation.

All time is good time



Jacques Liebenguth

Right program will make its own success story, Victory Program Sales manager says

“When it comes to television time slots, the word ‘prime’ should be shipped back to the meat industry.”

Jacques Liebenguth, manager of Victory Program Sales, re-run division of California National Productions, who obviously thinks that such a qualitative stamp belongs strictly to the Food and Drug Administration and not to broadcasting, is finding a new advertiser attitude toward time periods. “I’m delighted that the artificial criteria for judging time values are disappearing, and advertiser acceptance of all hours, day or evening, is now widespread.”

Mr. Liebenguth has found that even re-runs can do exceptionally well in non-peak hours. VPS, for one, set a new sales record in October (almost a 100-per-cent increase over the previous October) and for programming that is generally scheduled by stations in the morning, afternoon and late-evening time slots. The suggestion that only first-run programs can possibly survive outside of top evening periods simply isn’t true, says Mr. Liebenguth.

Evolution, he says, is the key to understanding what is happening in many time periods throughout the day. He reasons this way: just a few years ago the competition was fierce for the 8-9 p.m. audiences, but today the race is just as keen for the noon-1 p.m. viewers, for each year, in the evolution of television programming, affiliates have committed themselves to more and more network

programming. Available periods for local origins and syndicated product necessarily diminished. This, in turn, makes the competition for those availabilities extremely keen. At the same time, however, there has been an increasing accumulation of first-run and re-run programs on the local market.

End result, according to Mr. Liebenguth: “Stations and sponsors now have a wide choice of class-A entertainment for ‘B’, ‘C’ and ‘D’ time periods.”

New Audiences

This better grade of programming in these hours appears to have attracted new audiences, which can be seen in the increase in daytime-viewing levels over the past several years, the VPS executive notes. A. C. Nielsen studies of audience patterns, he says, show an increase in 1959 over 1958 of 20 per cent in daytime viewing during the Septembers, and for the same months, nighttime viewing decreased three per cent. Nielsen comparisons of October 1959 as against October 1958 show a daytime-viewing increase of eight per cent, while nighttime viewing changed less than a percentage point.

(A TELEVISION AGE survey “Fringe Potential,” July 13, 1959, quotes a Nielsen study which showed that 88 per cent of all U.S. tv homes viewed television per week between 6 and 7 p.m., 73 per cent were reached between 11 p.m. and midnight, and

(Continued on page 46)

Riley runs and runs



Medic has a long life



News (Continued from page 19)

these listings do not attempt to measure audience size or effectiveness, but only indicate a preference for the commercial.

Best-Liked Tv Commercials

Based on ARB's National Diary Sample, Oct. 18-24, 1959

- | | |
|------|---------------------------------------|
| Rank | Commercial and Agency |
| 1. | Hamm—Campbell-Mithun |
| 2. | Piel—Young & Rubicam |
| 3. | Mr. Clean—Tatham-Laird |
| 4. | Ford—J. Walter Thompson |
| 5. | Maypo—FRC&H |
| 6. | Burgermeister—BBDO |
| 7. | Dodge—Grant |
| 8. | Kaiser Foil—Young & Rubicam |
| 9. | Kraft—J. Walter Thompson |
| 9. | Seven-Up—J. Walter Thompson |
| 11. | Kellogg—Leo Burnett |
| 12. | General Electric—Young & Rubicam |
| 12. | Wrigley's Gum—Meyerhoff |
| 14. | Chevrolet—Campbell-Ewald |
| 14. | Johnson's Powder—Young & Rubicam |
| 16. | Post Cereals—Benton & Bowles |
| 17. | Falstaff—Dancer-Fitzgerald-Sample |
| 17. | Maxwell House—Benton & Bowles |
| 19. | Lestoil—Jackson Associates |
| 19. | Paper Mate—Foote, Cone & Belding |
| 19. | Revlon—Mogul, Williams & Saylor |
| 19. | Snowdrift—Fitzgerald |
| 19. | Stag Beer—E. H. Weiss |
| 19. | Wilkins Coffee—M. Belmont Ver Standig |

The Bon Ami Deal

In the December issue of *Fortune* magazine there appeared a full-length article on Alexander Guterma written by T. A. Wise, who writes Wall Street Report for TELEVISION AGE.

Mr. Guterma is the financial stock promoter who has been involved in one or more transactions having to do with television. He is now faced with four criminal indictments stemming from his activities in the course of building his financial empire.

Involved in one of these indictments is a charge that Mr. Guterma profited improperly from the sale of television spot time to the Bon Ami Corp. When Bon Ami was Mr. Guterma's principal theatre of operations, the company was spending well over a million dollars a year on advertising, most of it in tv.

In March 1957 Mr. Guterma authorized a Bon Ami loan of \$115,000 to Matthew Fox and obtained as collateral tv time spots with a nominal value of \$500,000. Mr. Fox defaulted on the loan, thus putting Bon Ami in a position to take over his collateral.

It is now alleged that Mr. Guterma, without notifying the other Bon Ami

directors of the company's claim to the spot-time collateral, paid off the loan himself and took over the television time. Next, for \$200,000 in cash, he purchased from Guild Films, the tv film syndicator, an additional bloc of tv time with a theoretical value of \$750,000.

This gave Mr. Guterma control of time nominally worth \$1,250,000, for which he had paid \$315,000. He is charged with selling this combined package to Bon Ami for \$830,000, thereby realizing a profit of \$515,000.

EIA Color Study

The color television signal of the Federal Communications Commission should be left unchanged at this time, according to a special Electronic Industries Association subcommittee studying color picture concepts advanced by Dr. Edwin H. Land.

However, the subcommittee urged that "Dr. Land and others be encouraged to continue their basic studies of the basic phenomena of color perception." Dr. Land, head of the Polaroid Corp., has been investigating the mechanism of color vision and has made public details of a "binary" color system, as opposed to the three-tube method.

The EIA subcommittee, formed earlier this year by its committee on Broadcast Television Systems, reasoned that the FCC color signal "carries simultaneously the information for three-color reproduction and for methods outlined by Dr. Land."

Also, says the EIA study group, use of the FCC signal does not result in a large increase in the cost of receivers. "The receiver for any other color system will undoubtedly be composed of monochrome circuits to which tubes are added for color processing. The increase in tube complement of present FCC color television receivers does not add unduly to their cost. The bulk of the price increase of these receivers over their monochrome counterparts is due to the color picture tube and associated components."

On the question of picture quality the subcommittee found that Dr. Land's system "can produce pleasing pictures. However, these are not colorimetrically as faithful as pictures

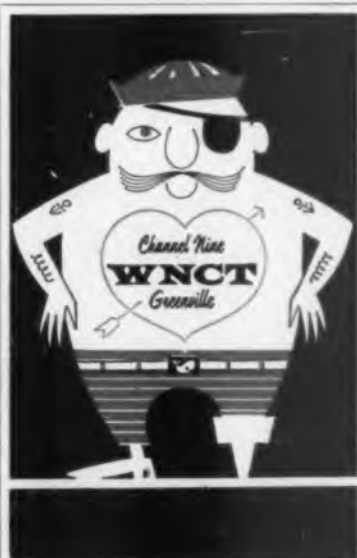
CBS-TV Spot Adds

Alan Schroeder and Al DiGiovanni were appointed account executives in the New York office of CBS-TV Spot Sales as 1960 began. Mr. Schroeder has been assistant sales manager of WBBM-TV Chicago since 1953 and previously worked with WOR radio New York, CBS radio sales and the Henry I Christal Co., radio representative. Mr. DiGiovanni has been an account executive with WCBS-TV New York since Sept. 1958. He formerly was with Sullivan, Stauffer, Colwell & Bayles, Inc., NBC and DuMont, among others.

produced with a three-color process." (It was pointed out that Dr. Land has conceded that pictures produced by his methods are not as faithful at present as those that can be obtained by three-color processes.)

The statement, signed by Charles J. Hirsch, BTS committee chairman, noted that "it is artistically and commercially important that a color television system be capable of producing the best color rendition permitted by the state of the art."

For the above reasons, the EIA study group concluded, the FCC color television signal should be left unchanged at this time.



Time (Continued from page 44)

post-midnight programming was watched in 51 per cent of all tv homes in only one week. In short, the combined weekly reach of a few hours of early- and late-evening programming is virtually the same as prime evening time, despite lower average sets in use.)

The Television Bureau of Advertising, in its quarterly reports on spot television investments, breaks down that spending by time of day. In its third quarter report TvB notes that daytime continues to score large increases (from \$38,071,000 in the third quarter of 1958 to \$43,716,000 in the past quarter of this year), while late-night television recorded the largest percentage gain: from \$13,491,000 in the third quarter of 1958 to \$17,620,000 in the third quarter this year.



John Egan, who has been a vice president and tv director at Compton Adv. for the past nine years, joined Doyle Dane Bernbach in the new post of director of tv-radio programming.

It should be noted that in that same report late night's share of total expenditures in spot television amounted to 13.2 per cent. Significantly, its average share for the entire year 1958 was only 10.9 per cent. Increasing investments in those late hours can be noted in the first two quarterly reports: in the first quarter, 11.1-per-cent share; in the second quarter, 12.1-per-cent share of spot television money.

For Mr. Liebenguth, these figures indicate that advertisers are discovering the virtues of non-prime-time areas. The audience figures clearly indicate, he says, that "television,

the most effective consumer advertising medium, is available to advertisers at substantial reductions in cost-per-thousand in these so-called off hours."

Reruns Success

At the same time, re-runs have proven themselves on a local, regional and network level, often equaling and surpassing their competition, he notes. "In syndication, examples of re-run victories over first runs, local origins and network shows can be easily found in any market in the country." Mr. Liebenguth offers the following American Research Bureau figures to support this thesis:

Medic, in its fourth run, earned a 35-per-cent share in Atlanta; in its third run, 51-per-cent share in Baltimore; in its third run, 43-per-cent share in Detroit, and in its fifth run, 44-per-cent share in Philadelphia, beating two competing network shows. In Honolulu, in its second run, the program tied *Maverick* and beat a first-run syndicated show in the Sunday, 7:30-8 p.m. time period.

"While VPS does not believe in prime times, it does believe in prime programming. Any show that attracts and holds the viewers and sells products, regardless of what time it is slotted, makes its own prime time—but the show has to be good."

It's time to roll up your sleeve...



**GIVE
BLOOD
NOW**

CALL YOUR RED CROSS TODAY!

NATIONAL BLOOD PROGRAM

6,000,000 eyes/ears—listen/watch Green Bay's Channel 5

And over 160,000 little eyes/ears—listen/watch and wrote in for Channel "5's" Santa Claus Coloring Book. Letters came from 36 Wisconsin and 17 Michigan counties and was so heavy that the Green Bay Post office set up a special mailing slot. As Soren Munkhof, G.M. said, "The original printing of 5,000 was done over my protest . . . now 40,000 books and several thousand dollars later I'm still protesting. Our remarkable INCREASE in mail response is 'TOO MUCH.' But, we like it and it dramatically proves the effectiveness of Green Bay's quality station."

**TOO
MUCH**



Another sure proof of . . . the

INCREASE
wfrv green bay 5

the
best
cost
per
million

highest tower . . . maximum power

Gas and oil

Gasoline and oil distributors continue their heavy reliance on television across the nation. As pointed out last month ("Gasoline and Oil," TV AGE, Dec. 14, 1959) total gas and oil allocation to the medium in 1959 was around \$30 million.

Not only the big nationally and regionally advertised brands are using television, smaller independents are finding it the answer to their problems as well.

In Ohio, Tresler Oil, the state's largest independent, has 100 stations in the Cincinnati area alone. Recently the company sponsored a "Treasure Hunt" contest on *The Paul Dixon Show* over WLW-TV Cincinnati (9-10:30 a.m., Monday-Friday). In order to be eligible, contestants had to submit blanks obtained at Tresler service stations.

"This was the most successful single promotion Tresler ever had," says James Krumme, Tresler vice president in charge of marketing. "The benefits were twofold: we found new customers in the housewives who came for contest entry forms and bought gasoline—came back again to buy more; and our station managers were 100 per cent behind the promotion.

New Customers

"We developed a new customer group in the local housewives and a healthy interest at the dealer level. Tresler has grown to be the number one independent oil dealer in the state, and we unhesitatingly give much of the credit for this to reaching the mass audience which television delivers."

Currently Joel Freedman, president of the Freedman Advertising Agency, which handles the Tresler advertising, is working on an ID campaign which will feature a lively current interest in antique cars. The company is now running minutes Tuesdays and Fridays on the Dixon show, plus a schedule of ID's on Sunday, Tuesday,

Thursday and Saturday and a 20-second commercial on Sunday, all on WLW-TV. In addition, other television is used in the area.

Among major oil companies not reported on in detail in the earlier story are the following:

Texaco Oil Co. uses spot in addition to its heavy network commitment for the Huntley-Brinkley report. A recent schedule of 20's and ID's in about 90 markets ran for a full month. A similar campaign last spring covered essentially the same markets.

Cunningham & Walsh places spot for Texas, with Jerry Sprague the timebuyer. Last year Texaco's spot investment is estimated at \$1.6 million.

Typical of the present schedule is that on WLW-TV Cincinnati, with ID's

Big brands and smaller independents both find television effective

at 9:30 p.m. Monday and 10:30 p.m. Wednesday.

Tidewater Oil Co. is in the midst of a spot campaign promoting its products throughout the nation, using commercials in around 50 markets.

Handled by Foote, Cone & Belding, Tidewater spent only about \$75,000 in spot last year, but this year's budget is much higher.

Typical are its news-show purchases on WRCV-TV Philadelphia, where it buys the five-minute show (11:30-11:35 p.m., Saturday) as well as 30's and 10's.

Sponsoring sporting events in its west-coast area has proved profitable for **Union Oil Co.**, which is currently using about 30 stations in Arizona, California, Hawaii, Nevada, Oregon and Washington.

Covering an area that is unusually

"Slap-Stiks" a Hit

WKTV Utica-Rome made quite a mountain out of a minor promotion. Children watching the weekday-morning *Cartoon Time* were invited to enter their names for a drawing for 24 "Slap-Stiks," a product of the Keen-Eye Co. of Butler, Wisc. The promotion was a brief one, with only 10 one-minute spots scheduled.

Even before the announcements were completed, the station had received over 1,000 entries. What's more, toy stores and dealers all around the area were besieged with requests for the toy. The kids who didn't think they were going to win one wanted one anyway.

As a result, WKTV signed a new sponsor, Playworld Toy Shop of Utica, for a special children's show from early November through the Christmas shopping season. And the Keen-Eye Co. is still busy filling orders to meet the demand in the WKTV viewing area.

STATION SALESMANAGERS

Spark Your Sales
With Ready Made

ANIMATED COMMERCIALS

Clients Name
Included

- ☆ HOME PRODUCTS
- ☆ FOOD AND BEVERAGE
- ☆ AUTOMOBILE
- ☆ BANKING
- ☆ GENERAL LOCAL ADVERTISING

For Your Sample Reel
Write or Wire . . .

FREDRIC STOESSEL INC.

In Association with Ed Milton Productions
119 WEST 57th STREET
NEW YORK, N. Y. — Judson 2-6978-9

“You can go right in, sir—he’s expecting you!”

Acceptance – acceptance at the point-of-sale:

That’s how the sales volume grows.

*It grows with a pre-interested, pre-sold,
pre-disposed buyer, ready to listen and give
credence to your important story.*

*It’s a success story that has it’s best possible
beginning in the publication that offers
the kind of complete television information
more television decision-makers want.*

That’s because Television Age is 100% television.

*The percentage is all in your favor when
you open doors with **Television Age.***

the climate is compelling



Television Age



local boy
makes good
business
with SPOT TV

Edward Petry & Co., Inc.

**BUY THE TOP
STATION IN THE
BOISE
MARKET**

**HUB OF
EXPANDING
BOISELAND . . .
CENTER OF
THE NATION'S
LARGEST
HYDRO-ELECTRIC
POWER
DEVELOPMENT
AREA**



KBOI-TV
CBS-CHANNEL 2
BOISE, IDAHO

National Representatives
PETERS, GRIFFIN, WOODWARD, INC.

sports-minded Union Oil has sponsored the Santa Anita feature races since December 1954. During that time the 13-week schedule, originated on CBS-TV KNXT Los Angeles and fed to the CBS-TV Pacific Network, has grown in popularity each year.

In 1956 the oil company began the highly successful local and regional sponsorship of Pacific Southwest tennis tournaments, an association which still continues. Pleased with the success of this feature, Union Oil added its continuing sponsorship of the professional tennis *Master's Round Robin Tournament in 1957*. The company has also sponsored Jack Kramer's *World-Wide Tennis Tour* matches on KNXT.

Also in 1957 Union Oil expanded its racing program by picking up the tab for the Hollywood Park feature races on KNXT and the Pacific Coast Network, an arrangement which has continued since that time. Another program which was continued until this year was harness racing each Sunday on the CBS-TV Pacific Coast Network.

Union Oil officials have expressed satisfaction with their sports program on the CBS-TV group of stations. In addition to the program itself, stations have helped with promotion and on-air advertising, publicity packets, press releases and pictures to papers in the area.

Last year Union Oil spent an estimated \$175,000 in national spot television.

Dichter Data

Advertising in general isn't believable—in fact, it's often false, according to 65 per cent of 150 consumers interviewed by Dr. Ernest Dichter's Institute for Motivational Research.

What's more, says the institute, its test revealed a higher intensity of credibility for print ads than for television commercials, "despite the far greater impact of the latter." Also, IMR found, consumers interviewed tended to give print ads a higher prestige rating than tv commercials.

When asked for reactions to 10 specific ads selected at random, 98 per cent of the 150 subjects found at least

one out of the 10 ads honest and believable, says IMR.

According to the institute's researchers, the test unearthed four "significant criteria" which form the basis of a consumer's willingness to believe advertising claims. These are: experience with the product; word-of-mouth climate; matching advertising symbols to product expectations, and product performance.

Artichoked Up

Train passengers are accustomed to the sight of sandwich vendors peddling their wares during lengthy trips, but a number of eastern commuters were surprised recently to find artichokes upon the snack menu.

The exotic vegetables were lugged home along the New Haven and Long Island lines by



some 350 advertising agency and tv executives. The huge box each carried was a gift of the Gold Coast stations—KSBW-TV Salinas-Monterey and KSBY-TV San Luis Obispo—whose California market area includes one of the two places in the world where artichokes are raised.

To dramatize the richness of the agricultural market, Gold Coast president John Cohan and promotion director Clarke Bradley had American Airlines jet the special packs of food from San Francisco to New York, with the artichokes arriving in the east the same day they were picked. Gary Ferlisi, program director, spent a week distributing the gift boxes and conferring with agency and network executives.

Wall Street Report

SKIATRON AND SEC. The most explosive development of the tv securities market at the end of 1959 was the action of the Securities and Exchange Commission in suspending trading in the common stock of Skiatron Electronics & Television Corp. on the American Stock Exchange.

The suspension order came after Skiatron filed a registration statement covering 172,242 shares of its common stock. Some 125,000 shares of the issue were to be acquired by Matthew M. Fox under warrants which Mr. Fox obtained in 1956 and which were exercisable at \$3 per share. The relationship between Skiatron and Mr. Fox is the situation that aroused the interest of the SEC.

Skiatron's relationship with Matthew Fox dates back to 1948 when Skiatron granted Mr. Fox, or rather the company he organized, Skiatron of America, Inc., an exclusive license agreement covering the development and use of Skiatron's subscription vision system. Since then Mr. Fox, who has made a spectacular number of deals in the tv industry since 1948, has spent practically all his time—and a great deal of money—promoting the system. Over a year ago Mr. Fox announced he was ready to enter the critical money-raising stage and outlined a franchise system by which Skiatron's pay-as-you-see tv would be installed in key communities.

FOX NEGOTIATIONS. Mr. Fox indicated he was negotiating with several operating subsidiaries of AT&T. It appears that he has succeeded in making some progress in his conversations with the Pacific Telephone Co. on plans to inaugurate subscription tv that would be strictly intra-state. As such, the operation would presumably be free from FCC control. To meet the initial installation cost Mr. Fox was negotiating with a west-coast underwriter who was ready to handle a \$50-million bond offering. Mr. Fox also had enlisted the aid of Reuben H. Donnelley and International Business Machines Corp. in working out some

of the mechanics of the system. Finally, he had the whole system and its method of operation studied by the Stanford Research Institute.

Just how much money Mr. Fox has poured into the development of the system is unknown, although it's estimated that it exceeds \$5 million to date.

The aspects that the SEC wants to know more about include:

1. The fact that some of the shares of Skiatron Electronics previously owned by Mr. Fox and pledged by him as collateral for loans from Judson Commercial Corp. were sold by Judson.

2. The financial ability of Mr. Fox to carry out the development of the Skiatron system, including the fact that Mr. Fox has spent approximately \$1.5 million as interest on loans.

3. The arrangement which prompted Mr. Fox to pledge his exclusive license arrangement with Skiatron with Arthur Levey, president of Skiatron, to secure a debt and the background of the circumstances in which Mr. Levey loaned 206,000 shares of Skiatron Electronics to Mr. Fox.

4. The financial condition of Mr. Fox's own company, Skiatron of America, which, according to its balance sheet as of April 30, 1959, had current assets of \$16,728, total assets of \$2.4 million, total liabilities of \$5.7 million and a total deficit of \$3.2 million.

SEC HEARINGS. The SEC scheduled hearings at which Mr. Fox was expected to outline not only the extent to which the groundwork for his system has been accomplished but also to shed some interesting details on the great potential he believes there exists in subscription tv.

The interesting part of the whole situation is that the stockholders of Skiatron Electronics find their investment is endangered in great part by a company they've licensed. Arthur Levey contends that he has kept stockholders of the basic company in-

formed of every move made in connection with Skiatron's development program. Furthermore, he contends that he aided Skiatron of America by lending the 206,000 shares to it, shares he owned personally and no shares

We stand on our record!



For exact appraisals of your broadcast property, consult the firm that is nationally recognized as outstanding in its field.

Blackburn & Company

Incorporated

RADIO - TV - NEWSPAPER BROKERS

Washington—Chicago

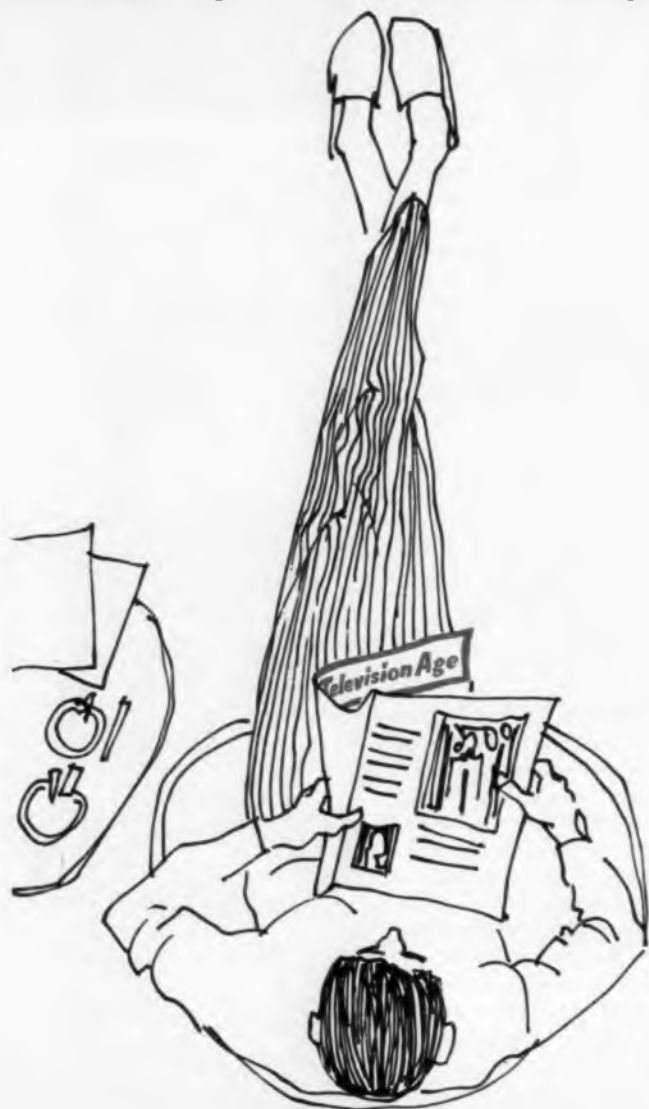
Atlanta—Beverly Hills



You're right at home

The reason Television Age hits home for you with more key television executives is because Television Age is "must" reading for the man or woman who must know it all about television.

Television Age / The Climate is Compelling



owned by the parent corporation itself.

The ramifications of the SEC action are numerous. In the course of the investigation quite a bit of information may be brought out that will throw the whole pay-tv issue into clearer perspective. Mr. Fox has proved himself an imaginative, inexhaustible worker in behalf of pay tv, although he has never succeeded in bringing off the big coup for which he has endlessly searched.

COLORFUL CAREER. Matty Fox has had a colorful career to date. As a young man in his early twenties he was a top executive of Universal Pictures and by some ingenious deals helped save that company from collapse during the '30s. In World War II he rose to the rank of major.

Later he plunged into the tv field. He pried loose scores of old, independently produced films in Hollywood and began selling them to tv stations. Having made the first break in that field, he set out to acquire one of the backlogs of a major producer. He was not the first to do so—Warner Bros. made the first deal with Lou Chesler—but he was a close second when he was the catalyst in the deal that saw Tom O'Neil of General Tire acquire the RKO inventory of films from Howard Hughes. General Tele-radio kept the rights to the films for stations in its own area and let Mr. Fox sell them in other markets.

When tv stations couldn't pay for the films, Mr. Fox pioneered again in the use of spot time to pay for films. At one point he owned some \$20 million worth of tv spot time. At the same time he was joining forces with Walter Mack in C&C Super Corp., promoting canned soft drinks and an instant pancake mix. Later he teamed with William Zeckendorf in Television Industries, which ran a wide variety of businesses, including Hazel Bishop, the lipstick manufacturer. Early in December Television Industries sold Hazel Bishop to a new group of investors. A week later the SEC hit Skiatron with a suspension order, and Matty Fox was faced with a financial problem that would test his ingenuity to the utmost.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Hardly had the kids finished unwrapping their Christmas presents before the toymakers began returning to the airwaves to sell still more juvenile playthings. Among the first to get back after the holidays are Remco and Tarco toys, with Hasbro, Selright, Western Stamping Co., Ideal and other names following shortly.

It appears more and more evident each year that the toy firms are sincere in their efforts to become year-round users of tv, rather than simply pre-Christmas advertisers. Some products—such as Play-Doh or Tarco's Bank-O-Matic—are partially used up shortly after the youngsters tear into them and refills are required; the makers are using spot to boost refill sales. Other manufacturers are developing special spring-summer lines to widen their sales, and they're featuring the new items on tv.

Immediately after the holidays many manufacturers were studying sales figures and tv expenditures in order to gauge the success of their campaigns. As Bernie Schiff, president of Webb Associates, Inc., which handled the programs of Remco and American Character Dolls, said, "It's too early to say much except that the factories were pretty well cleaned out. We registered fantastic increases in the amount of merchandise shipped

and reordered, and probably had our biggest year in the last five. However, it will be several weeks before the salesmen get on the road and we learn how things went at the retail level—although general industry feeling is that sales were good everywhere."

"The problem isn't so much with sales," said Ted Erickson, editor of *Playthings*, a toy trade journal, "as one of profits. One of the things cutting into profits all down the line is tv advertising, which is undeniably expensive. There's no doubt it sells toys, but it also raises costs. Some companies have to use it to beat the competition, but get into budget trouble at the same time."

At Louis Marx Toys, the acknowl-

edged leader of the industry, Charles Marx stated the company was "pleased" with its first video campaign and "definitely will be on tv again this year." Having had no prior experience in the medium, Marx was carefully balancing its investment against sales in a "very good year."

The Marx campaign as it developed involved the use of seven network programs on all three services covering some 176 markets with seven-days-a-week commercials. In addition, spot schedules ran in 37 top markets as extra impetus to the campaign.

"We found our tv experience very exciting," noted Mr. Marx, "and we're currently developing spring items for future showing. Marx, we believe, will not only maintain its leadership as a toymaker, but as an advertiser."

While Marx announced no immediate plans, it was inferred that in future campaigns the accent may be on spot schedules rather than network buys.

ATLANTIC REFINING CO. (N. W. Ayer & Son, Inc., Phila.)

Having found a successful way to use the medium, this gas-oil advertiser continues as in the past with its line-up of five-minute weather programs. The shows are set for 52 weeks, with one market being added during the past year to bring the total to 38. Programs are aired Monday through Friday usually. Jack Coverly-Smith is the timebuyer.



Dick Doherty, who recently joined Dancer-Fitzgerald-Sample, Inc., is a timebuyer on the Procter & Gamble account.

DES MOINES TELEVISION FACTS

The most recent TV audience measurement made in this market (Nielsen, July, 1959) revealed that KRNT-TV delivered more television homes than its competitors.

The survey by ARB in January of 1959 showed the same thing.

SPECIFICS:

(from Nielsen, July, 1959 survey, homes viewing)

Paar on KRNT-TV leads against movies by **19.8%**!

The KRNT-TV 10:30 PM strip of local and syndicated half-hours leads against movies by **21.9%**!

The KRNT-TV 10:00 to 10:30 PM local news, weather and sports leads against news - weather - sports by **46.6%**!

And here is something to think about. Among local advertisers, where **THE TILL TELLS THE TALE**, KRNT-TV consistently carries more local advertising than its competitors combined!

MORE SPECIFICS:

KRNT-TV carried over **80%** of all the local business in 1958!

KRNT-TV carried over **79%** of all the local business in 1957!

KRNT-TV carried over **80%** of all the local business in 1956!

So far in 1959, KRNT-TV's local business is running at about the same ratio. Yes, when that cash register must ring in order to stay in business, those who know the stations best choose KRNT-TV four to one!

DES MOINES TELEVISION KRNT-TV CHANNEL 8

A COWLES STATION REPRESENTED BY THE KATZ AGENCY, INC.



Timebuyer George Heffernan places for General Foods' Alpha-Bits and Post's cereals at Benton & Bowles, Inc.

BLOCK DRUG CO.

(Grey Adv. Agency, Inc., N. Y.)

The first 1960 drive on POLIDENT, CO-RE-GA, etc., from this agency should kick off in selected markets late next month, with day and night minutes set for about 13 weeks. Dan Borg and Allen Reed are the timebuyers.

CHESEBROUGH-POND'S, INC.

(Compton Adv., Inc., N. Y.)

The customary midwinter push for PERTUSSIN cold remedies got under way early this month in about 50 important markets, with eight weeks of filmed minutes set in day and night slots. Genevieve Schubert is the timebuyer.

CLAIROL, INC.

(Foote, Cone & Belding, Inc., N. Y.)

For the year ahead, LADY CLAIROL hair tints will continue as it's been doing—running schedules of filmed minutes in day and night positions as well as using some syndicated program buys in various top markets. Penny Simmons is the timebuyer.

CLOROX CO.

(Honig-Cooper & Harrington, San Francisco)

This month saw schedules get under way in top markets covering 84 per cent of all U. S. tv homes for CLOROX in the new "pitcher-handle" bottle. Daytime minutes with some night spots should run for six to 26 weeks. Clarice McCreary is the timebuyer.

COLGATE-PALMOLIVE CO.

(Ted Bates & Co., Inc., N. Y.)

FAB started the new year right by lining up its usual 50-or-so markets for long-term placements of primarily daytime minutes, with some night spots used infrequently. Russ Barry is the timebuyer.

CONTINENTAL OIL CO.

(Benton & Bowles, Inc., N. Y.)

Renewals on most of the news/weather shows used by CONOCO have been set for the year ahead, with no immediate special spot drives in the offing. Activity is similar to that used in the past few years throughout the firm's Ohio-to-the-Rockies market area. Al Yoblon is the timebuyer.

The Buyer Talks About . . .

VISITS FROM STATION MEN

Every year it's the same thing. There's barely time to clear the Christmas tree out of the reception room before the station sales managers begin arriving from all over the country. It's a custom, just like New Year's resolutions, and, like them, January visits from men have about as much effect in terms of long-lasting impressions.

It's not that the buyers don't want to meet the people from whom they buy. Actually, they're very eager to do so. The difficulty is that January is one of the busiest months of the year, and there are only so many hours in the day.

Most advertisers have 13-week cycles beginning about Jan. 15. This means that the buyers spend the first two weeks of the month making their buys. The tentative schedules will already be set and approved. Unless a station man happens to hit a buyer who wants to know something specific about his station in the course of making a buy on it, he probably will not get enough time from the buyer to make his visit worthwhile. He may spend an hour or more in the reception room waiting to see the buyer for two or three minutes; he may not get to see the buyer at all. This is unfortunate because these visits can be of considerable value to both the buyer and the station.

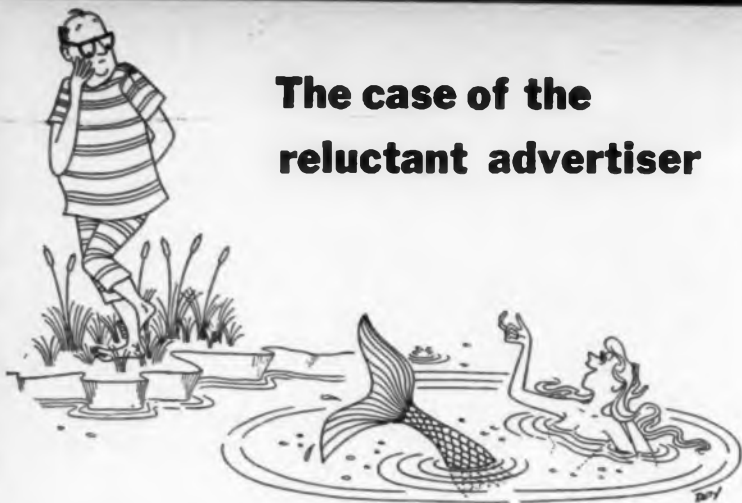
There's no doubt that it can be a great help to a buyer to have a personal contact at a station. If there is a problem, a call can be made to "Joe" instead of to "sales manager." The buyer somehow feels more confident that a situation will be dealt with promptly when a specific person rather than a vague title has been contacted.

Also, there are certain kinds of information to be derived from a personal interview that are of considerable use to a buyer. Among the things that a buyer hopes to find out during chats with station people are:

- Up-to-the-minute market information, the kind of thing that isn't in the source books yet.
- Thoughts on the station's rate structure, especially future changes. Rate increases can make much more sense to a buyer when he knows the reasons for them.
- Some honest opinions on the status of the competition in the market, their strengths and weaknesses as seen from a competitor's point of view.
- Station policy on such matters as clearances, tying up time for syndicated shows, triple-spotting, option time, and so forth, including the "reasons why" of station practices.

A buyer gets an impression of the station operation from meeting the men in charge of it. If it's a good impression, obviously the result for the station will not be harmful.

However, there are better times of the year than January for productive visits by station men. New York may not be a garden spot in August, but that's the time of year when stations are beginning to have an idea of their fall schedules, and buyers and clients are giving considerable thought to fall campaigns. It's a good month for a station to impart some useful facts about itself in advance of the major buying time of the year. February is another good time; so is November. But January is too late for a call from a station man to have much effect on January buys, too early to be remembered clearly in April, and too hectic to give full opportunity for a long, productive visit.



The case of the reluctant advertiser

Every television salesman has a few prospects who should be customers but who, for one reason or another, won't try the medium. Some of these merchants and distributors have never used tv. Others were victims of poorly planned or badly executed campaigns.

For prospects like this you couldn't ask for a better convincer than the one TELEVISION AGE is offering. Our exclusive series of product group success stories

includes literally dozens of actual experiences in television by firms in every business group.

One of these product group stories will fit your reluctant prospect—it may well be the convincer you need to make that sale.

Product group stories available in reprint form are listed on the order blank on this page. Fill it out and return it today.

Reader's Service

Television Age 444 Madison Avenue, New York 22, N. Y.

Please send me reprints (25c each, 20c in lots totalling 10 or more) of the Product Group Success Stories checked:

Number of copies		Number of copies	
Auto Dealers (66 case histories) —	Home Building & Real Estate (14) —	Insurance Companies (14) —	Jewelry Stores & Manufacturers (22) —
Bakeries & Bakery Products (12) —	Men's Clothing Stores (18) —	Moving & Storage (26) —	Newspapers & Magazines (20) —
Banks & Savings Institutions (19) —	Nurseries, Seed & Feed (12) —	Pet Food & Pet Shops (12) —	Pre-fab Housing (10) —
Beer & Ale (42) —	Restaurant & Cafeterias (22) —	Shoe Stores & Manufacturers (18) —	Soft Drink Distributors (16) —
Candy & Confectionery Stores (16) —	Sporting Goods & Toys (24) —	Telephone Companies (10) —	Television & Radio Receivers (14) —
Coffee Distributors (16) —	Theatres (24) —	Tires & Auto Accessories (12) —	Travel, Hotels & Resorts (15) —
Cosmetics & Beauty Preparation (29) —	Weight Control (12) —	Women's Specialty Shops (14) —	
Cough & Cold Remedies (12) —			
Dairies & Dairy Products (26) —			
Department Stores (37) —			
Drugs & Remedies (36) —			
Dry Cleaners & Laundries (10) —			
Electric Power Companies (16) —			
Electrical Appliances (24) —			
Farm Implements & Machinery (12) —			
Furniture & Home Furnishings (15) —			
Gas Companies (11) —			
Gasoline & Oil (28) —			
Groceries & Supermarkets (23) —			
Hardware & Building Supplies (17) —			

Name _____ Position _____

Company _____

Address _____

City _____ Zone _____ State _____

I enclose payment

Bill me

Please enter my subscription for TELEVISION AGE for one year at \$7. As a premium I will receive a copy of the Source Book of Success Stories which includes the second 15 of the above Product Groups.

CRACKER JACK CO.

(Leo Burnett Co., Inc., Chicago)

Renewals have gone out to the 18 markets which began running CRACKER JACK schedules last October to supplement network activity. Minutes in children's shows are used. Eloise Beatty is the contact.

DiGEORGIO WINE CO.

(Cole, Fischer & Rogow, Inc., N. Y.)

The east coast is slated to be introduced to SANTA FE wine early this spring, with the product long established out west. New York is the first market to be hit about March 1. There's a possibility video spot will be used, but the scope of broadcast plans was not finalized at press time. Jack Dube is the buying contact.

DUMAS MILNER CORP.

(Gordon Best Co., Chicago)

Although spot was used successfully a few years back to introduce this company's PINE-SOL, that and sister product PERMA-STARCH are primarily headed for network tv throughout 1960. However, two new washing products, YARN GLOW and UNDI-GLO, are currently being test-marketed and might use some local schedules. Kay Knight is the timebuyer.

EMERSON RADIO & PHONO CORP.

(Friend-Reiss Adv., Inc., N. Y.)

Preliminary work has begun on a spring campaign for this firm's QUIET-KOOL air conditioners which would represent its first use of tv in recent history. If plans jell, filmed minutes and 20's would go in about 20 markets during May-July, with local dealers getting credit tags. Bill Reese, tv-radio director, is the contact.

FAMOUS ARTISTS SCHOOL

(Lawrence C. Gumbinner, Inc., N. Y.)

Activity continues on the quarter-hour film placements of this mail-order art school, with the film being run infrequently in better than 80 markets. Usual policy is to show it once and wait for results, then re-run it for additional action as many times as warranted. Al Sessions is the timebuyer.



H. Milton Gurwitz, who has been with Friend-Reiss Adv., Inc., since last year as an account supervisor on Emerson Radio and Lee Filters, was named a vice president of the agency.

Profile

ESTHER ANDERSEN

“I’ve worked hard not to become a career woman type (and hope I’ve succeeded)—the first one I ever saw scared me to death!” says Esther Andersen, chief timebuyer at MacFarland, Aveyard & Co., Chicago.

“Human relations are sometimes neglected,” Miss Andersen goes on, “when people with emergencies of their own tend to forget the problems of others. During 14 years in advertising, I’ve watched some co-workers and reps become callous; most of these people were firmly convinced that this business is ‘dog eat dog.’ When you really know your own work, it’s easier to be sympathetic to others.”

Although she started as an estimator, most of Miss Andersen’s experience centers on media buying. Her background includes four years at McCann-Erickson, seven years with Sherman & Marquette, now Baker, Tilden, Holgard & Barger, and one



year each with Geoffrey Wade and Simmonds & Simmonds.

With MacFarland about a year, she buys for national accounts such as: Amana refrigerators, the Formfit Co., Martin-Senour paints, Stewart-Warner, and Zenith hearing aids, plus regional accounts such as Buddig, Drewrys Ltd. and E. W. Kneip, Inc.

“You’re only as good as the people who work under you,” says Miss An-

dersen. “One of the advantages of a medium-sized agency is that it is easy to get extra help and fine cooperation from other departments in emergencies. Although I believe that the group system is essential to the very large agencies, it only enforces the cooperation that comes naturally in a smaller agency. I enjoy the opportunity for varied work that a smaller agency offers. I may handle an automotive account one day, beer the next and girdles the third.”

On the subject of women in the advertising field, Miss Andersen says, “Often it is not an agency that is prejudiced against the women, but just some people in the agency.”

“And people with preconceived notions have difficulty in television; flexibility is essential in an industry where new thinking goes on all the time. An example is the emphasis on marketing that has grown in recent years. Still, some people refuse to face the problem of keeping up.”

WRGB IS TOPS



WRGB . . . the top TV buy delivers this top market.

WRGB . . . rated tops in the most recent ARB survey is your top TV buy in Northeastern New York and Western New England.

Represented Nationally by NBC Spot Sales

NBC Affiliate Channel Six

Albany . . . Schenectady . . . and Troy

READY

POWERFUL 'BIG LEAGUE' TV SPOTS

MADE

IN THE NATION'S FIFTH MARKET

325,000 WATTS

DETROIT

WITHOUT ANNOYING NETWORK CLEARANCES

AREA

GIVE MORE IMPRESSIONS...MORE HOMES per dollar

TV

...thats the CKLW-TV channel 9 story!

SPOTS

...or call YOUNG TELEVISION CORP. for more facts.

CKLW-TV

GUARDIAN BLDG., DETROIT 26, MICHIGAN

GE
(W)
This
is a
afte
toys
DO)
this
kid
Pre
is tl
GR
CO
(T)
New
for
KIT
wid
star
Son
is tl
HA
(G)
As 1

GENERAL TOY CO.

(Webb Associates, Inc., N. Y.)

This top-budget advertiser in the toy field is one of the first to get back on the air after its big Christmas campaign. REMCO toys and AMERICAN CHARACTER DOLLS return to two major markets this week and will add another 10 later this month. Filmed minutes in and around kid shows go for 13 weeks or longer. President-tv director Bernie Schiff is the contact.

GROCERY STORE PRODUCTS CO.

(Ted Bates & Co., Inc., N. Y.)

New activity in major markets was noted for this firm's B-IN-B mushrooms, KITCHEN BOUQUET and other products, with day minutes and 20's on film set to start about issue date for 10 weeks. Some 20 markets were used last August in a similar drive. Gerry Van Horsen is the timebuyer.

HASSENFELD BROS., INC.

(Grey Adv., Inc., N. Y.)

As are a number of the toy accounts which

were big pre-Christmas campaigners, HASBRO returns almost immediately with spring schedules. Filmed minutes in kid shows in top markets will run. Mal Ochs is the timebuyer.

HELENA RUBENSTEIN, INC.

(Ogilvy, Benson & Mather, Inc., N. Y.)

Although plans were not definite at press time, the word here is that the cosmetic firm's activity should not deviate very far from that in the past—which means its 28 top markets should see about 13 weeks of mostly night minutes starting in February. Maxine Cohn and Bert Hopt are the buying contracts.

GEORGE W. HELME CO.

(KHCC&A, N. Y.)

While plans weren't quite complete at year-end, this account should be back in its 12-15 southern markets next month, with minutes running in non prime time slots. Several brands of snuff are promoted. The usual run is about 13 weeks. Dorothy Glasser is the timebuyer.

Personals

BILL OVERMEYER, formerly General Mills timebuyer at Dancer-Fitzgerald-Sample, Inc., New York, has joined Reach, McClinton & Co., Inc., as assistant media director. **TIM O'LEARY**, who has been head timebuyer at Reach, McClinton, moved to the agency's account executive staff. At D-F-S, **IRA WEINBLATT** took over on Mr. Overmeyer's products, having previously worked on L&M cigarettes, and **JAY WALTERS** also moved to the General Mills account after having bought on Best Foods and Borden's lines.

GARY W. HARM, formerly on the media staff of Knox Reeves Adv., Inc., joined Kerker-Peterson, Inc., Minneapolis, as assistant media director.



MR. HARM

Mr. Harm, who had previous experience as a tv-radio production coordinator at Campbell-Mithun, Inc., succeeds **KEVIN McGARRY**.

Harold Cabot & Co., Inc., Boston, split its media department into separate divisions for tv-radio and print, with **GENE DEL BIANCO** being pro-

moted to broadcast media manager. He will be in charge of all timebuying at the agency.

BERNARD G. RASMUSSEN, who has served as broadcast media man-



MR. RASMUSSEN

ager at Fuller & Smith & Ross, Inc., New York, since 1952, was named associate media director.

JOAN CRAIG, formerly with Ted Bates & Co., Inc., was appointed media director at Gramercy Adv. Co., Inc., New York.

HENRY PLATEK, of Meldrum & Fewsmith, Inc., Cleveland, was named an associate media director of the agency.

VINCE DARAIO, who has been responsible for broadcast buying at Hicks & Greist, Inc., was appointed an account executive, with his buying duties taken over by **MORT REINER** and the recently hired **LEN SOGLIO**.



SELL POWER!

- WREX-TV - POWER-PACKED PROGRAMMING

Combining the best of ABC and CBS assures you of top coverage in this rich industrial and agricultural heartland of Mid-America.

- WREX-TV - POSITIVE COVERAGE

of Northern Illinois and Southern Wisconsin. You'll have VHF "Exclusivity" in a billion dollar plus market . . . Beyond the influence of Chicago and Milwaukee TV (90 air miles away).

- WREX-TV - SALES POWER

The viewers' choice, serving 399,000 sets in a combined rural and industrial area . . . Ideal for test campaigns.

J. M. BAISCH Represented By
H-R
General Manager TELEVISION INC.



HUDSON PULP & PAPER CORP.

(Grey Adv. Agency, Inc., N. Y.)

Noted last issue, the plans for early activity on this firm's paper towels and tissues are now fairly well set. Long-term schedules of day minutes with a few night 20's get under way next week in top markets and should run 26 weeks or longer. Betty Nasse is the timebuyer.

LEVER BROS. CO.

(BBDO, N. Y.)

WISK, the washing product which cut back in spot to go network for a while, began the new year by setting 52 weeks of mostly daytime minutes in a dozen markets. Phil Tocantins is the timebuyer.

LEVER BROS. CO.

(Foote, Cone & Belding, Inc., N. Y.)

Following its customary procedure, IMPERIAL margarine returns to selected markets early next month for eight-to-12 weeks, depending on the area. Minutes in primarily daytime slots will run. Bill Croke is the timebuyer.

LEVER BROS. CO.

(Kenyon & Eckhardt, Inc., N. Y.)

Although HANDY ANDY is primarily a user of network, some spot activity was noted in about a half-dozen markets as the year began, with schedules of filmed minutes set to add extra strength in problem areas. The placements will run indefinitely. George Simko is the timebuyer.



**THE
LAUREL
AND
HARDY
SHOW**

**Gets Top Ratings On
KDKA-TV, Pittsburgh**

Wire or phone
Art Kerman
today for
availability
in your market.



GOVERNOR TELEVISION
375 Park Avenue, N.Y.C.
PLaza 3-6216



MR. DAIGER

MR. N. VANSANT

MR. WALSH

MR. O'NEILL

Robert E. Daiger, who has served as executive vice president of VanSant, Dugdale & Co., Inc., since 1953, is the new president of the agency, replacing Wilbur VanSant, who continues as chairman of the board. Raised to the position of vice president were Lawrence R. O'Neill, Nicholas VanSant and Robert V. Walsh, with the last-named having served as director of the tv-radio department since 1949.

LIEBMANN BREWING CO.

(Foote, Cone & Belding, Inc., N. Y.)

At press time, RHEINGOLD beer activity for spring was in the formulative stages. The word was that its syndicated half-hour program buys in New York, Hartford-New Haven and Binghamton were dropped after the networks recaptured the 10:30-11 p.m. time slot, but that the shows would be reinstated next June after the network season ends. However, an agency-pokesman noted that various plans involving spot announcements, program buys, etc., had been submitted to the client, and there "definitely" will be video action of one form or another this spring. Peter Bardach is the timebuyer.

Agency Appointments

At Grubb & Petersen Adv., Inc., Campaign, Ill., former tv-radio director Dale R. Arvidson was named vice president in charge of account services and broadcast activity. Robert E. Smith replaced him as tv-radio director.

In two appointments at Ted Bates & Co., Inc., Larrabee M. Johnson became counsel for business affairs of the tv-radio department, and Mitchell Lipman was named to the new post of manager of network relations.

Bernhard Gebhardt, west-coast tv-radio writer, joined Mosher, Reimer & Williamson, Inc., Denver, as director of client relations.

Milton J. Stephan was added to the creative-contact staff of Bozell & Jacobs, Inc., Omaha, after 15 years of experience as tv-radio head at another advertising agency and creative positions with several radio stations.

Hal Davis joined Sudler & Hennessey, Inc., New York, as tv-radio director. He has been an independent producer-director and was previously with ABC.

THOMAS J. LIPTON, INC.

(SSC&B, N. Y.)

After the customary holiday hiatus, LIPTON tea returns throughout the latter part of this month and early February in about 70 markets with schedules of night and day minutes and 20's. The hot-tea campaign will run eight-nine weeks or longer, depending on the markets and the duration of cold weather. Bob Anderson is the timebuyer.

MENNEN CO.

(Grey Adv. Agency, Inc., N. Y.)

A major campaign on MENNEN baby products reportedly was in the works for a start next week in a great many markets across the country. Filmed minutes, primarily daytime, will be used. Mal Ochs is the timebuyer.



Ernest Lee Jahncke Jr. has been named director of standards of NBC, it has been announced by James A. Stabile, NBC vice president in charge of standards and practices. Mr. Jahncke was vice president and assistant to the president of Edward Petry & Co. and held the same title with ABC.

MENNEN CO.

(Warwick & Legler, Inc., N. Y.)

In conjunction with the drive noted above, the MENNEN men's-products line moves next week in 75-100 top markets for about 14 weeks of filmed minutes and 20's in night slots. Herb Gandel is the timebuyer.

MINNESOTA MINING & MFG. CO.

(BBDO, Minneapolis)

A 12-week campaign on SCOTCH brand tape will begin late next month in approximately 70 top markets. Minutes and 20's in non-prime periods will be used. Some of the areas will feature Scotch's new dusting fabric, and testing continues in the far west on SCOTCH-BRITE plastic scouring pads. Hale Byers is the contact.

MINUTE MAID CORP.

(Ted Bates & Co., Inc., N. Y.)

As reported here Nov. 2, the MINUTE MAID juice schedules set in August would be renewed after the holidays to run until February. Top markets are starting new schedules of day and night minutes and 20's about issue date, with some continuing into mid-May. Stu Hinkle is the timebuyer.

Agency Changes

Largest account switch at year-end was the move of the \$1-million Necco account from C. J. LaRoche & Co. to Kenyon & Eckhardt, Inc. LaRoche, which held the New England Confectionery Co. business for 14 years, loses it next April.

John W. Shaw Adv., Chicago, added about \$400,000 in billing when it acquired the Goetz and Country Club Pilsener beer brands of M. K. Goetz Brewing Co. from Potts-Woodbury, Inc., Kansas City.

D'Arcy Adv. Co., Chicago, lost the Strongheart dog-food and Kit Kat cat-food lines of Doyle, Inc., to Lilienfeld & Co. The national account spends about half-a-million annually.

The Lady Esther division of the Chemway Corp. named Cohen, Dowd & Aleshire, Inc., to succeed Donahue & Coe, Inc., on its account. The 1960 budget is expected to be about \$400,000.

Forstmann Woolens, a division of J. P. Stevens & Co. currently at BBDO, moves to Fletcher Richards, Calkins & Holden, Inc., next March.

Leslie Salt Co., formerly at Honig-Cooper, Harrington & Miner, San Francisco, switched to the west-coast office of Dancer-Fitzgerald-Sample, Inc.

Pro-Teen Gelatine Corp. named L. H. Hartman Co., New York, as successor to Seymour Blum, Inc., on its account.

Compton Adv., Chicago, added about \$750,000 in billings with the acquisition of the Perfect Circle Corp. automotive products account from Henri, Hurst & McDonald.



In the New York office of Fuller & Smith & Ross, Inc., Edward Bodensiek (l.) and Irwin C. Roll (r.) were named vice presidents at the agency's year-end meeting. Newly appointed vice presidents in Los Angeles are Norval LaVene, Frank McKibbin, Donald McKenzie, H. O. Nelson and A. Hayes Busch, with H. V. Loesch of the Cleveland office also acquiring a v.p. title.

MONARCH WINE CO.

(Lawrence C. Gumbinner, Inc., N. Y.)

Following the holiday break, MANISCHEWITZ wine plans to resume next month with its schedules of day and night minutes, 10's and 20's in over 30 markets. Usually several stations in each area are bought for the spring drive. Gail Sessions is the timebuyer.

MONROE AUTO EQUIPMENT CO.

(Aitkin-Kynett Co., Inc., Phila.)

This manufacturer of MONROE-MATIC low-leveler devices for raising heavily loaded automobiles has used primarily print media, including national magazines, in the past, but is currently working on film commercials for an initial tv test. No dates for the schedules have been set as yet, but the activity will take place this year—probably before peak driving periods. Broadcast buyer Alan Bobbe is the contact.

Tops in Tv

The top 10 national advertisers in the first nine months of 1959 on network and spot television by gross time expenditures released by TvB include:

	1958	1959
	(000,-	(000,-
	000)	000)
Procter & Gamble	\$62.0	\$72.6
Lever Brothers	27.9	36.9
Colgate-Palmolive	25.9	28.5
American Home		
Prod.	18.7	27.6
General Foods	23.3	26.5
R. J. Reynolds	14.1	16.2
General Motors	16.0	15.0
Bristol-Myers	13.9	14.1
P. Lorillard	12.1	14.0
Adell Chemical	8.5	13.7

In BINGHAMTON WINR-TV

carries more local accounts than any other station.

The local advertiser is the most sensitive barometer of a station's selling power. When the local account invests his money he must see immediate returns over the counter.

This over-the-counter selling is what makes WINR-TV your most efficient buy in Binghamton.

36 local accounts say so.

Call Everett-McKinney for more information on how WINR-TV can produce for you.

WINR-TV

Member Gannett Radio-TV Group
Affiliated with WINR-AM and The
Binghamton Press

NORTHWEST ORIENT AIRLINES

(Campbell-Mithun, Inc., Minneapolis)

The airline is renewing for the first six months of 1960, with about 15 spots per week in markets it's used in the past year, plus new ones that include Cleveland and several Florida areas. Minutes and ID's are slotted throughout the day and aimed at an adult, upper-income audience where possible. Ben Leighton is the contact.

NOXZEMA CHEMICAL CO.

(SSC&B, N. Y.)

At the first of the year, NOXZEMA covered about a dozen markets with schedules of minutes in order to add to its network *Love And Marriage* exposure. The placements will run for 13 weeks. The company also has several new products testing—COVER GIRL, a medicated cosmetic, is using spot in about four markets, and DROPLETS, a liquid foundation, is in two areas with tv. HIGH NOON suntan cream is currently in Florida radio, but might use some tv as summer approaches. Bob Anderson is the timebuyer.

OTOE FOOD PRODUCTS

(Compton Adv., Inc., Chicago)

The MORTON HOUSE division of this concern will begin placements of day and night minutes late this month in about 17 markets for canned meats and baked beans. The schedules will run for five weeks. Media director Andy Zeis and Cecilia Odziomek are the contacts.



**buy St. Louis
a la card**

KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis

BLAIR-TV

KTVI 2
CHANNEL
ST. LOUIS

PGW Tape Center

Versatile video tape shows promise of being not only the newest but one of the best tools for national television representatives. With tape it is possible for the representative to show prospective advertisers the programs on which his stations have availabilities or special presentations for groups interested in particular markets.

First independent representative to offer these facilities is Peters, Griffin, Woodward. They have just unveiled a new audio-video center which features full-screen projection, a complete kitchen and a rheostat-controlled lighting system.

The new facilities were given their initial test with a tape presentation created by KGMB-TV Honolulu for an audience of New York Export



Conferring after tape showing in tape center are Russell Woodward, PGW executive v.p.; Edward Fleri, BBDO head timebuyer; H. Preston Peters, PGW president; Trowbridge Elliman, BBDO timebuyer on many major accounts; Lloyd Griffin, PGW v.p. and director of tv and (standing) George Castleman, PGW v.p. and director of tv sales.

Advertisers Association executives. Within 17 hours after the presentation was taped in Hawaii it was being shown in the New York PGW center. H. Preston Peters, PGW president, described the facility as "an advanced development in radio and tv service, not offered by any other representatives to the stations, advertisers or agencies they serve."

The center's control system is housed in a 10-by-16-foot room, adjacent to a large screening-meeting room in the PGW offices at 250 Park Ave. Tape transmission originates with the Ampex facilities at PGW station WPIX New York and travels over coaxial cable to the center. It is received on a 24-inch Conrac Monitor, which is also equipped with a tuner which makes possible monitoring any New York station. An equalized radio line is used for sound. For audio an Ampex 601 tape recorder is used, with facilities available for records and 16mm sound film projection. Other equipment includes an Altec speaker system, Bogen turntable, two Viewlex remote-control slide projectors, Labelle slide projector, two DuKane slide projectors and a 16mm Filmo sound projector.

Several agencies have shown interest in the center for screening tapes for clients with existing spot television schedules, according to Lloyd Griffin, PGW vice president and director of television. Plans are to show various types of commercials to interested advertisers, as well as work by personalities on stations represented by the firm.

Robert H. Teter, PGW vice president and director of radio, says that the advanced audio equipment will enable radio presentations to maintain the highest degree of sound reproduction.



Louis Dorfsman has been named creative director, sales promotion and advertising, for the CBS Television Network, it has been announced by John Couden, vice president, information services. Mr. Dorfsman has been with CBS since 1946 and has been vice president in charge of advertising and promotion for the CBS Radio network since October 1959.

PETER PAUL, INC.

(Dancer-Fitzgerald-Sample, Inc., N. Y.)

For its MOUNDS and ALMOND JOYS, the candy company is returning to its wide list of major markets across the country at the end of this month. About eight weeks of night 20's and non-prime minutes will run. Frank McCue is the timebuyer.

Spot in Spanish

A tv spot written in Spanish for an English-speaking audience runs weekly on KGLO-TV Mason City.

It happens because the Mason City station carries a special five-day-a-week Spanish course for fifth and sixth graders in cooperation with city and district schools. Telecast at 9 a.m., the course has attracted so many adults that the United Home Bank & Trust Co. decided to schedule one of its 20-second spots immediately preceding each program.

Translated into Spanish by the course instructor, the commercial is delivered live by an announcer fluent in the language. Telop features bank's trademark character, Handy Bankway, wearing a sombrero. Mohawk Advertising of Mason City is the agency.

Open Circuit

The "open circuit" sales meeting idea has spread across the country. Begun this past fall with New York-area telecasts by a toy company and a group of automobile dealers, the practice of airing a private meeting on a commercial tv channel was recently tried in Los Angeles.

Thousands of retail grocers, wholesalers and jobbers throughout the market tuned in KTTV at 8:30 a.m., Sunday, Jan. 3, to watch *Alcoa Prize Premiere*. The special half-hour show was broadcast ahead of the station's regular Sunday programming to encourage grocer participation in Alcoa Wrap's 1960 \$100,000 contest.

Heavy schedules of direct-mail announcements, letters, trade ads and personal contacts notified the grocery trade of the telecast. While any set owner could catch the show, a special contest for the retail grocers was based on returned postcards and phone calls made during the broadcast. Naturally, non-trade viewers weren't eligible for prizes—but they could enjoy as much as the grocers the style show of bathing suits made of aluminum cloth which were displayed by attractive models.

A one-time-only special, the program was produced by Lee & Associates, Los Angeles advertising and public-relations firm.

PILLSBURY CO.

(Campbell-Mithun, Inc., Minneapolis)

A repeat of the introductory schedules placed in November in top markets for PILLSBURY INSTANT potatoes starts around issue date in top markets, including the small group used earlier and new ones as well. Filmed minutes and 20's are set for brief runs of three-four weeks. BUTTERFLAKE dinner rolls also will be featured in similar schedules. Pat Brouwer is the timebuyer.

PUREX CORP., LTD.

(Foote, Cone & Belding, Inc., L. A., and E. H. Weiss & Co., Chicago)

Although this corporation recently announced a major network purchase of seven hour-long specials, it reportedly will spend \$500,000 in spot during the year

WTPA—Harrisburg's
Number One Station
COVERS*
Central Pennsylvania's
HEARTLAND



WTPA covers and delivers the Heart of Central Pennsylvania—a rich and stable economy based on commerce, industry and government. Maximum coverage at sensible rates makes WTPA your best buy!

* ARB Share of Audience
Sun. thru Sat. 6-10 P.M.
Nov. '58—31.0
Feb. '59—32.1
May '59—35.6



ahead. The bleach lines and SWEETHEART soap, as well as other products, will be included in the program. Nate Pinsoff buys in Chicago; Bill Steele is the FC&B west-coast account supervisor.

R. J. REYNOLDS TOBACCO CO.

(Wm. Esty Co., Inc., N. Y.)

CAMELS, WINSTON and SALEM will begin 52-week schedules of prime-time 20's and ID's next week in a large number of top markets across the country. Jack Fennell is the timebuyer.

JACOB RUPERT BREWERY*

(Norman, Craig & Kummel, Inc., N. Y.)

Shifting from the heavy concentration of ID's that it's been using for the past six months, KNICKERBOCKER beer moves into minute spots and local-program sponsorship with its new agency. *Not For Hire* is set for Boston, Providence and Burlington, with other shows sought in Portland (Me.) and Hartford-New Haven and a five-minute sports program already bought in Springfield. Various shows were in negotiation at press time for the New York market. Inez Aimee is the timebuyer.

Brainstorm

Live television shows on which actual building projects can be shown was one of the 101 suggestions made at the BBDO Retail Lumber Dealers' brainstorm session on which reports have just been compiled.

Following the accepted brainstorm principle by which qualified experts throw out all types of ideas for building store traffic during weekdays, the panel came up with a number of suggestions adaptable for tv as well as for other media and in-store displays.

Other ideas adaptable for tv in addition to the live construction project mentioned above include: Specials for each day.

Adapt hours of advertising to reach women when they're home, men when they're available.

Show map of neighborhood with store's location.

Show pictures of the finished job.

Copies of the complete report can be obtained by writing to Joseph Mavers, Marketing Department, BBDO, 383 Madison Ave., New York 17, N. Y.



MR. BECK



MR. NILSON



MR. GRENTHOT

Having completed better than half a century of service with the Katz Agency, Inc., M. J. Beck, treasurer, retired at year-end, to be succeeded by H. J. Grenthot, who was his assistant. Mr. Beck joined the representative in 1905 and spent the last 30 of his 54 years of tenure as treasurer. Mr. Grenthot is another long-term staff member who has been with Katz 30 years. The firm also announced the appointment of Walter Nilson, tv sales manager, to the board of directors and the retirement of Michael J. Flynn, a member of the radio sales staff for 27 years.

ARB City-by-City Ratings October, 1959

LOS ANGELES

7-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax)	
KRCA Thurs. 7	14.7
2. Huckleberry Hound (Screen Gems)	
KTTV Tues. 7	14.1
3. Manhunt* (Screen Gems) KRCA Mon. 7	12.9
4. Silent Service (CNP) KRCA Sat. 7	11.8
5. Sea Hunt (Ziv) KRCA Fri. 10:30	11.5
6. Popeye (U.A.A.) KTLA M-F 5:30	10.3
7. The Honeymonsters* (CBS) KABC-TV Fri. 7	10.2
8. Bomb the Clown (Jayarb) KTLA M-F 6	9.9
9. Three Stooges (Screen Gems) KTTV M-F 7:30	9.8
10. Quick Draw McGraw (Screen Gems)	
KTTV Mon. 7	9.4
11. Special Agent 7 (MCA) KRCA Wed. 7	8.6
12. Bugs Bunny* (U.A.A.) KTLA Sun. 5	8.0
13. Highway Patrol (Ziv) KTTV Thurs. 9	7.9
14. Lock-up (Ziv) KABC-TV Sat. 7	7.8
15. Rescue 8 (Screen Gems) KRCA Tues. 7	7.6

TOP FEATURE FILMS

1. Early Show KXNY Sat. 6-7:30	5.9
2. Fabulous '52 KXNY Sat. 11 p.m.-1 a.m.	5.9
3. Early Show KXNY Mon. 5:38-7	5.6
3. Early Show KXNY Tues. 5:38-7	5.6
3. Channel 5 Movie Theatre	
KXJ-TV Mon. 9-10:15	5.6

TOP NETWORK SHOWS

1. Wagon Train KRCA	35.1
2. 77 Sunset Strip* KABC-TV	34.3
3. Jack Benny* KXNY	30.3
4. Perry Mason KXNY	30.2
5. Father Knows Best* KXNY	29.6
5. Have Gun, Will Travel KXNY	29.6
6. Gunsmoke KXNY	29.3
7. Danny Thomas Show* KXNY	27.2
8. Alfred Hitchcock KXNY	26.9
8. The Texan KXNY	26.9

*Indicates programming change during four-week period. One-week rating given.

MEMPHIS

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Silent Service (CNP) WREO-TV Sat. 9:30	23.3
2. Amos 'n' Andy (CBS) WREO-TV M-F 6	21.3
2. U. S. Border Patrol (CBS)	
WREO-TV Thurs. 6:30	17.7
4. Sea Hunt* (Ziv) WREO-TV Thurs. 5:30	17.1
5. Clue Kid (Ziv) WREO-TV Tues. 7	15.3
6. Lock-up* (Ziv) WREO-TV Tues. 6:30	14.5
7. U. S. Marshal (NTA) WREO-TV Fri. 10	14.1
8. Highway Patrol (Ziv) WREO-TV Wed. 9:30	13.5
9. State Trooper (MCA) WREO-TV Mon. 9:30	12.7
10. Annie Oakley* (CBS) WREO-TV Sat. 5:30	12.1
10. Looney Zoo (U.A.A.) WREO-TV M-F 5	12.1
11. This Man Dawson* (Ziv) WREO-TV Sat. 9:30	11.5
11. Quick Draw McGraw* (Screen Gems)	
WREO-TV Tues. 5:30	11.5
12. Roy Rogers (Roy Rogers Synd.)	
WREO-TV Wed. 5:30	11.4
13. Superman* (Flamingo) WREO-TV Mon. 5:30	11.1

TOP FEATURE FILMS

1. Shirley Temple Theatre	
WREO-TV Sat. 4:15-5:30	11.4
2. Early Movie WREO-TV Sun. 2:45-4:15	11.3
3. Early Movie WREO-TV Sat. 2:30-4:00	8.1
4. Roy Rogers Feature*	
WREO-TV Sun. 2:30-3:30	7.3
5. Million Dollar Playhouse	
WREO-TV Sat. 10:30 p.m.-12:15 a.m.	7.1

TOP NETWORK SHOWS

1. Gunsmoke WREO-TV	28.1
2. 77 Sunset Strip* WREO-TV	26.0
3. Have Gun, Will Travel* WREO-TV	25.7
4. Perry Mason WREO-TV	25.3
5. Lawman WREO-TV	21.0
6. Marston WREO-TV	20.7
7. Philip Marlowe* WREO-TV	20.2
8. Wyatt Earp WREO-TV	19.9
9. What's My Line WREO-TV	18.5
10. Wanted—Dead or Alive WREO-TV	16.1

ARB City-by-City Ratings October, 1959

MILWAUKEE

4-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Rescue 8 (Screen Gems) WTMJ-TV Thurs. 8	29.7
2. Highway Patrol (Ziv) WTMJ-TV Thurs. 9:30	26.9
3. Sea Hunt (Ziv) WISN-TV Thurs. 9:30	23.0
4. Citizen Soldier (Flamingo) WISN-TV Thurs. 9:30	20.7
5. Death Valley Days (U. S. Borax) WTMJ-TV Sat. 9:30	17.3
6. Three Stooges (Screen Gems) WISN-TV Sat. Sun. 12:30	16.1
7. U. S. Marshall (NTA) WITI-TV Sat. 6	15.9
8. This Man Dawson* (Ziv) WTMJ-TV Wed. 10:15	15.4
9. Three Stooges (Screen Gems) WISN-TV M. F. 5	14.7
10. Lock-Up (Ziv) WISN-TV Sun. 9:30	14.4
11. Huckleberry Hound (Screen Gems) WISN-TV Thurs. 5	14.2
12. New York Confidential (ITC) WTMJ-TV Mon. 7	14.1
13. Divorce Court (Gullid) WITI-TV Fri. 9	13.3
14. Bold Venture* (Ziv) WISN-TV Tues. 9:30	12.5
15. Quick Draw McGraw* (Screen Gems) WISN-TV Tues. 3	11.1

TOP FEATURE FILMS

1. Sat. Night Theatre WTJZ-TV Sat. 10-11:45	27.2
2. Late Show WITI-TV Fri. 10:15-11:45	15.7
3. Late Show WITI-TV Sat. 10-11:45	11.2
4. Late Show WITI-TV Thurs. 10:15-11:45	8.9
5. Big Movie WISN-TV Fri. 10:15-12:15 a.m.	8.3

TOP NETWORK SHOWS

1. 77 Sunset Strip* WISN-TV	40.9
2. Wagon Train WTJZ-TV	36.5
3. Perry Como WTJZ-TV	36.1
4. Ford Starline* WTJZ-TV	35.6
5. Vek's Dancing Party WISN-TV	34.2
6. Frank Sinatra* WISN-TV	34.1
7. The Untouchables* WISN-TV	32.3
8. Father Knows Best* WITI-TV	31.9
9. Gunsmoke WITI-TV	31.4
10. The Real McCoys WISN-TV	30.4
11. Price Is Right WTJZ-TV	29.4

SEATTLE-TACOMA

5-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) KING-TV Sat. 7	29.1
2. Whirlbirds (CBS) KOMO-TV Fri. 7	26.0
3. Rescue 8 (Screen Gems) KING-TV Thurs. 7	26.1
4. Death Valley Days (U. S. Borax) KING-TV Mon. 7	26.1
5. Three Stooges (Screen Gems) KOMO-TV Sun. 8	23.3
6. Huckleberry Hound (Screen Gems) KING-TV Thurs. 8	22.5
7. Tales of the Vikings (UA-TV) KOMO-TV Tues. 7	22.5
8. Bold Journey (Adventol) KOMO-TV Mon. 6:30	21.8
9. Championship Bowling (Schwalmer) KOMO-TV Sat. 6	20.2
10. Mackenzie's Raiders (Ziv) KOMO-TV Wed. 6:30	17.2
11. Cannonball (ITC) KOMO-TV Thurs. 7	16.2
12. Trackdown (CBS) KOMO-TV Tues. 6:30	15.7
13. Seven League Boots (Screen Gems) KOMO-TV Mon. 7	15.1
14. Lock-Up (Ziv) KOMO-TV Wed. 10	14.5
15. Flight (CNP) KING-TV Wed. 7	14.3

TOP FEATURE FILMS

1. Armchair Theatre* KING-TV Sun. 12:30-2	19.3
2. Big 7 Movie KING-TV Sat. 10:30 p.m.-12:45 a.m.	9.6
3. Major Studio Preview KOMO-TV Sat. 11 p.m.-12:45 a.m.	8.1
4. Foremost Movie KOMO-TV Fri. 11:30 p.m.-1:00 a.m.	6.6
5. Henry Aldrich Theatre* KING-TV Sat. 2:30-3	6.0

TOP NETWORK SHOWS

1. 77 Sunset Strip* KOMO-TV	47.4
2. Wagon Train KING-TV	41.3
3. Maverick KOMO-TV	37.5
4. Walt Disney Presents* KOMO-TV	37.0
5. Lawman KOMO-TV	36.4
6. Real McCoys KOMO-TV	34.1
7. Ernie Ford Show KING-TV	29.5
8. The Detectives KOMO-TV	28.8
9. Perry Mason KING-TV	27.8
10. Law of the Plainsman KING-TV	27.4

NEW ORLEANS

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Mike Hammer (MCA) WWL-TV Fri. 9:30	23.5
2. U. S. Border Patrol (CBS) WDSU-TV Sat. 9:30	23.6
3. How to Marry a Millionaire (NLT) WWL-TV Fri. 10	24.3
4. State Trooper (MCA) WDSU-TV Tues. 10	21.3
5. Union Pacific (CNP) WDSU-TV Thurs. 9:30	19.8
6. Ramar of the Jungle (Arrow) WDSU-TV Sat. 8:30 a.m.	19.9
7. Gene Autry* (CBS) WDSU-TV Sat. 6	19.9
8. Man Without a Gun (NTA) WWL-TV Sat. 10:15	18.7
9. 24 Men (ABC) WDSU-TV Fri. 10:30	18.6
10. Rescue 8 (Screen Gems) WWL-TV Wed. 10	17.5
11. Popeye (U.A.A.) WWL-TV M-F 5:30	17.6
12. Highway Patrol (Ziv) WDSU-TV Fri. 10	16.4
13. Superman (Flamingo) WDSU-TV Mon. 5	15.9
14. Science Fiction Theatre (Economy) WDSU-TV Tues. 10:30	15.2
15. Whirlbirds* (CBS) WDSU-TV Thurs. 10	15.3

TOP FEATURE FILMS

1. Sunday Matinee* WDSU-TV Sun. 4:30-6	13.9
2. House of Shock WWL-TV Sat. 10:30 p.m.-12:45 a.m.	11.1
3. Falstaff Theatre WDSU-TV Sat. 10:30 p.m.-12:30 a.m.	11.0
4. Sunday Spectacular WWL-TV Sun. 10:30 p.m.-12:15 a.m.	8.8
5. Hollywood Premier WDSU-TV Sun. 10:30 p.m.-12:15 a.m.	8.7

TOP NETWORK SHOWS

1. Wagon Train WDSU-TV	53.7
2. Perry Como WDSU-TV	42.2
3. Gunsmoke WWL-TV	38.5
4. Price Is Right WDSU-TV	35.5
5. M Squad WDSU-TV	35.2
6. Peter Gunn* WDSU-TV	34.5
7. The Texas WWL-TV	34.3
8. Danny Thomas Show* WWL-TV	33.5
9. Bat Masterson* WDSU-TV	33.1
10. Tales of Wells Fargo WDSU-TV	33.0

WASHINGTON, D. C.

4-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) WTTG Thurs. 7	16.1
2. Gray Ghost (CBS) WRC-TV Wed. 7	15.5
3. Sea Hunt (Ziv) WMAL-TV Sat. 7	12.0
4. State Trooper (MCA) WMAL-TV Sat. 8:30	11.8
5. Three Stooges (Screen Gems) WTTG M-F 6:30	11.0
6. Death Valley Days* (U. S. Borax) WRC-TV Mon. 7	11.7
7. Science Fiction Theatre (Economy) WMAL-TV Sun. 6	11.2
8. Ten-4 (Economy) WTOP-TV Wed. 7	10.1
9. Trackdown* (CBS) WMAL-TV Sun. 4:30	10.9
10. The Honeymooners* (CBS) WRC-TV Tues. 7	10.9
11. M-F 6	10.9
12. Phil Silvers* (CBS) WRC-TV Fri. 7	10.0
13. Highway Patrol (Ziv) WTOP-TV Sat. 7	9.9
14. Silent Service (CNP) WMAL-TV Sun. 7	9.8
15. Little Rascals (Interstate) WMAL-TV M-F 6	9.6

TOP FEATURE FILMS

1. 10:30 Theatre WTOP-TV Sat. 10:30 p.m.-12:45 a.m.	17.1
2. TV Hour of Stars* WTOP-TV Sun. 4-5	8.1
3. Playhouse 5 WTTG Sat. 10:30 p.m.-11:00 a.m.	8.2
4. Early Show WTOP-TV Sat. 5-6:30	8.2
5. Picture for a Sunday Afternoon* WTOP-TV Sun. 1:30-4	8.0

TOP NETWORK SHOWS

1. Wagon Train WRC-TV	53.9
2. 77 Sunset Strip* WMAL-TV	50.5
3. Gunsmoke WTOP-TV	34.8
4. Maverick WMAL-TV	34.1
5. Alfred Hitchcock WTOP-TV	29.2
6. Ford Starline* WRC-TV	29.1
7. Perry Como WRC-TV	28.9
8. Jack Benny* WTOP-TV	28.8
9. Perry Mason WTOP-TV	28.1
10. Father Knows Best* WTOP-TV	27.5

SAN DIEGO

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) KPBS-TV Thurs. 8	22.6
2. Superman (Flamingo) KPBS-TV Mon. 8	22.2
3. Mackenzie's Raiders (Ziv) KPBS-TV Mon. 7	21.9
4. Death Valley Days (U. S. Borax) KPBS-TV Tues. 8:30	20.9
5. Manhunt* (Screen Gems) KPBS-TV Tues. 7	20.8
6. Rescue 8 (Screen Gems) KPBS-TV Tues. 7	20.5
7. Silent Service (CNP) KPBS-TV Sat. 7	19.9
8. State Trooper (MCA) KPBS-TV Sat. 10:30	19.3
9. Quick Draw McGraw (Screen Gems) KPBS-TV Tues. 6	18.8
10. Popeye (U.A.A.) KPBS-TV M-F 5:30	18.5
11. Cannonball (ITC) KPBS-TV Thurs. 6:30	17.5
12. Four Jack Men (ITC) KPBS-TV Mon. 7	16.0
13. U. S. Bowler Patrol (CBS) KPBS-TV Thurs. 7	14.4
14. Tales of the Vikings (UA-TV) KPBS-TV Tues. 8:30	12.9
15. Jeff's Collie (ITC) KPBS-TV Sat. 6	11.2

TOP FEATURE FILMS

1. Million Dollar Movie* KPBS-TV Sun. 2:15-4	9.7
2. TV Hour of Stars* KPBS-TV Sun. 5-7	9.7
3. Big Movie KPBS-TV Sat. 10:30 p.m.-1:00 a.m.	7.4
4. Friday Spectacular KPBS-TV Fri. 10:30 p.m.-1:15 a.m.	8.1
5. Late Show KPBS-TV Sat. 11:00 p.m.-1:30 a.m.	5.5

TOP NETWORK SHOWS

1. Wagon Train KPBS-TV	43.4
2. Gunsmoke KPBS-TV	39.2
3. 77 Sunset Strip* KPBS-TV	38.7
4. Have Gun, Will Travel* KPBS-TV	36.0
5. Perry Mason KPBS-TV	35.9
6. Wanted—Dead or Alive KPBS-TV	33.2
7. The Texas KPBS-TV	33.0
8. Ed Sullivan Show KPBS-TV	29.6
9. Ford Starline* KPBS-TV	27.5
10. Twentieth Century KPBS-TV	27.4

WICHITA

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax) KAKE-TV Thurs. 9:30	27.7
2. Sea Hunt* (Ziv) KAKE-TV Thurs. 9:30	22.5
3. Huckleberry Hound (Screen Gems) KAKE-TV Thurs. 6	22.6
4. Mike Hammer (MCA) KAKE-TV Sat. 9:30	22.4
5. U. S. Marshall (NTA) KAKE-TV Tues. 9:30	21.7
6. Annie Oakley (CBS) KAKE-TV Wed. 6	15.9
7. Woody Woodpecker* (Leo Burnett) KAKE-TV Mon. 6	15.9
8. Superman (Flamingo) KAKE-TV Wed. 5	15.8
9. Colonel Flick (CBS) KAKE-TV Thurs. 9:30	15.1
10. Little Rascals (Interstate) KAKE-TV Sat. 12:30	11.2
11. Sid Francis Best (CBS) KAKE-TV Sun. 10:30	11.1
12. Three Stooges (Screen Gems) KAKE-TV Fri. 2	10.8
13. Bug. Bunny (U.A.A.) KAKE-TV Thurs. 6	10.4
14. Looney Tunes* (U.A.A.) KAKE-TV Tues. 5	10.2
15. Popeye (U.A.A.) KAKE-TV Sat. 10:30 a.m.	9.7

TOP FEATURE FILMS

1. Best of Hollywood KAKE-TV Sat. 10:30 p.m.-12:30 a.m.	11.8
2. Night Watch KAKE-TV Fri. 10:30 p.m.-1:15 a.m.	9.2
3. Day Watch KAKE-TV Sat. 1:00-2:30	8.2
4. Night Watch KAKE-TV Tues. 10:30 p.m.-12:45 a.m.	7.8
5. Night Watch KAKE-TV Sun. 10:30 p.m.-12:45 a.m.	7.4

TOP NETWORK SHOWS

1. Wagon Train KAKE-TV	43.4
2. 77 Sunset Strip* KAKE-TV	42.7
3. Maverick KAKE-TV	41.5
4. Lawman KAKE-TV	40.0
5. Real McCoys KAKE-TV	39.9
6. The Rifleman KAKE-TV	39.0
7. Wyatt Earp KAKE-TV	38.8
8. Ernie Ford Show KAKE-TV	35.9
9. Gunsmoke KAKE-TV	34.4
10. The Detectives* KAKE-TV	30.4

Paul Bunyan Lore— From Days Of Yore

Paul ran the sawmill backwards on Saturdays. He made crayons from the smoke and boards from the sawdust.



Today Smoke is still rising about the Northland, created now by thousands of real tobacco users.

Your Sales Figures For Cigars, Cigarettes, Tobacco Products

Could Rise Too!

Reach 332,700 people, 85,740 receivers, 25 expanding Michigan counties and Canada.

Venard, Rintoul & McConnell, Inc.

PAUL BUNYAN

TELEVISION

NB
C

abc

WPBN-TV

ch. 7 Traverse City

WTOM-TV

ch. 4 Cheboygan

**P.S. Radio too? 5 Stations!
298,400 listeners!**

F. & M. SCHAEFER BREWING CO.

(BBDO, N. Y.)

Plans for this brewer's first drive of 1960 were being laid at press time, with the exact scope of tv action indefinite. Major and minor markets along the east coast should be bought early next month if past procedure is followed. Ed Fleri, assisted by Jackie Moore, is the timebuyer.

SCOTT PAPER CO.

(J. Walter Thompson Co., Inc., N. Y.)

As it did last year, this maker of paper towels, tissues, etc., will get a late-winter campaign under way next month and in March in a good many major markets along both coasts, with a few important midwest areas included. Start dates vary, as do length of placements and frequencies, with minutes and 20's going in both day

Two-Second Spots

Comedian Shelley Berman in a recent tv appearance discussed "subliminal advertising" wherein a sales message could be flashed on a television screen so quickly that the eye could not see it but the subconscious would grasp the message. "I don't know if it works," he said, "but yesterday after watching tv for a while, I went out and bought a tractor."

In a quartet of markets in Pennsylvania and Ohio, the Erie Brewing Co. has achieved notable results from a spot campaign that borders on the subliminal. Rather than tractors, Koehler beer is being successfully sold with a continuing schedule of nothing but two-second commercials.

Having been in business well over a century and having used video advertising since 1949 (as the first client of WICU-TV Erie), the brewing company sought a different approach to its advertising two years ago. Erie's agency, the Yount Co., hit upon the idea of using ultra-short time signals in prime viewing hours.

Advantages of the campaign would be low-cost saturation, spots that were quick and hard-hitting while getting across a simple "drink Koehler beer" idea, and an approach decidedly unusual and unlike the campaigns of other advertisers.

Tv stations in the brewer's area were queried on the acceptability of two-second spots. After checking audience and availability data, contracts were signed on a one-year basis with option to continue.

Stations WICU-TV and WSEE Erie, WJAC-TV Johnstown, WSTV-TV Steubenville and WKBN-TV Youngstown guaranteed the advertiser 20-30 spots per week in Class A time. Schedules were set up on a monthly basis to allow for seasonal peaks, copy changes, etc. The campaign began in summer of 1957 and is now in its third year.

All announcements are voice-over-slide, with the copy held to half-a-dozen words. Typical commercials consist of the station announcer giving the correct time, then following with "time to enjoy Koehler beer" or "enjoy Koehler beer—a party favorite." Spots run over a seven-day period.

While specific results of the tv campaign are difficult to trace inasmuch as no special price offers or giveaways have been advertised, agency and client are satisfied that in each market where the spots are viewed sales have increased steadily since the campaign began. Account executive M. John Yount stated for publication by the Television Bureau of Advertising, "We feel that, dollar-for-dollar, television is the best buy in the media field today."





Hugh Kibbey, national sales manager, has become sales manager for WFBM-TV, it has been announced by station manager Don Menke. Mr. Kibbey has been with the station since 1942 and has served in various capacities after starting as a staff writer.

and night slots. Marie Barbato and Gloria Mahaney are the timebuyers.

SELCHOW & RIGHTER CO.
(Lester Harrison, Inc., N. Y.)

This maker of children's box games under the SELRIGHT trademark returns to four of the top markets used in the pre-Christmas drive early next month. Four-week placements of filmed minutes will run on PEANUTS and MEET THE PRESIDENTS. Spots will go in mostly daytime slots on several stations per market. Jeff Herman is the timebuyer.

SIDNEY A. TARRSON CO.
(Allen Alpern Adv. Agency, Chicago)

Returning, as are other toymakers, to the medium after the holidays, TARCO toys will be featured in midwest markets in

schedules beginning this month and running six to eight weeks. Live commercials in kid shows will be augmented with Bunin puppet films on BANK-O-MATIC and new toys (which will be getting test exposure in preparation for introduction at the Toy Fair next March). Account executive Gertrude Alpern is the contact.

Buyer's Check List—

New Station

KNBS Walla Walla, Wash., channel 22, had a target date of Jan. 3 to begin operations. The station, an ABC-TV affiliate, has a 12-kw GE transmitter and a 100-foot guyed utility tower with helical antenna on Pike's Peak. Warren L. Gray is president and general manager and 32 per cent owner. Base hour is \$250.

New Representatives

KBAB-TV Bakersfield has appointed Peters, Griffin, Woodward, Inc., as national representative, effective immediately.

WJIM-TV Lansing has appointed Blair-TV as national representative, effective immediately.

WFSA-TV Montgomery, Ala., has appointed Peters, Griffin, Woodward, Inc., as national representative, effective immediately.

Station Changes

KVER-TV are the new call letters of KICA-TV Clovis, N. M. The change was effective in December.

KLYD-TV Bakersfield, channel 17, on Dec. 6 commenced operations from its permanent antenna with full power of 234 kw. Station had been operating from a temporary antenna since it went on the air Nov. 8.

KXII-TV Ardmore, channel 12, permitted by FCC to identify itself as Ardmore-Sherman-Denison station.

WTOM-TV Cheboygan, channel 4, expects to increase power from 26.9 to 100 kw on March 1.

Network Rate Increases

ABC-TV:
KWSW-TV Roswell, from \$225 to \$250, Jan. 1.

KVII-TV Amarillo, from \$250 to \$275, Dec. 1.

WGEM-TV Quincy, from \$400 to \$475, Jan. 1.

WHEN-TV Syracuse, from \$900 to \$950, Dec. 1.

CBS-TV:
KDUB-TV Lubbock, from \$350 to \$375, Jan. 1.

KWSW-TV Roswell, N. Mex., from \$225 to \$250, Jan. 1.

KTHV Little Rock-Pine Bluff, from \$500 to \$550, Jan. 1.

NBC-TV:
KWSW-TV Roswell, from \$225 to \$250, Jan. 1.

WFBM-TV Indianapolis, from \$1,450 to \$1,550, Jan. 1.

WGEM-TV Quincy, from \$400 to \$475, Jan. 1.

Network Changes

WORA-TV Mayaguez, P.R., channel 5, is no longer affiliated with CBS-TV as a non-interconnected station in its Bermuda-Guam-Mexico-Puerto Rico group.

**STATION NETWORK
and PERSONAL
REPRESENTATIVE**

*Elisabeth M.
Beckjorden*

**KELO-TV, Sioux Falls, S. D.
KROC-TV, Rochester, Minn.
WIMA-TV, Lima, Ohio
WPBN-TV, Traverse City,
Mich.**




235 East 46th St., New York 17, N. Y.
PLaza 5-4262

**YOU CAN'T TOP
THIS ARB!**

KTRE-TV, Lufkin, Texas, latest ARB reveals a **98.5%** share of audience Monday through Sunday.

The Lufkin-Nacogdoches Market is yours completely wrapped up when you buy KTRE-TV—your direct route to 65,000 tv families. This is a vital market in East Texas.

KTRE-TV
Lufkin, Texas
Channel 9

RICHMAN LEWIN
Vice President & General Manager
Represented by
Venard, Rintoul & McConnell, Inc.
Southwest: Clyde Melville Co., Dallas

WWLP 22
 SPRINGFIELD, MASSACHUSETTS

N.B. N.H. VT. R.I.

CLAREMONT
 KEENE
 W.R.P.L.
 GREENFIELD
 MASS.
 PITTSFIELD
 W.W.L.P.
 HOLYOKE
 CHICOPEE
 SPRINGFIELD
 CONN.
 HARTFORD
 MIDDLETOWN

over 300,000 Television homes
PLUS Bonus Coverage
W.R.P.L. channel 32
TOP COVERAGE-TOP RATINGS
 SEE YOUR HOLLINGSBERRY REPRESENTATIVE

First 
IMAGE OF MARYLAND

**First Commercial
 Television Station
 In Maryland
 October 27,
 1947**

WMAR-TV, CHANNEL 2
 SUNPAPERS TELEVISION
 BALTIMORE 3, MARYLAND
 CONTACT YOUR KATZ REP. TODAY

**WARNER-LAMBERT
 PHARMACAL CO.**

(Lambert & Feasley, Inc., N. Y.)

As it did last year after the first, LISTERINE returned to the great many top markets used this past fall, with new placements of prime 20's and some day and late-night minutes set for about eight weeks. Frank Sweeney is the timebuyer.

Detroit media directors and time-buyers were the guests of the Spot Radio and TV Association at a recent cocktail party. Some 75 agency people were in attendance.



Shown (l. to r.) Gabriel Dypc, Blair-Tv; Mickey Foster, "Miss Spot Radio"; Albin Yagley, media director, Grant Adv., and Janet Trojan, "Miss Spot Tv."



Stanley Altschuler, Stanley Adv., and William Stockwell, Stockwell & Marcuse.



Perce Beatty, Maxon, Inc.; Mrs. Ruth Speelman, Clark & Bobertz, and Ron Post, Ross Roy.

Goofs Snared

A new television monitoring system has been developed by a Brooklyn engineer which is designed to eliminate unscheduled appearances of stagehands and cameras in live presentations.

The device, dubbed the "goof trap," has been awarded a U. S. patent. Its inventor, Henry M. Hume, says the new system electronically stores all camera sequences for a second or two before transmission, giving the program director a needed moment to cut off a camera that has picked up an unwanted picture. Signals from each camera are continuously recorded on separate loops of video tape, and at the same instant appear on monitor screens, Mr. Hume explains. The selected image is picked up from the tape seconds after its appearance on the monitor. Audio signals are similarly delayed.

Mr. Hume points out that the "goof trap" can allow sportscasters to cover key plays which might come as a surprise to the director. No arrangements have been concluded as yet for putting the new system into commercial operation.

WESTERN STAMPING CO.

(Friend-Reiss Adv., Inc., N. Y.)

A long-established toymaker, this company entered spot for the first time this winter with a pre-Christmas drive on its UNCLE SAM banks and TOM THUMB typewriters. About three weeks of filmed minutes ran in 39 top markets. It's considering a return to about 20 markets with a four- or five-week drive in early spring, and has two new films prepared. Tv-radio director Bill Reese is the contact.

Hines Books

Duncan Hines Lodging for a Night and Adventures in good Eating, 1960 editions, have just been released by the Duncan Hines Institute. Each sells for \$1.50. The travel books were printed by W. F. Hall Printing Co. and the R. R. Donnelley & Sons Co., both of Chicago. As in the past, the books list names of lodging and eating places, their qualifications and specialties.

1965," he says. "This year's almost \$380 billion of personal income is forecast to hit \$485 billion by 1965 and \$600 billion as the population soars to some 210 millions of people in the United States by 1970."

Speaking of the giant food industry Mr. Mortimer said: "For an industry that in the year just ended employed—directly or indirectly—one of every four persons in the American labor force, paid some \$45 billion in salaries and wages, served 178 million Americans, and had sales totaling around \$73 billion, the 1960-1970 span offers a time of opportunity for all of its segments to serve the public even better than we ever have in the past."

Signs Good

W. C. Newberg, executive vice president for the Chrysler Corp., told a panel conducted by the First National Bank of Chicago that "every sign points to excellent business" in the automobile industry during the first six months of 1960. "At present, no one in Detroit is thinking in terms of a 1960 retail market that will fall much below seven million units, including something like half-a-million imports," he pointed out. "There is every reason to expect the automobile business to be excellent during the first six months of 1960. It should be excellent for automobile dealers because of public enthusiasm for the new cars. It should be excellent for the automobile companies and all the many thousands of suppliers associated with them. And this means that the economy in general should receive a very strong stimulus from the near-record levels of activity in our industry."

In 1958 Chrysler spent \$43 million in advertising, with \$14.3 million going into network television and \$1 million into spot. General Motors spent a total of \$97 million in advertising in 1958, with \$20.5 million going into network tv and \$1.8 million into spot. Ford Motors' total advertising was \$58 million, with \$12.5 million going into network and \$1.8 million into spot.

George P. Hitchings, Ford Motor

Agency View

Terming the 1960s "The Decade of Incentive," the McCann-Erickson affiliate, Market Planning Corp., has prepared a highly encouraging report on business prospects for the next 10 years.

Among their predictions:

1. Advertising addressed to the consumer, directly and indirectly through trade advertising, will about double by 1970—to about three per cent of gross national product.

2. In basic sectors growth equivalent to the economic expansion of the past two and three decades will be compressed into 10 years.

3. Radio and television consumer markets will be up 50 per cent from 1957 to 1970.

4. By 1970 total personal expenditures will be about \$465 billions—almost twice as much as in 1950.

5. Discretionary income, the remainder after outlays for essentials, will reach a point in 1970 almost double that in 1958.

6. In 1970 the average non-farm family will have an income of over \$9,500 before taxes.

7. Gross national product is expected to exceed \$700 billion by the end of the decade.

8. In 1970 the average worker will spend less than 38 hours a week on his job.

Co. economist, predicts new-car sales will reach the seven-million level in 1960. In making the forecast, Mr. Hitchings assumes that part of the sales lost in 1958 will be regained. The economy, he believes, will advance sharply to new highs in the first half of 1960 provided there is no extended major work stoppage.

There have been literally thousands of other statements of confidence in the economy for the years ahead, many of them coming from leading advertiser, agency and television executives. The opinion seems unanimous—the future for America is a bright one,

and television will have the most important of roles in fulfilling that future.

Milk (Continued from page 32)

us to take full advantage of this effectiveness. We believe that we have a sound show in *Tombstone Territory*—one that has already been pre-tested on a network."

The series stars Pat Conway as Sheriff Clay Hollister, and its episodes are derived from actual stories in the still-publishing *Tombstone Epitaph*, whose editor in the show is portrayed by Richard Eastham. Last of the legendary frontier towns, Tombstone, in the Arizona Territory, was resuscitated by the producer-writer team of Andy White and Frank Pittman, who have prospected the land for stories with no less dedication than those earlier searchers who scratched the Arizona desert for gold and found Tombstone.

Animation Spots

The advertising agency for Morning Milk is—and for 10 years has been—Harris & Montague, Salt Lake City. The basic commercials on *Tombstone*, according to R. T. Harris, president of the agency, will be all animation. However, four times a year the firm will feature special seasonal promotions, usually involving a recipe. The latter, also on film, will generally be live action coupled with demonstration.

To bring a closer identity with *Tombstone Territory*, two of the animated commercials now in production feature a sheriff and a western newspaper editor. They are not meant, however, to be replicas of the two characters portrayed by Conway and Eastham in the show.

The Morning Milk Co. was founded in 1928 by George and Sidney Lockhart in Salt Lake City, and was purchased by the Carnation Co. in 1946. Its product is sold in Washington, Oregon, Utah, Idaho and Montana. Officers of the company are A. M. Ghormley, president; E. S. Hartwick, vice president; H. E. Olson, vice president; J. M. Reily, treasurer, and J. R. Baird Jr., secretary.

the series," he said. "The following day we sold 35 rifles in the new store alone. A day later we sold 100 in the new and downtown stores together.

"Results weren't as quick to appear when we advertised a home-craftsman's power-tool outfit, a more expensive item. For the first two or three days, we didn't have a call. But later in the week interest picked up; we've since attributed two-thirds of the sales directly to the commercial. It's a commercial we've had a lot of comment on. The fellow who demonstrated the machine on the program is the same person who shows it in the store. When men come in to look it over, they feel they've already met our man and know him."

Not every item has sold well simply because it's been featured on tv, the sales manager pointed out. The store quickly found that smaller, less costly merchandise brought immediate results, while larger appliances, etc., took longer. Reaction to a commercial on a deep-freeze unit was noted as particularly poor.

Learned from Errors

"It wasn't altogether the program's fault, but rather an error of timing on our part," admitted Mr. Watson. "We've made errors, but we're learning from them. You take a large item like a freezer and you have to devote an entire commercial to it to bring out its features. When you dwell on it for a long period of time, the viewers lose interest. If we show a number of small items in a single announcement, the pace is faster and brighter, and you hold interest. This is the technique we're using now.

"After each show we usually have a huge amount of traffic. Our housewares department had its biggest day after we featured numerous items from it, and the activity could be credited only to tv as there was no other advertising. When we do a house-slipper commercial, we show slippers, slippers and more slippers. We know the more items, the more interest—and more sales."

Customers, he remarked, not only want more items, but more and longer



Judy Maurston, of Maxon Inc., receives first prize from John Blair in the timebuyer competition coincident with the move of three Blair companies to the Corning Glass building, 717 Fifth Ave., New York. Other prizes went to Bill Warner, Ted Bates and Joe Hudack of Warwick & Legler.

commercials. "Really," he smiled, "we get comments such as 'please make your commercials longer so we can see more of the store' and 'we enjoy the commercials . . . there just aren't enough of them.'"

What was the primary reason for the Houston company's entrance into television in a meaningful way? According to Mr. Watson, the fact that a Sunday program was offered was highly significant in the decision. Having long advertised in newspapers, and knowing Sunday was the print medium's best day, he figured it would be best also for family viewing. "The program," he said, "would draw the entire family, and Sunday preceded a good shopping day. Since there is no other similar program available that afternoon, we were also cognizant of the identification we'd get with good feature films."

Before signing for the KHOU-TV package, the store had looked into sponsorship of half-hour programs and news shows, but hadn't found complete satisfaction. "Next to our present show," said the sales manager, "I'd go for a nighttime news program. It's just my preference, of course—Sunday afternoon first, and then news at night. There isn't anything else I think would work as well."

Whether or not anything else would produce similar results, Houston's

Montgomery Ward stores report they're well pleased with what they have.

Dog Food (Continued from page 27)

foods for human consumption; take tv dinners, for instance, or pre-packaged boneless meats. There usually aren't any table scraps left over to feed a dog.

"Then there's the factor that it's usually the housewife who ends up taking care of the pet. Most women today appreciate the ease and convenience of dry dog food just as they accept improvements in their own food."

Room to Grow

Even with substantial increases behind it and more predicted for the years ahead, the dog-food industry has plenty of room to grow. The country's current dog population totals 27 million and is increasing at a faster rate than the human population, Mr. Hoffman noted. And only about 23 per cent of all dogs' total food intake is composed of commercial dog foods.

"There are two basic problems confronting us," stated Mr. Masson, "and both are based more in tradition than in fact. One is a widespread belief that dogs need fresh meat rather than the dehydrated kind. The second is that dry dog foods are believed to have a low level of palatability as compared to canned foods."

In selling a specific product, another problem arises: how to make the dog food look good to the pet owner so it will be placed before the dog.

"Often a dog will turn up his nose at food he's been eating regularly for some time," Mr. Masson said. "Usually the pet owner doesn't consider that the dog has been fed elsewhere or perhaps just doesn't feel like eating momentarily. So, the first thing done is to shop around for a new food. Gaines and many other products supply the animals with complete nourishment from the standpoint of vitamins, minerals, protein, etc. In order to boost General Foods' share of the market, it became neces-

sary to add another dimension to its dog food."

As pointed out by Mr. Hoffman, the extra dimension was one of appearance. Gravy Train was developed to the point where the addition of warm water to the dry nuggets produced a "gravy" that made the product resemble beef stew. "Extensive research revealed many dog owners give their pets human-like attributes and consider them as part of the family," the product manager said. "There exists a desire to give their dogs human-oriented food."

As virtually every large advertiser has discovered within the past decade, growth is often attained through the introduction of new products. While tv and other-media advertising, along with an established product of quality, had helped General Foods keep its Gaines dog food among the leading brands, there was no doubt that new products—such as Purina's Dog Chow—were cutting into its potential share of the market. Now Gaines had an entirely new product of its own.

Expect New Market

What would a major promotion on Gravy Train do to the regular advertising and sales of the existing Gaines Homogenized Meal and other products? "Very little," answered Mr. Masson. "As experience shows, when a manufacturer brings out a new product in almost any line, he does not discontinue making or promoting his other products. The expenditure allocated for Gravy Train advertising will not affect other Gaines budgets.

"From a viewpoint of sales, two things are expected to happen. First, it's almost impossible to run a heavy promotion on a new product without causing an expansion of the total market. People who have never fed their dogs any commercial product will hear about it and try it. Secondly, while Gravy Train will probably replace a portion of the current sales on Gaines meal, it also will supplant competing products in many homes. On both counts, as we've said before, Gravy Train will be a 'major factor' in the field in a short time."

A major factor in the upcoming promotion is both spot and network television, to be favorably employed in about a 60-40-per-cent relationship with other advertising media.

"That's roughly the proportion used in our test markets," said the account executive, "and we see no reason to vary it." The results of the test schedules in the Wichita and Indianapolis territories were reported by General Foods as "an immediate outstanding success. Two months after introduction, more consumers bought Gravy Train than any other dry dog food in the market, and the product obtained larger volume sales in a shorter period of time than any other dog-food product ever marketed."

Heavy Campaign

With Gaines dog food currently on General Foods' Danny Thomas and Betty Hutton network shows as well as in infrequent spot schedules, the upcoming introductory drive on Gravy Train is described only as "heavy — very heavy — for a dog food." The product will first be seen on network tv the week of Feb. 1, with commercials on the Hutton and Ann Sothern programs. Because Gravy Train initially won't be in national distribution, only northeastern markets will see its commercials, while others get announcements on other General Foods products.

One week earlier spot schedules in the initial Gravy Train markets will begin running primarily at night. While the frequency of exposure per market was not announced at press time (largely because, as one agency spokesman put it, "we're just beginning to buy and have to take what's open—although we do have a program to aim for"), some idea of the campaign weight can be gained from the schedules used in the test markets.

According to Rorabaugh Reports on spot tv, Gravy Train used three Indianapolis stations during the second quarter of the year, with one running 32 day and 51 night minutes and 20's, another running 24 day and five night spots and the third running eight nighttime announcements. In the same length of time, a Terre

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Haute station ran better than 110 spots in all time periods.

The Wichita schedules were similar, with three stations dividing about 120 spots in 12 weeks for an average frequency of 10 announcements weekly.

While hoping to rely on minute commercials, the agency has prepared Gravy Train spots in shorter lengths as well in order to capitalize on the best openings available.

"An important point," said John Masson, "is that the Gravy Train program for February and March is not necessarily the program for the rest of 1960. We're starting the introduction at the middle of the network program year and are somewhat limited in our choice of vehicles. As distribution expands on the product and the new season opens, we expect to make major changes."

Apparently one thing that will not be changed is the company's reliance on television advertising, as well as on a steady stream of new products. In addition to expecting to capture a larger share of the dog-food market with its Gravy Train, General Foods has two other brands—Prime and Rally—currently in test markets. These new dog foods are among numerous products from major advertisers who test with tv in selected markets, many of which later mean increased profits for manufacturer and television alike.

KREM-TV (Continued from page 34)

would not be well received by the press.

Says Robert Temple, station manager, "The local newspaper people have added great value to the series through their extensive knowledge of their own communities."

The first *Community Profile* was aired last Oct. 5. An ad was run in the local Omak newspaper announcing the program and giving date, time and channel. This has become standard procedure before each *Profile* airing.

After only two of the programs had been aired, KREM-TV began receiving telephone calls from other

RCA-NBC Public-Relations Changes

Several important executive appointments in the public-relations area have been made at NBC and Radio Corp. of America following the elevation of Ewen C. Anderson to the post of executive vice president, staff, RCA.

Kenneth W. Bilby, executive vice president, public relations, NBC, has been appointed to succeed Mr. Anderson as vice president, public



MR. BILBY



MR. EIGES



MR. BERNSTEIN



MR. MOORE

affairs, RCA. In his new post Mr. Bilby reports to John L. Burns, president, and has over-all responsibility for the corporation's activities in the public-affairs area.

Sydney H. Eiges, vice president, press and publicity for NBC, has been promoted to a newly created position—vice president, public information, with supervision over the national advertising, promotional services and press and publicity departments.

Ellis O. Moore, director of NBC's New York press department, succeeds Mr. Eiges as head of all press and publicity activities. Mr. Moore has been given the title of director, press and publicity.

Lester Bernstein, director of information, NBC, has been promoted to the newly created post of director, corporate affairs. He is responsible for the preparation and development of corporate policy material at the direction of NBC management.

Mr. Bernstein and Mr. Eiges report to David C. Adams, senior executive vice president. Mr. Moore, as well as John H. Porter, director, national advertising, and Alexander S. Rylander, director, promotional services, report to Mr. Eiges.

communities inquiring when their towns would be featured. In each case, they were told to contact their local newspaper editor for complete information.

Newspaper editors by now were giving editorial space for the series, and in one case, where the paper's advertising space was filled, the editor said he couldn't run the ad but he was giving the "profile" a front-page story.

The quality of the film and the interesting presentation of the communities already aired have been the subject of much favorable comment. Response has been outstanding not only from viewers in communities thus far covered, but also from

Spokane and other Inland Empire towns.

Harold W. Coman, Director Instructional Aids Service, Spokane Public Schools, wrote to the station: "I congratulate you on *Community Profile*. This is meeting a very definite need in our Washington history classes, as well as in our elementary social studies. We appreciate the advance schedule which you have given us. This enables us to do planning and research in preparation for each release."

Bob Temple and others at KREM-TV are watching with interest as the program develops and mushrooms well beyond what they had hoped. The cost of the show has been high,

but Mr. Temple points out that the pioneering is paying off for the station in higher viewing ratings, and KREM-TV's news staff is getting more news scoops from outlying areas. The library of film and facts about the various communities provides KREM-TV with valuable background material for news coverage should a fast-breaking story develop in that area.

Mr. Temple says that "KREM-TV isn't just a television station any more; it's becoming a personal friend to each community in our market. We are amazed at the far-reaching effects this grass-roots program is having, and it's been under way only a few months."

The all-out effort of the newspaper people to cooperate whole-heartedly with television people and the success with which *Community Profile* has met have pointed up that two rival media can get together on a worthwhile project. It has also proved again that television can be an important and vital asset to its market, as well as an entertainment center in the home.

Magazine (Continued from 28)

over 50 per cent of his ad budget in the publication field; 42 put more than half their allocations into tv. The ratio of percentages of total ad expenditures for magazines and television was 17.1 and 49.4, respectively.

One of the reasons for magazines' loss of favor with advertisers, the TvB report asserts, is their drastically reduced efficiency in delivering audiences. Although circulations have risen 25 per cent (for the magazines studied by the ANA), page rates for the same publications have increased 76 per cent, with a resultant 41-per cent increase in cost-per-thousand circulation.

"Rising magazine costs are, of course, a reflection of the rising fixed costs," states the TvB report. "This explanation, however, does little to justify the increase to an advertiser who must always buy as efficiently as possible. And television, in addition to adding new dimensions to the advertising message, has consistently

increased its efficiency through its first decade." In 1958 cost-per-thousand homes reached by network tv was 50 per cent less than it was in 1950, and by spot television 40 per cent less.

No advertiser buys all the circulation of all magazines, and combining the circulation of over 600 magazines gives a distorted picture of magazines' coverage of the total population. It is estimated from TvB's data that 25-30 per cent of all people in the U.S. never read any issue of any magazine. A single magazine reaches a small minority of homes even though its penetration is spread fairly evenly across the country; for instance, a third of all counties in the country are similar in the extent to which they are "uncovered" by *Life*—fewer than five out of every 100 homes receive any issue, in these counties.

Least Saturation

By way of comparison, the county in the United States with the least television penetration is 40-per cent tv saturated, and the average county has an 86-per cent saturation.

It is a well-established principle of the advertising industry that newsstand circulation is more valuable to an advertiser than subscription circulation because there is more definite reader interest evinced by the newsstand purchaser. The trend in magazine circulations has been away from the more valuable newsstand sales to the point where, in 1958, 72.8 per cent of all circulation was subscription.

In 1949 41.9 per cent of all subscriptions were sold at less than the "basic" price. With the increasing necessity of magazines to raise their advertising rates and to justify these raises with circulation increases, this "bargain selling" has grown to 54.3 per cent of all subscriptions.

Figures for the first nine months of 1959 show a 7.1-per cent increase for all magazines combined. Only a few of the general-interest, large-circulation magazines, however, have advanced at that rate, according to the TvB report.

Of the top seven publications—

Ladies' Home Journal, *Life*, *Look*, *McCall's*, *Reader's Digest*, *Saturday Evening Post* and *TV Guide*—*Reader's Digest* showed a huge 53.1-per cent increase of lineage over the same period in 1958, and *TV Guide*, an appendage to the television set, was up 19.9 per cent. None of the other five was able to top the average, and *Look* and *Saturday Evening Post* showed a 0.1-per cent and 5.5-per cent decrease, respectively.

Intellectual Group

The picture is distinctly different for the seven magazines of the "intellectual" group—*Atlantic Monthly*, *Harper's*, *The Nation*, *New Republic*, *The New Yorker*, *The Reporter* and *The Saturday Review*. Each of these specialized, small-circulation magazines, aimed very specifically at a selected readership, produced advertising increases in 1959 far in excess of the 7.1-per cent average for all magazines. Lineage for this group increased by 11.1 per cent to 88.5 per cent between '58 and '59.

The strong advertising support being given these magazines would seem to indicate that the future of the magazine industry lies in specialization, the TvB analysis concludes. Magazines edited to individualized and specialized interests apparently are sure to find an audience, limited in size perhaps, but made up of loyal and interested readers.

Attacking television, as so many of the big-circulation magazines do, is not the answer to their problems, TvB's study indicates. The solution lies rather in making the proper adjustments to the "new" medium.

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These are gage blocks, among the most precise of all measurement standards. They represent the best (and almost the only) means by which the standard inch is given physical form and made usable as a direct representation of the unit of measurement or as a calibration standard. Such gage blocks, made by several precision manufacturers, are made accurate by comparison with the Standard of Length kept in vault safety at the United States National Bureau of Standards, at Washington, D. C. (see number 2 in this series).

So precisely are the lapped surfaces of these gage blocks machined that they stick together tightly when placed together and held in the hand, as in our photograph. The figures designate dimensions. One set of such blocks is composed of 83 units—nine blocks designated in ten-thousandths, four in inches, two .050" wear blocks—which make possible over 120,000 accurate combinations of measurement in steps of one ten-thousandth of an inch.

Television audience research, while not as precise as a calibration standard, nevertheless offers many practical dimensions of measurement for judging TV's audience value. For example, ARB can now identify the sex and age of viewers to each network program. The new ARB TV-National Report shows this data by fourteen different categories. This is an important qualitative research breakthrough, and a further step toward identifying optimum types, as well as sizes of desired audience groups. Such audience delineations provide better standards by which TV dollar efficiency may be judged . . . and are offered to ARB clients with . . .

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In the picture



Roland H. Cramer has joined Lennen & Newell, Inc., as a vice president on the Colgate account, it has been announced by Adolph J. Toigo, president and chief executive officer of the agency. Mr. Cramer comes to Lennen & Newell from Batten, Barton, Durstine & Osborn, Inc., for which he had been an account supervisor since May 1957. Prior to his BBDO association, Mr. Cramer served as a vice president with account responsibilities at three other advertising agencies—Ted Bates & Co. and Ruthrauff & Ryan, Inc., following an association over a period of 17 years with McCann-Erickson, Inc. During his lengthy time with the last-named agency Mr. Cramer was a vice president and account supervisor in the New York office and a vice president and member of the plans board in the Chicago branch. A graduate of Bowdoin College, he lives in Roslyn, L. I.

Allen F. Flouton (l.) and **Jack P. Rees** (r.), senior vice presidents and directors of Compton Advertising, Inc., have been elected executive vice presidents of the agency. Mr. Flouton, senior management representative on Procter & Gamble soap brands, has been with Compton since 1937 and became a director and senior vice president in 1953. Mr. Rees joined Compton in 1944 after service with three other agencies. He has been in charge of the marketing department and branch operations and is also management supervisor on several accounts. He became a director in 1953 and a senior vice president in '56.



Richard J. Farricker has joined Geyer, Morey, Madden & Ballard, Inc., as executive vice president and will have general supervision of the Sinclair Oil Corp. and Sinclair Refining Co. accounts. Mr. Farricker comes to Geyer, Morey, Madden & Ballard from McCann-Erickson, Inc., where he was management service director. He joined that agency as a vice president in 1955, in charge of the Chrysler Corp. account in Detroit. Moving to the New York headquarters in 1956, he continued to head the Chrysler account until 1958, when he took charge of the Esso Standard Oil Co. account. Previously Mr. Farricker had been with the Kudner Agency, Inc., for seven years, first as a copywriter, then as head of the radio-tv commercial department, and subsequently as account executive. He was made a Kudner vice president in 1953 when he became manager of the agency's Detroit office.

John Karol (l.) has been named vice president and director of special projects in the CBS-TV network sales department, and **Sam Maxwell Jr.** (r.) has been appointed general sales manager. Mr. Karol switched to CBS-TV from CBS Radio last September; he joined CBS in 1930 as director of research. Mr. Maxwell, daytime sales manager for CBS-TV for the past 18 months, has been with CBS since 1946, starting as sales service manager of WBBM, CBS-owned radio outlet in Chicago. He succeeds Edmund C. Bunker as CBS-TV general sales manager. Mr. Bunker recently was placed in charge of the CBS Washington office.



George D. Matson has been promoted to the newly created position of vice president, general manager, NBC-TV, in which post he will be responsible for business control of the network's activities, for forward planning and for coordination between the various NBC-TV departments and between the network and other operating divisions of the company. Mr. Matson, who has been vice president and treasurer of NBC since January 1958, joined the organization on Feb. 1, 1952, as operations analyst. He was appointed assistant treasurer on June 8, 1953, and controller on Oct. 23 of the same year, before his selection as vice president and treasurer. Born in South Dakota, Mr. Matson was graduated from the University of Wisconsin in 1940, at which time he went with the public-accounting firm of Arthur Anderson & Co. as a junior accountant. He left there to join NBC.

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That is the word for the Rochester, Minnesota Market. It is easy to figure out why. Some \$886 million are spent annually in the Rochester Market.

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National Representative:

The Meeker Co., Inc.

Minneapolis: Harry S. Hyatt Co.

Network Representative: Elisabeth Beckjorden

THE LIGHTER SIDE

In camera

Billy Brown's parents can testify that tv stops dirt.

Billy and his friend Joe McGuire, both 11-year-olds, had been digging a trench under a library in Albany for about a week, managing to claw out a hole over three feet deep. But when Billy was caught in a cave-in and was buried for 10 minutes, he saved himself by a trick he saw on television.

"After the cave-in I cupped my hands over my mouth like I've seen it done on tv whenever someone is caught in a cave-in," AP reports Billy telling his father. Cupping his hand over his mouth created an air pocket as the soft dirt covered his head.

He was unconscious when police dug him out. Oxygen was administered, and he was treated at Albany Hospital for head cuts and exhaustion. His condition was reported good. And, fittingly, his first request was to watch some tv.

Did anyone notice that the name of the Air Force general who unsuccessfully tried to initiate an around-the-clock check on enlisted personnel, including off-duty activities and associates, happened to be Nielsen?

And does anyone what to guess what General Nielsen's Nielsen rating among the enlisted personnel would have been?

Mush in this television age: In Russia, Alexander Kuznetsov, deputy minister of culture, made some sharp and pithy comments anent love and romance in the Soviet scheme of things for the coming year.

He pointed out that in 1960 Russian entertainment was going to emphasize "the struggle for peace, the struggle for the sun and victory over space. The topic of love will be dealt with because it is important, but the topic of love makes spectators forget the march of time."

And he went on to explain that the Soviet Union is starting a school for clowns and circus performers to brighten the lives of farmers and fac-

tory workers struggling for completion of the seven-year plan.

"It must be remembered," the culture minister added, "that love doesn't exhaust the whole rainbow of human feelings."

Sounds as if the Russians are ready for color tv.

Attention Maverick, Wagon Train, Gunsmoke and all westerns: There's a fellow (a critter, that is) named Frank C. Robertson, president of the Western Writers of America, who has been shooting off at the way tv westerns are not following the established code of etiquette of the true wild west.

He says that the people in tv westerns "are so property-conscious that they violate the tradition of western hospitality. Again and again I see them shooting anybody who dares set foot on their sacred property. . . ."

This is all wrong, writer Robertson claims. "I was brought up on and among ranches, and no matter how much you hated a man you invited him to light and eat, and you fed and watered his horse. This was particularly true with regard to strangers. . . ."

So, from now on, Earp, Dillon and Laramie, we want to see you invite 'em in for a good hot meal before you shoot 'em. Particularly strangers.

As any parent knows, most kids know more about the birds and bees than any parent is willing to acknowledge. Take, for instance, this story related to us by a third-grade teacher.

One of her boy pupils was absent from school one day. When he came to class next day, our teacher friend asked him what he had done while home recuperating from the sniffles. Of course he had watched tv, and had been fascinated by a story about birds. The teacher then asked him to write a composition about birds. And this is what he wrote:

"I love birds. Black birds, red birds, yellow birds, all birds. Once I captured a bird and killed it. I love birds."



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