

Television Age

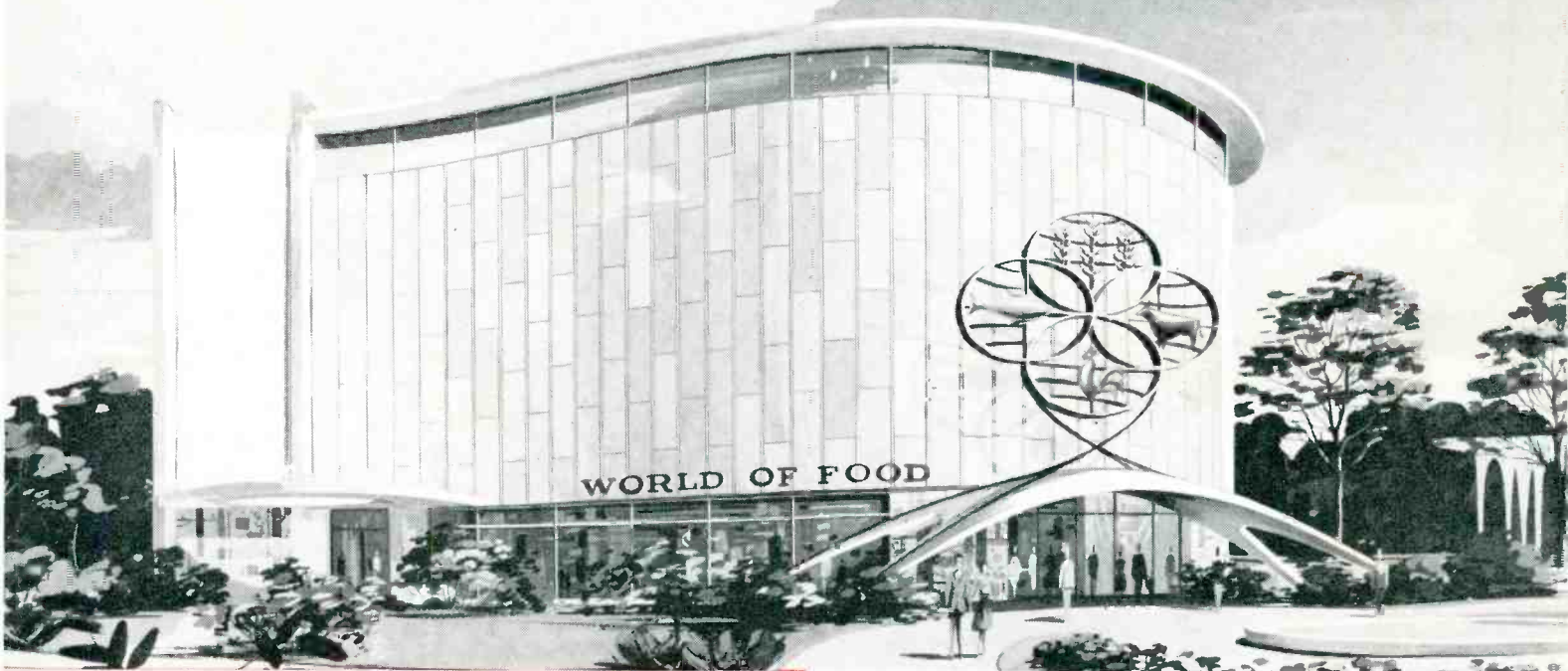
MR. TED J. ROSINSKI
FAMNIR BEARING CO
NEW BRITAIN CONN

What is the extent of color receiver penetration today? PAGE 25

With tv's help, everyone can be an expert in all sports PAGE 28

Anything, including the kitchen sink, can be sold on tv PAGE 32

RENDERING OF THE WORLD OF FOOD BUILDING FOR THE 1964-1965 NEW YORK WORLD'S FAIR



SPOT TV

MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION



THE ORIGINAL STATION REPRESENTATIVE

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

Today's successful national advertisers use Spot Television to match message to market. With Spot TV they can vary their schedules according to product usage and brand acceptance. These quality stations offer the best of Spot Television in their markets.

- KOB-TV Albuquerque
- WSB-TV Atlanta
- KERO-TV Bakersfield
- WBAL-TV Baltimore
- WGR-TV Buffalo
- WGN-TV Chicago
- WFAA-TV Dallas
- KDAL-TV Duluth-Superior
- WNEM-TV Flint-Bay City
- KPRC-TV Houston
- WDAF-TV Kansas City
- KARK-TV Little Rock
- KCOP-TV Los Angeles
- WISN-TV Milwaukee
- KSTP-TV Minneapolis-St. Paul
- WSM-TV Nashville
- WVUE New Orleans
- WTAR-TV. Norfolk-Newport News
- KWTV Oklahoma City
- KMTV Omaha
- KPTV Portland, Ore.
- WJAR-TV Providence
- WTVD Raleigh-Durham
- WROC-TV Rochester
- KCRA-TV Sacramento
- KUTV Salt Lake City
- WOAI-TV San Antonio
- KFMB-TV San Diego
- WNEP-TV. Scranton-Wilkes Barre
- KREM-TV Spokane
- WTHI-TV Terre Haute
- KVOO-TV Tulsa

LOOK TO NBC FOR THE BEST COMBINATION OF NEWS, ENTERTAINMENT AND INFORMATION



Why be color-blind?...When color makes such a magic difference in television—in drama and sports, comedy and news, adventure and opera—in everything you see on your living room screen. All season long, the major part of NBC's nighttime programming will be in color.



NOW PLAYING

IN HOUSTON



...the **AMES**
BROTHERS SHOW

1 p.m. weekdays

LIVE AND LOCAL

CHANNEL

13

MUSIC • FUN • GUEST STARS • VARIETY • NEWS • LIVE AUDIENCE

KTRK-TV

"CALL HOLLINGBERY"

known to millions of comic strip fans...

Now They're Takin' Off For TV



© King Features Syndicate, Inc., 1963

Fresh on the market, these new King Features cartoons are already sold to:

WPIX, New York

"... truly outstanding." FRED THROWER

KTLA, Los Angeles

"Hilarious! The big one for '63."

S. L. ADLER

WTAE, Pittsburgh

"... they're great." FRANKLIN SNYDER

WEWS-TV, Cleveland

WTCN-TV, Minneapolis

CKLW-TV, Detroit

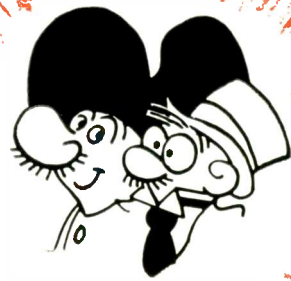
KWTV, Oklahoma City

KGMB-TV, Honolulu

AMALGAMATED TV, Australia

Member

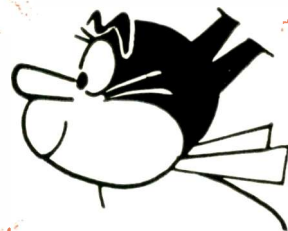




**Barney Google an'
Snuffy Smith**



Beetle Bailey



Krazy Kat

**BRAND NEW
RIOTOUSLY FUNNY
PROVEN APPEAL**



Over 100 million fans already know these characters from the comic strips. **NOT SINCE "POPEYE" HAVE ANY NEW CARTOONS COME INTO TV SO EXTENSIVELY PRE-SOLD.**

We're now producing 150 new animated cartoons, in color. . . . 50 each of "BEETLE BAILEY," "BARNEY GOOGLE an' SNUFFY SMITH" and "KRAZY KAT."

They'll be ready for debut in September, 1963. We have screening prints to show you now. Just ask us . . .

KING FEATURES SYNDICATE

235 East 45th Street

New York 17, N. Y.

212-MU 2-5600

Cable: KINGSYN, N. Y.

• AL BRODAX, Director of TV

• Ted Rosenberg, Director TV Sales, East

• Maurie Gresham, Director TV Sales, West

• IN CANADA: *Dola Films Limited, 160 Bloor Street East, Toronto 5, Ont.*

JANUARY 21, 1963

Television Age



They attack Mondays, 7-8 PM, over WNEW-TV. The conquest is well underway. ARB, Oct., reveals a 100% rating increase (it's up to 8) over September. And the second half-hour is in a second place tie with two network programs! Gallop to the top of your market. Ride with **NBC Films**.

25 COLOR'S LEADING MARKETS

Updated survey of tint tv sets shows variations in penetration and a marked increase

28 TV'S WINDOW ON SPORTS

Through ABC-TV's weekly series, viewers are becoming arm-chair experts in all kinds of events

32 EVERYTHING GOES

Tv has developed into a medium for selling sinks as well as soap, tractors as well as toothpaste

35 DOCTOR IN THE HOUSE

New blood, some minor surgery, have been instrumental in enhancing MGM's image on television

36 OPTICALS ON CAMERA

How Canada Dry, in an imaginative use of special effects, staged a party with one light

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The lighter side

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Letter from the Publisher

The Omaha Hearings

"I certainly do not like the calculated campaign of bureaucratic intimidation and harassment he is carrying on against individual television stations whose programming displeases him (and me). The precedent is dangerous, and under some other administration it can lead to very nasty results. Like too many self-righteous liberals, Mr. Minow seems more interested in the immediate use of power for what he regards as a good purpose, than in sustaining or refining the rule of law."

The above was written by Irving Kristol for *The New Leader*. Both the writer and the magazine have been especially friendly to New Frontier thinking, so publication of these sentiments is of some significance. Chairman Minow's tactics are losing him some of his best friends. Mr. Kristol goes on to suggest that the FCC's public hearings on local television programming (like the one in Chicago, and the one scheduled to start in Omaha next week) are procedurally questionable and certainly arbitrary. The FCC is enigmatic, he says, "never having set down its criteria for determining whether or not a tv station is fulfilling its public responsibilities—and never having defined these responsibilities, either."

What was not said in that article, and what should be brought to the attention of those earnest Omaha citizens whose views will be solicited next week, is the essential *coerciveness* of these hearings. To put it plainly, they are designed to pressure the broadcaster into reexamining his schedule to see if it conforms to what he knows the FCC likes in the way of programming. This pressure tactic—which amounts to asking, "What have you done for me lately?"—obviates the need for direct regulation in the programming area. On the defensive from the start, the broadcaster must constantly justify and explain himself. And, unfortunately, hearings such as these tend to bring out the various pressure groups, splinter organizations and the rest—each with an axe to grind. The great mass of the viewing public has no organization, and, judging from sets-in-use figures, has no particular axe to grind. Thus, the hearings are Democracy-in-action-in-reverse.

The FCC vote to conduct hearings in Omaha was split four to three. The new commissioner, E. William Henry, cast the deciding ballot. He will also preside at the hearings, and, as a Minow ally, is expected to carry on in the tradition established by the FCC chairman. Although logic, or, rather, precedent is against it, it is to be hoped that some degree of fairness can be injected into what is essentially an unfair proceeding.

The words of Commissioner Rosel H. Hyde, in dissenting from the Omaha decision, are worth repeating: "Such inquiries or hearings are obviously designed to have an impact on programming . . . I know of no reason why Omahans should require the assistance of the FCC in seeing that what they look at and hear is what they need."

Cordially,



one of television's greatest heroes!



That's right, **television**. For dazzling sword play, for sheer bravado, for pure gusto . . . there was no equal to Doug Fairbanks, Sr. As the Thief of Bagdad, the Black Pirate and Zorro . . . he leaped through a series of dazzling adventures which have never been surpassed.

The legendary appeal of Doug Fairbanks, Rudolph Valentino, William S. Hart, Gloria Swanson, Charlie Chaplin, etc. . . . is so much greater than the general run of entertainment offered today. If your need is for prestige programming that has proven it can draw mass audiences, you'll want the facts on **SILENTS PLEASE**, — 39 half hours of truly great film classics masterfully edited, narrated and scored for television — and ready to perform rating magic for you.

The Golden Age of Hollywood . . .

SILENTS PLEASE

39 HALF HOURS



Sterling Television Co., Inc.

AN AFFILIATE OF THE WALTER READER-STERLING GROUP
5 EAST 39TH STREET, NEW YORK 16, NEW YORK

THE CLEAR DOPE

Here is the clear dope about a good broadcasting operation.

Although most guys and gals our age who are in the advertising business know almost everything about us, we are often reminded that time flies and each day new people are joining the ranks of agencies of the country. Some of them sit in judgment on us, and so they need to know all about us.

Well—We operate KRNT Radio, KRNT Television, and KRNT Theater out here in Des Moines, Iowa. All under the same roof. All run by the same people. Many of the personnel are up to their necks in all three all the time.

Our radio station has led in service and adult audience most of its 27 years. The television station reflects credit on its parent and generally leads in ratings, and in every one of its seven years, it has done around 80% of the local business! Both stations are affiliated with CBS. The CBS know-how together with the KRNT “know-how and go-now” keeps us out in front. The theater is the largest legitimate theater in the U. S. A. Everything from the Grand Opera to the Grand Ole Opry is shown in it. It truly is the “Show Place For All Iowa.”

So what happens? Well, the stations promote the theater and the theater promotes the stations, and we learn show business from running all three. We learn about people, too. Nothing will straighten out a person's thinking about what appeals to people as well as the box office. 'Tis the till that tells the tale. People either put their money where their mouth is at the box office or they don't—they kid you not.

Out of this baptism of fire come some pretty hep people in programming and promotion and market knowledge.

Few organizations, if any, know this market as well as the KRNT organization knows it.

Few organizations know more about program appeals—

Few organizations know more about promotion and publicity—

Few organizations are held in as high esteem by its public.

Few organizations of our kind in the U. S. A. have the track record that KRNT Radio and KRNT Television post year after year.

The KRNT name means leadership and has for a long time.

What about right now, today?

Well, take KRNT-TV:

The **hot** CBS-TV schedule is **hotter** here.

The **hot** Steve Allen Show is **hotter** here.

The **hottest** movie package is here.

The **hottest** news outfit is here. In fact, one of the top daily nighttime news programs in a multiple station market in America is here on KRNT-TV.

The **hottest** sports programs are here. The football coaches of the three largest universities in Iowa are seen exclusively in this market on KRNT-TV.

The most and the best and the best-known local personalities are on this station.

Civic, cultural and religious groups know from long experience that they can count on our eager cooperation and support. They know we do operate in the Public interest, convenience, and necessity.

And—this is the station, in this three-station market, that carries around 80% of the local television advertising and has since the station's inception. Yes—where the cash register has to ring today to make today's profits, this is the station the local merchants depend on for sales—some of them selling products your agency represents.

Then about radio:

Every Des Moines survey a fellow can find shows KRNT Radio leading in total audience, total adults . . . leading in believability, too. KRNT "Total Radio" has the solid sound of success you like. You're proud to be associated with it. It, too, is a great news station, a great sports station, and it has the most and best known local personalities. It, too, is an outstanding public service station.

Our KRNT Radio personalities appear regularly on KRNT Television. This is a big advantage. Radio listeners know what KRNT personalities look like. Likewise, television viewers are constantly reminded of their local KRNT-TV favorites because of their frequent exposure on KRNT Radio. One medium helps the other in our operation. And personalities are pictured in heavy newspaper promotion, too. Our personalities are "old friends" to Central Iowa people—an important plus in their merchandising and sales effectiveness.

These stations of ours provide the proper climate for responsible advertisers—a climate of leadership, believability and responsibility. It is said that Lord Chesterfield once invited his young friend thusly: "Come walk down the street with me. It will make your fortune!"

We invite responsible advertisers to come walk down the street with us. It will go a long way toward making your fortune.



KRNT RADIO—KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.

Represented by the Katz Agency, Inc.

Television Age

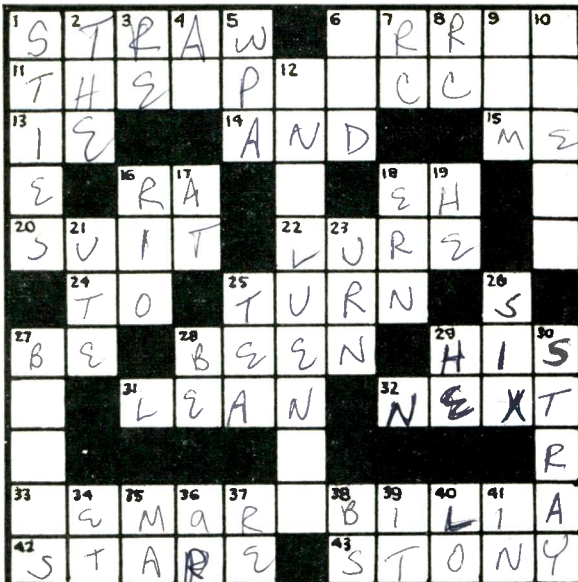
Vol. X

No. 13

WSBT-TV Takes the Puzzle out of South Bend TV Buys . . .

This puzzle is mostly for your entertainment. But the key words 2D, 6A, 17D and 26D will reveal the title of the hottest, new local show in South Bend. Seen week-days 6:00-7:00 P.M., it averages a 20.5 rating with 47% audience share, top adult appeal.* Minutes available. If puzzle probing isn't your strong point, Paul H. Raymer will supply hints. If you're a puzzle pro, send for our original crossword puzzle booklet, free from WSBT-TV.

*ARB Special Audience Coincidental, Nov. 5-9.



ACROSS

1. Ripened wheat or rye stems.
6. The earth and the heavens
11. Cue to a dancer or actor. 2 words.
13. Letters meaning—that is.
14. Conjunction.
15. I.
16. Egyptian sun god.
18. Query of the deaf.
20. Livery or uniform, appaief.
22. Entice, Decoy.
24. Toward.
25. Change Direction.
27. Exist.
28. Part of verb be.
29. Belongs to him.
31. Not fat. Thin.
32. Nearest in line.
33. Remarkable things to remember.
42. Gaze intently.
43. Covered with stones.

DOWN

1. Pens for swine.
2. Definite article.
3. Letters meaning concerning.
4. The Roman Libro
5. Letters of Works Progress Administration.
6. Small moss.
7. Upon.
8. Letters of Red Cross.
9. A chimney
10. Thinks, supposes.
12. Flu for short.
16. - - - Grande.
17. Near, attending.
18. Sea eagle.
19. That man.
21. Shoshonean Indian.
23. Vase, usually with pedestal
25. Afternoon affair.
26. Half a dozen.
27. Light rays, Timbers.
28. Exist.
29. That boy.
30. Wander away.
34. Latin for and.
35. Half of mama.
36. Color of gold.
37. Concerning.
38. Letters of Boy Scouts.
39. Chaser in tag game.
40. Look, Behold.
41. Not out.

(C) 1963



WSBT-TV
SOUTH BEND, INDIANA
Channel 22

ONE OF CBS' HIGHEST-RATED STATIONS

Publisher
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Tom Pray

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**Letters
to the
Editor**

Talent Costs

I would like to offer my congratulations for an article (*Is the Cast too Costly?*, Dec. 24, 1962) that is very well done—accurate and interesting . . . I called the attention of my colleagues to it. . . .

PALMER D. McCAY
*Advertising Manager, Motor Products
Sun Oil Co.
Philadelphia, Pa.*

Titanic Cheer

. . . The very flattering piece about *The Titans* (*Viewpoints*, Dec. 10, 1962) . . . cheered me up no end.

MALCOLM MUGGERIDGE
*Villa Cypres
Roquebrune-Cap-Martin
France, A. M.*

Profile Praise

. . . the article about our agency (*Deft, Daring, Believable*, Dec. 24, 1962) was factual and well written . . . a good job of digging . . . and an excellent job of translating.

MAXWELL DANE
*Vice President and General Manager
Doyle Dane Bernbach
New York, N. Y.*

Regrets Reruns

I have been an ardent reader of TELEVISION AGE since its inception and want to thank you for a splendid and informative publication.

The article appearing in the Dec. 24, 1962, issue entitled *Reward in Reruns* was indeed very interesting to me. Your facts and comments were very sound, but there is also another side to this story. . . .

We have been in tv distribution since the beginning of television and have represented some 3,850 features and no less than 58 top tv series here in the West. I have watched the syndication business slowly strangle

itself with overabundance.

Now, if everyone really feels that there is a "reward in reruns," then that's exactly what we'll get—reruns and more reruns. The independent producers, who, by the way, have made the two top shows of the season (*Beverly Hillbillies* and *The Lucy Show*) will be completely wiped out of the syndication field, and the first run series for tv will be a thing of the past.

TOM CORRADINE
*Tom Corradine & Associates
Hollywood, Cal.*

The article . . . contained a serious mistake regarding Four Star Distribution Corp. current product. You erroneously stated that we have 102 hours of programming available. Actually, Four Star Distribution Corp. has in distribution 360 episodes of programming, of which 257 are half-hours and 103 are hours, as follows:

Dick Powell's Zane Grey Theatre, 145 half-hours; *The Law and Mr. Jones*, 45 half-hours; *The Detectives*, 67 half-hours; *The Detectives*, 30 hours; *Target—The Corruptors*, 35 hours; *Stagecoach West*, 38 hours.

LEO A. GUTMAN
*Advertising Director
Four Star Distribution Corp.
New York, N. Y.*

Suggestion Seconded

Your editorial (*Letter from the Publisher*, Dec. 10, 1962) suggesting larger samples and fewer rating periods will certainly meet the requirements of intelligent media directors and buyers.

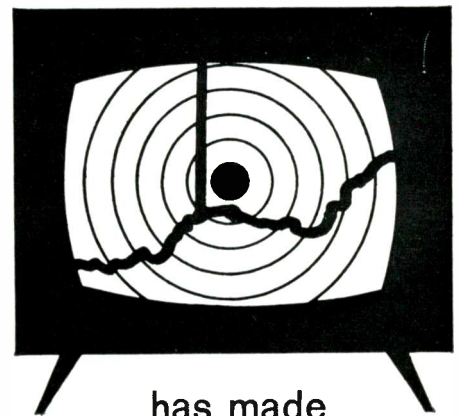
LLOYD GEORGE VENARD
*Venard, Torbet & McConnell, Inc.
New York, N. Y.*

Research Response

. . . very splendid article (*The Measure of Marplan*, Nov. 26, 1962) . . . you have given us a great tribute . . .

F. RUSSELL SCHNEIDER
*President
Marplan
New York, N. Y.*

WLW-T



has made

CINCINNATI NUMBER 1 COLOR TV MARKET

—with more color TV sets per population in Cincinnati than in any other U. S. city!

—with over 55 hours of weekly color programs, including 30 hours of NBC Network and 25 hours of WLW-T's own local originations . . . averaging ½ of WLW-T nighttime shows in color!

—with WLW-T survey proving color commercials 3½ times more effective than black and white commercials!

—with the many WLW-T technical contributions to the color television industry!

So there's a pot of gold waiting for advertisers at the end of the WLW-T color rainbow.

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

The other dynamic WLW Stations

WLW-I Television Indianapolis	WLW Radio	WLW-D Television Dayton	WLW-C Television Columbus
Crosley Broadcasting Corporation			

RCA
TR-22

TRANSISTORIZED



TR-22
SOLID-STATE
TV TAPE
RECORDER



The Most Trusted Name
in Television

TV TAPE RECORDER

...for the ultimate in tape production

- DELUXE, PRECISION-BUILT, STRIKINGLY-STYLED
- BUILT-IN EXTRAS LIKE PIXLOCK AND AIR BEARINGS
- SPACE IN CONSOLE FOR ATC AND COLOR MODULES
- SIMPLIFIED, ERROR-PROOF OPERATION

For broadcasters and TV producers who require the very finest in tape equipment, the new TR-22 is the answer. Now going into stations and studios throughout the world, this deluxe, precision-built recorder includes many new features that lead to improvement in operating efficiency and picture quality. The compact design and the smartly styled console increase its usefulness, and will enhance the appearance, of any TV tape studio.

All-Transistor Design

The only tubes in the TR-22 are found in the monitor and oscilloscope. It is the only recorder that is totally transistorized in all recording and playback circuits. Among other things, the use of transistors reduces start-up time, requires less space, and increases reliability.

Five-Second Starting

Although the conservative specifications call for a warm-up period of five minutes, it has been repeatedly demonstrated that the TR-22 will playback an excellent picture in *less than 5 seconds* after it is turned on—from a cold start! This is especially important when a client suddenly appears.

Air-Bearing Headwheel

This is an exclusive RCA advantage which is standard equipment on the TR-22. Since the recording and playback heads ride on a cushion of air, there is an absolute minimum of jitter, improved SN ratio, and excellent frequency response. It all adds up to a better picture.

Built-In Pixlock

Also standard equipment on the TR-22, the Pixlock system provides for switching between tapes and other sources without roll-over, and enables you to create special effects. Other electronic editing aids include a tone oscillator for marking a cue channel. Result: A more professional production.

Finest Pictures

RCA transistor design, together with air-bearing head-wheel, assures trouble-free recording and top quality reproduction of tapes. Self-adjusting circuits hold the high quality picture over long periods of time—without an operator constantly adjusting controls. This kind of performance can be duplicated day after day, enabling you to produce the finest of tapes.

Simplified Operation

Recording controls and playback controls are built on separate panels—one at either end of the tape deck—to reduce possibility of accidental erasings, etc. Signal lights tell the operator when to start, warn him when any trouble develops, and indicate the “mode” of operation. Eye-level monitors give visual checks on performance during recording and playback.

Designed for Color

There is room in the console for adding both Automatic Timing Correction and Color. These are plug-in, transistorized modules that simply slide into position. No external equipments are required.

Self-Contained Console

All the electronics, operating equipment, and accessories are neatly packaged in a single console. There are no external racks of equipment. The TR-22 can be easily set up in one spot requiring only 10 sq. ft. of space, and is also ideal for use in a mobile unit.

YOUR BEST SELLING TOOL

Because the TR-22 is so striking in appearance and is designed to set the highest standards of excellence in TV Tape Recording, you will find it attracts attention wherever it is in operation. Your studio can benefit from this symbol of the finest in TV Tape. It's a selling tool that radiates prestige. Your salesmen and customers will be convinced that you can produce top-quality tape productions when they see the TR-22 in your studio.

See your RCA representative or write: RCA Broadcast and Television Equipment, Bldg. 15-5, Camden 2, N.J.

In Detroit...

"This is WWJ NEWSMAN
KIRK KNIGHT"



City-County Building Reporter for WWJ News, Kirk Knight covers the many administrative offices governing Metropolitan Detroit—heart of WWJ's primary coverage area. Especially noted for crisp, accurate reports of activities in the Mayor's Office and at daily Detroit Common Council meetings, Knight is another important member of the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

WWJ ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

Owned and Operated by The Detroit News

• National Representatives: Peters, Griffin, Woodward, Inc.

Talent Cost Problem?

With some major clients (P&G among them) refusing to pay a talent agent's 10-per-cent commission for providing human flesh for tv commercials, smaller agencies are wondering if they're justified in adding the standard 15-per-cent mark-up to the talent cost. A check of a top-agency talent negotiator revealed the 15-per-cent charge is and should be standard procedure for the effort involved in finding performers, keeping records, etc. Chief difficulty, it seems, arises when an agency turns over casting chores to the film production house: is a commission called for, then?

Color Contribution

Those utility firms surveyed by CBS-TV to determine how many color receivers are in operation (and coming in the years ahead) have good reason to keep an eye on the market. According to a Consolidated Edison official in New York, a color set takes about twice the current needed to run a b-&-w receiver, and the usual charge for a b-&-w set is 60 cents a month. Although Con Ed, supplying power to hundreds of new office buildings yearly, isn't too concerned with revenue from color, electric companies in areas where there isn't much new construction could gain considerably from widespread color tv acceptance.

Magazines Under Network Attack

Select clients who early this month had already seen the long-awaited CBS study of the effectiveness of television advertising vs. magazines reportedly were widely impressed by the fact that data was drawn from outside sources—Audits and Surveys and Gilbert Research. Three years in the works, and delayed several times amid rumors that the network couldn't prove its point, the study will probably do much to counter the recent advertiser-attracting moves of the magazines toward greater flexibility and better cost-per-thousand figures.

Program Exchange Successful

More than 50 stations—including KTLA Los Angeles—now subscribe to the Television Affiliates Corp. library of locally-produced cultural and informational programs. The non-profit TAC began its service of distributing such shows with a dozen subscribers a year ago. TAC added prestige (as well as stations) by announcing the appointment of Sylvester L. (Pat) Weaver, chairman of the board at McCann-Erickson (International), and Gordon Gray, president of WKTV Utica and chairman of the board of TvB, to its advisory committee. In its first year of operation, TAC screened more than 500 shows and distributed 95 of them; this year it will send out a show a week. Among the new items to be syndicated by TAC are reels of weather and newscasts containing segments from a score of stations, so that subscribers can see how these types of programs are done elsewhere.

Act Fast To Slow Down?

Some buffering and anti-histamine manufacturers may need quick tv commercial relief from headaches brought on by a recent report in the *American Medical Association Journal*. The AMA tested their products and found the buffering agents and the like work no faster than ordinary aspirin. Several drug "buffs" claimed "fast action" for their products, and now they may produce some new messages, provide voice-over techniques or make necessary editing changes in a hurry to slow down the tone of their advertisements.

Presidential Elections Just Ahead

ABC-TV's determination to match anything the other two networks can offer in the way of news coverage has resulted in *Unit 1964*, headed personally by James Hagerty, top officer in the news, special events and public affairs department. The three-man (actually two men and a woman) unit gets started immediately lining up interviews with political figures on state and local levels, working with affiliates in the selection of personnel for national network feeds, and generally acting as a clearing house for any questions on tv coverage in the all-important elections two years hence.

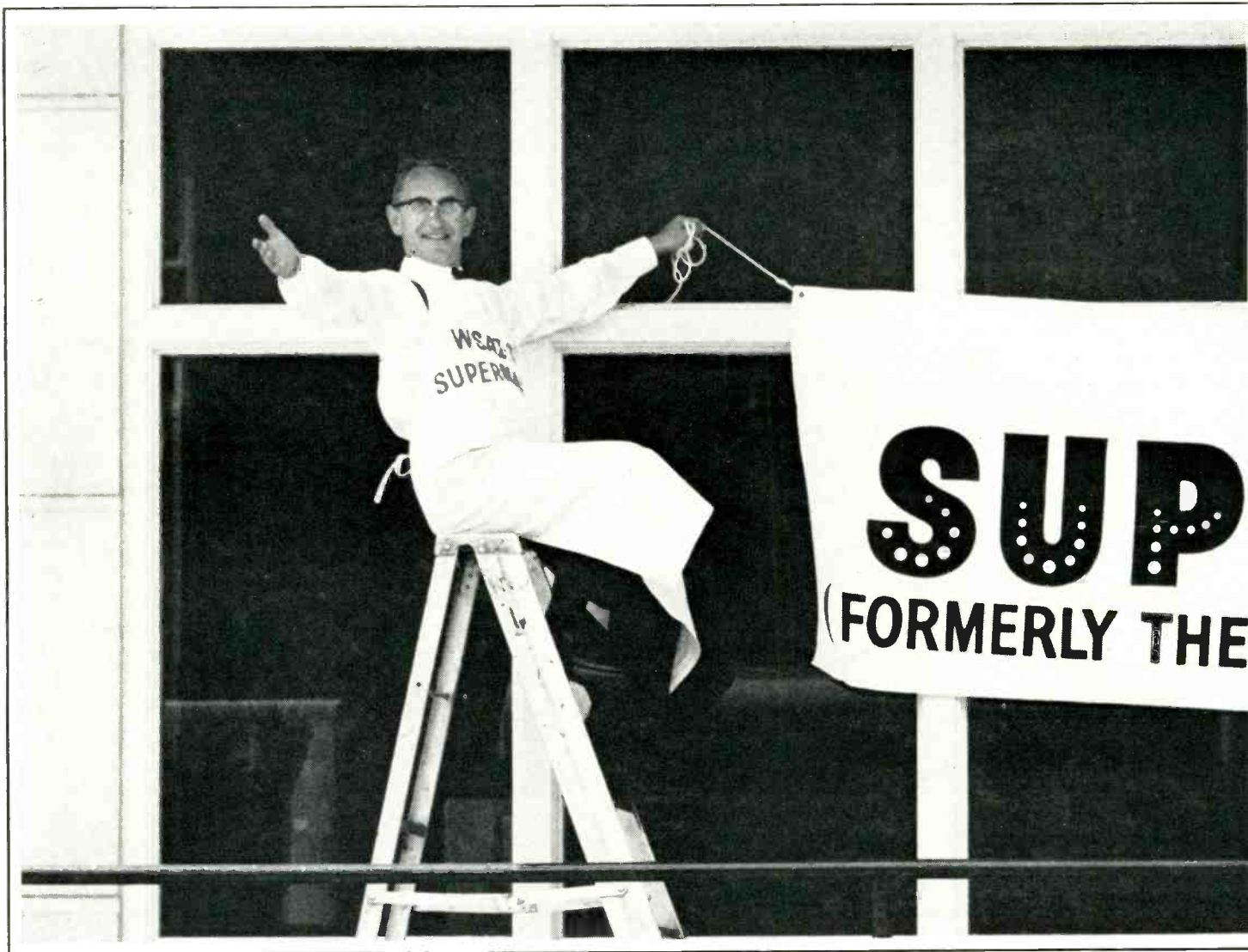
NY Has It, Keeps It

More tv film commercial producers are migrating to the West Coast and Florida during the winter months to record messages on celluloid, but come spring and they'll home back to New York. Though the vast majority of programming was flown out to Hollywood starting around 1955, tv commercial film makers remained firmly rooted in the heartland of advertising and have continued to keep at least their headquarters fixed in subsequent years. The major motion picture studios which tried to lure commercial production to their lots have failed, notes MPO Videotronics vice president-director Marvin Rothenberg, and the New York producers for the advertising industry show little inclination to go West, except to make necessary adjustments to climate and scenery.

Viewers Are Same Everywhere

The \$64 question in tv broadcasting overseas is: why are quiz programs so popular? In Paris, it's *Man in the 20th Century* firing questions and answers back and forth for prizes up to \$2,000. In Vienna, contestants choose their subjects for cash awards in *Quiz 21* (sound familiar?) In Japan, three quiz shows consistently are in the top 15 Niensens with the *Gesture* quiz between actors and actresses ranking second only to pro-wrestling or *Ben Casey*. Even in Belgrade, the capital of Yugoslavia, the *Six Formal Invitations* quiz show, offering scenes staged from books, plays and the like, captures more attention than most other shows in the land.

GALA GRAN



“New advertisers welcome!” declare Tom Garten¹ and John Sinclair², friendly proprietors of WSAZ-TV’s Supermarket. “There’s plenty of green stuff here for everybody!”

\$4,000,000,000 worth of green stuff, in fact—in annual payroll! And \$2,011,372,000* worth in retail sales!

There are plenty of *consumers* in Supermarket, too: over 2,302,000* of them. And there are 72 counties in four great states—including booming Charleston and bustling Huntington! And 207,200 TV homes delivered — which puts Supermarket in the top 30 television markets.**

Naturally enough, only Super-

¹ Vice President, General Manager, WSAZ-TV.
² Manager, Charleston Operation, WSAZ-TV.
*SRDS (July, 1962)
**ARB, 2:30 to 11:30 P.M., Monday through Sunday, all stations (Nov., 1961).

★ D OPENING! ★



market Station WSAZ-TV can help you get your rightful share of all the riches in Supermarket. You see, WSAZ-TV is the single best medium for reaching Supermarket. With our giant transmitter and lower channel number, we're the only station that can deliver the full potential of this thriving 72-county Supermarket.

Yes, we deliver. We deliver *Supermarket!* Hadn't you better call or write your Katz Agency man right away?

THE SUPERMARKET STATION

WSAZ-TV

3

WSAZ-TV, Channel 3,
an NBC Primary Affiliate
Division: The Goodwill Stations, Inc.

The KINE is dead! LONG LIVE GEMINI*



The Anatomy of PRIMACY...Part I

The GEMINI process is an exclusive MGM Telestudios development which produces a twin high quality 16mm film simultaneously with the video tape.*

Pardon the slogans, but we've been working on this for a long time and we're really excited. At MGM—and only at MGM—the kine finally is dead; not just reworked, disguised, or renamed. It's dead! The tape industry has worn this albatross for too many years. We at MGM Telestudios decided that trying to improve it further was an exercise in

futility. So we focused our energies in a completely new direction—and perfected GEMINI.

GEMINI is a direct film process, capable of producing unlimited 16mm GEMPRINTS.*

GEMINI is made as a twin product to MGM Video Tape, shot scene-by-scene, simultaneously.

With the last roadblock removed by MGM Telestudios you can now have the superiority of tape for network and major markets, and supply local markets with superb 16mm GEMPRINTS.

This is one of a series of major announcements from MGM Telestudios. Look for Part II of The Anatomy of PRIMACY.



Today, tape, more than ever before, is TV's prime production tool. For more information, call Bob Fierman, Sales Manager, LO 3-1122

*Trademark

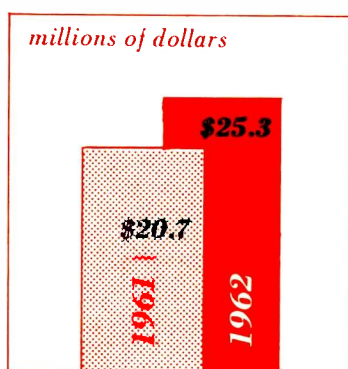
Business barometer

Following an October that registered the greatest year-to-year increase recorded in nine years of Business Barometer computations, the month of November continued the upward climb of local tv sales activity.

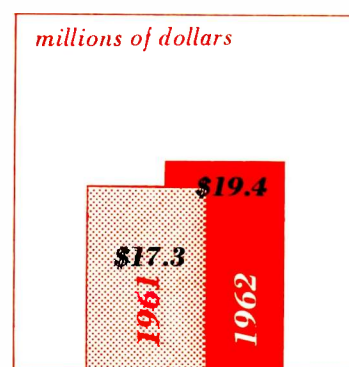
Local business for November ran 22.2 per cent ahead of the same month a year earlier—a figure amazing in that the month did not have the strong assist from the political campaign business that October had. Previous annual gains for November local revenue in the three most recent years hovered around the 10-per-cent mark, or less than half the '62-over-'61 increase.

With Business Barometer calculations showing October ahead of the preceding September by an astonishing 43.4 per cent, it was not surprising that November business dipped 1.0 per cent from October. In dollars, industry-wide revenue for November is pegged at an estimated \$25.3 million, compared with \$20.7 million for November '61.

LOCAL BUSINESS

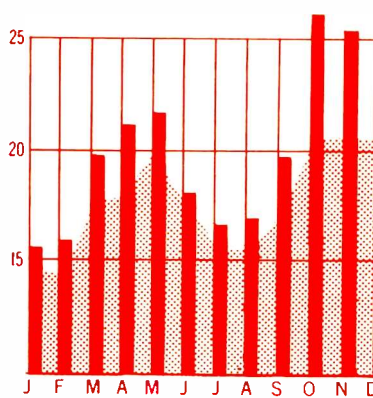


NETWORK COMPENSATION

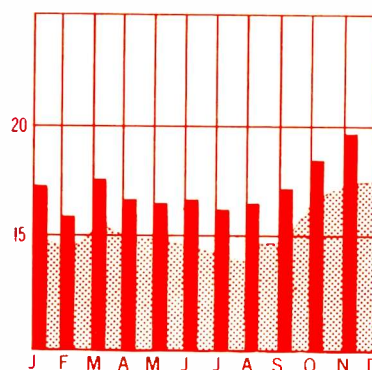


Station revenue from network compensation payments similarly continued to climb in November, running 12.1 per cent ahead of revenue in the same month a year earlier. On the month-to-month basis, November rose 3.2 per cent from October.

November (up 22.2%)



November (up 12.1%)



1962-'61 comparison

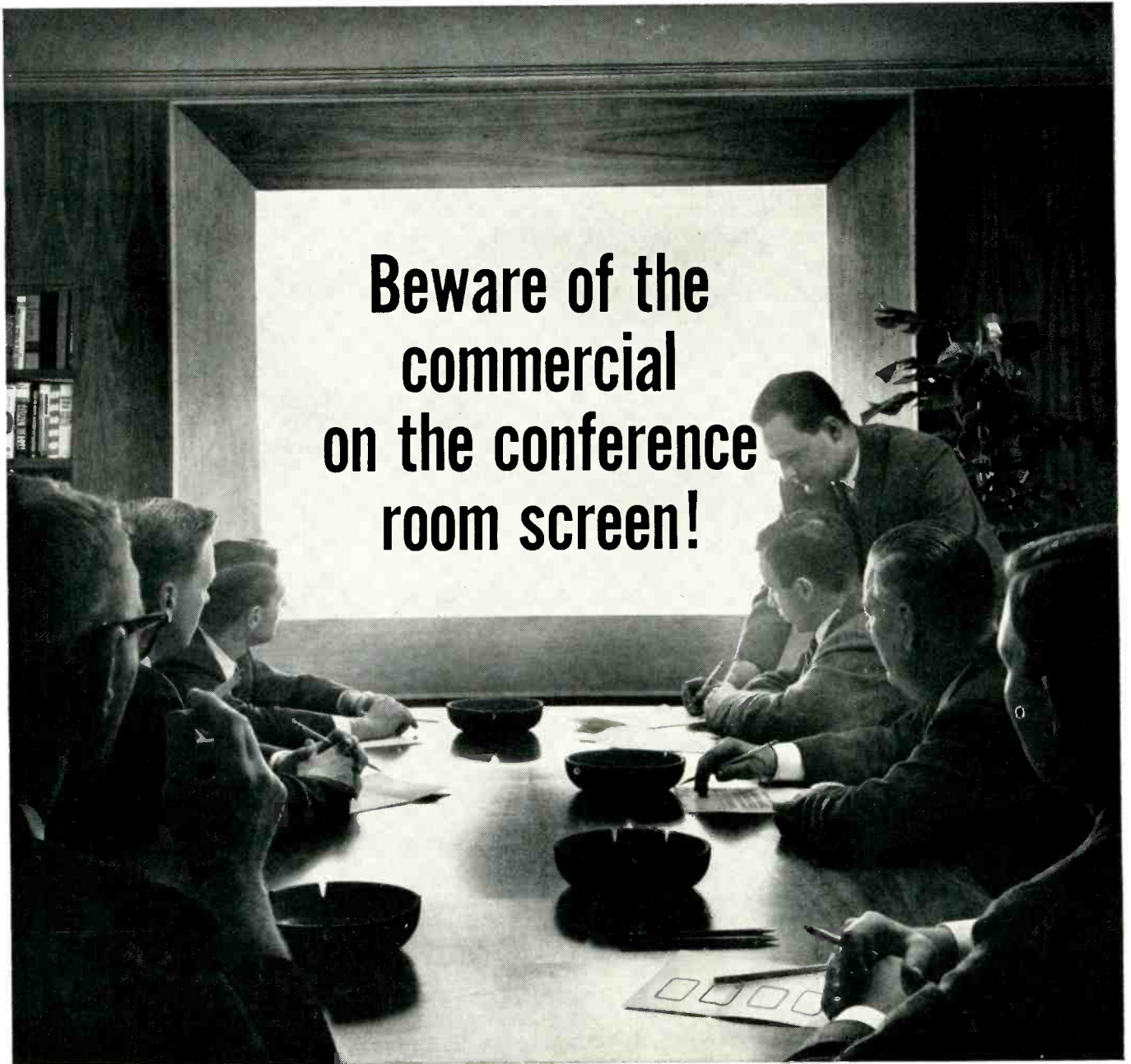
1962-'61 comparison

Industry-wide revenue from November's compensation payments is computed at \$19.4 million, compared to \$17.3 million a year earlier.

How does that 12.1-per-cent gain for compensation payments measure up to gains of preceding years? In the most recent past, November '61 was up over its 1960 counterpart by 10.5 per cent; the month in '60 was up only 4.3 per cent from '59, and that month was only 5.0 per cent ahead of November '58.

For the year thus far, then, local revenue is up an average of 12.9 per cent, and compensation income is up 12.3 per cent. A report on the full year's national spot activity will appear here next issue, followed by a wrap-up on local and compensation revenue on February 18.

(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)



Beware of the commercial on the conference room screen!

TV viewers see it on a tube—where today's best-selling pictures come from **SCOTCH® BRAND** Video Tape

On a movie screen your commercial may rate Oscars; but on the family tv it can lay there like cold popcorn. Trouble is, home audiences don't view it theatre-style. It reaches them (if at all) on a tv tube. And the optical-electronic translation loses sharpness, presence, tone scale gradations, and picture size.

On the other hand: put your commercial on "SCOTCH" BRAND Video Tape, view it on a tv monitor, and see what the customer sees—an original, crystal-clear picture with the authentic "it's happening now" look of

tape. No second-hand images, no translation, no picture cropping. Video tape is completely compatible with your target: America's tv set in the living room.

Proof of the picture's in the viewing! Take one of your filmed commercials to a tv station or tape production house and view it on a tv monitor, side-by-side with a video tape. You'll see at once why today's best-selling pictures come from "SCOTCH" Video Tape.

Other advantages with "SCOTCH" Video Tape: push-button speed in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCL-13, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING AND MANUFACTURING CO., ST. PAUL 19, MINN.
EXPORT: 99 PARK AVE., NEW YORK, CANADA: LONDON, ONTARIO ©1963, 3M CO.

Magnetic Products Division **3M**
COMPANY

Who gets more from newspaper tv listings?page 21

Now, television is accepted as an art formpage 21

Economical program replacements: featurespage 23

Who Needs to Read?

Even publishers admit the tv listing is one of the most-read features of a daily newspaper. With a strike having left several million readers in New York deprived of their daily papers, two schools of thought existed on what would happen to tv viewing. One opinion was that viewers would watch more television than usual, in order to avoid missing any good shows and because there was no paper to occupy those relaxing evenings and Sunday hours; another thought was that they'd watch less television, simply because the listings and the tune-in ads weren't available to tell them what shows were on.

Neither idea appeared correct in the early weeks of the strike: a study of American Research Bureau figures indicates that television has become such an ingrained and habitual part of life today that there is little change of significance one way or the other—whether or not the daily newspaper listings are available.

To illustrate, ARB figures for 9 p.m. nightly were compared for three successive weeks—the last week in November, the first in December (at the end of which the papers disappeared from the city), and the following completely-paper-less week.

Sets-in-use percentages for Monday night during the three weeks were, respectively, 69.4, 62.3 and 65.4. For Tuesday, they were 72.5, 63.6 and 63.4. For Wednesday, they were 62.7, 68.3 and 61.7. And, for Thursday, they were 68.2, 69.3 and 66.2. In other words, the change between the first and third weeks was *downward*, indicating less tv viewing was being done during the strike.

But, Friday registered 56.6, 62.9 and 63.1; Saturday's figures were 58.8, 65.0 and 65.3, and Sunday's

were 62.3, 63.8 and 71.0. The last half of the week was as significantly *up* as the first half was down.

To determine what effect pre-Christmas shopping and other holiday activity had upon viewing patterns, the same weeks of 1961 were studied (when there was no newspaper strike). Findings were similar. Monday, Tuesday, Wednesday, Friday and Saturday were all slightly down, but Thursday and Sunday were up over the three-week period.

Making a year-to-year comparison of the second week in December '61 and that in December '62, it was seen that three nights had *fewer* sets in use during the week of the strike than in the same week a year earlier. Four nights, however, had *more* sets in use during the period when the papers' listings were unavailable. (Program and schedule changes could account for nightly fluctuations; the full-week averages for both years were identical.)

An ARB researcher said "business as usual" was the watchword there, with no noticeable difference appearing in diary or Arbitron data. Such "no change" conclusions are significant in themselves to those tv promotion people who have been asked to pay for a daily newspaper listing, and to those who (as NBC-TV has done) take a strong stand on the value of on-the-air promotion as opposed to newspaper advertising. It's difficult to avoid a conclusion that, over-all, the newspapers get more from the tv listings than does television.

One sign that some viewers are hungry for the printed listings, though, came from *TV Guide*, where a source reported New York circulation was up "several hundred thousand copies" weekly during the strike. "This is great for us," was the com-

ment. "We found out in the 1958 newspaper strike that many viewers stay with us even when the papers come back."

Rich Reruns

After more than a year of determined effort to obtain financing for the necessary research, and to locate prints and get permission for screenings from advertisers, networks, producers and talent, the Museum of Modern Art in New York has set February 5 as the kick-off date on its 13-week historical tv festival. NBC-TV, CBS-TV and ABC-TV were asked back in 1961 to provide funds to help underwrite the tracking down of enough existing material, with such industry names as Perry Wolff, Sydney Lumet, Jac Venza, Burt Shevelove and 200 others since involved in suggesting and organizing the programs for showing.

The kinescopes and films will be shown twice daily, at 3:00 and 5:30 p.m., with the first month's schedule running as follows:

Feb. 5-6: *Studio One*, "The Storm," a 1948 mystery of the *Rebecca-Gaslight* genre, starring Marsha Hunt and directed by Yul Brynner, originally shown on CBS-TV; plus a *Kukla, Fran & Ollie* half-hour titled "Lemonade," from NBC-TV's 1949 series.

Feb. 7-9: *Garroway at Large*, from NBC-TV's 1950-'51 Chicago series; also, a *Danger* segment entitled "The Paper Box Kid," from CBS-TV, 1952, directed by Sydney Lumet.

Feb. 10-13: *Philco Playhouse* segment, "The Rich Boy," from an F. Scott Fitzgerald story, featuring Grace Kelly—NBC-TV, 1952; also, "The Death of Socrates" from CBS-TV's 1953 series, *You Are There*, with Barry Jones as Socrates, Paul Newman as Plato, and E. G. Marshall and Richard Kiley.

Feb. 14-16: *The Coronation of Queen Elizabeth*—an NBC-TV special recap of the 1953 event, processed and edited in an airplane over the

THE PUBLIC'S INTEREST IN PRIVATE PROFIT

“Public interest” and “private profit” . . . two phrases often used, particularly in broadcasting, and sometimes thought to be conflicting and incompatible. Corinthian believes them to be inseparable and completely compatible.

Profit is the mainspring of this country's economic system, a system we have chosen to best serve most of the needs and wants of the people. It provides our lipsticks and our locomotives, our matchbooks and our magazines, our baby bottles and our broadcasting.

The purpose of the competitive profit system is not to enrich the few, but to responsively serve the many. Those who serve best profit most. This is the incentive which encourages people to build better mouse traps . . . to operate more efficiently . . . to try to guess what the consumer will want tomorrow and the day after tomorrow.

At the heart of the profit system is a simple idea: most needs are best met by letting the people themselves make their own decisions . . . the free choice of those who use and the competitive response of those who produce. The alternative is a master plan developed and directed by government, a solution now being questioned even within the walls of the Kremlin.

Corinthian believes that this competitive profit system, although less than perfect like every human institution, has served us all well. It has provided an unparalleled standard of living and contributed importantly to the maintenance of individual freedom.

In our judgment, “private profit” is clearly in the “public interest.”

Responsibility in Broadcasting

THE CORINTHIAN

Atlantic; also, *Victory at Sea's* "The Battle for Leyte Gulf" from the 1953 NBC-TV series.

Feb. 17-20: *Goodyear Playhouse's* "Marty"—Rod Steiger in the NBC-TV drama that "made" Paddy Chayefsky, and later became the motion picture which took an Academy Award and currently is on television, syndicated around the country.

Feb. 21-23: *The Ford Fiftieth Anniversary Show* — the two-network (NBC-TV, CBS-TV) special of 1953, produced by Leland Hayward and highlighted by the famed Mary Martin-Ethel Merman duet.

Feb. 24-27: CBS-TV's *Omnibus* program featuring Leonard Bernstein lecturing on Beethoven's Fifth Symphony, 1954; also two CBS-TV *See It Now* programs. "Murrow on McCarthy" and "McCarthy on Murrow." largely credited with bringing about the late Senator's political downfall.

Feb. 28-March 2: Two CBS-TV programs from its *Adventure* series of 1954-1955—"Genetics I" and "The Family of Man," the latter featuring Carl Sandburg as host-narrator and the Museum of Modern Art photographic display assembled by Edward Steichen.

(The March-April schedule will consist of programs and commercials from the 1956-'61 period.)

The purpose of the showing? "To create for television the kind of public awareness that has resulted from Museum retrospectives of the film, architecture, design, photography, painting and sculpture. That is, by focussing attention on those areas in which the Museum feels the medium has made significant contributions to the art of our time."

However it's stated, it amounts to a refreshing boost for the values of a much-maligned and overabused medium.

Feature Forecast

A good feature film package for prime time nowadays is as hard to find as a good man in that popular refrain, so far as the networks are concerned. Both NBC-TV and ABC-TV, which currently reel off motion pictures in prime time, cite the scarcity of first rate feature packages—rather than an abundance of imagina-

tive programs—as their primary reason for generally avoiding features as material to shore up weak spots in the prime time schedules.

NBC did decide to fill up a big two-hour Monday night hole, left by two one-hour "bombs," with 16 films from 20th Century-Fox. The features first go through their paces from February 4 through May 20, and then repeat from May 27 through September 9. That will be the end of that for the time being in that time period, the network assures everyone.

However, it is expected to continue its *Saturday Night at the Movies* into the 1963-64 season. ABC-TV, however, almost certainly will drop its Sunday-night flicks and turn its back on features-in-prime time in a current flood of optimism about the new year. CBS-TV, presently secure behind a tightly-locked schedule, harbors few thoughts of such "unimaginative" practices, though it has considered them in the past during weak moments.

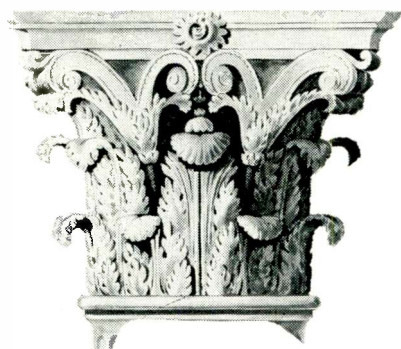
But, based on any successes attained by NBC's finger-in-the-dike and those local stations which have even bumped network programming for feature films on occasion, motion pictures may become the regular heroes at filling schedule leaks, particularly in midseason.

An NBC-TV spokesman admits new series which have great expectations usually are held back for a new season, rather than being tossed into the replacement breach. If handy, feature films make ideal plugs.

NBC-TV, for example, pays far less for the features it will use in the prime hours vacated by *It's A Man's World* and *Saints and Sinners*, and consequently can offer the time to sponsors at lower prices. Advertisers, therefore, hardly seem to face features with any of the reluctance shown by the networks.

The two one-hour programs were sold out at the start of the season, but sponsors started to drop off as the programs became porous. For the features, NBC-TV anticipates a sellout of all 12 minutes by air time and all of the consistent programs' sponsors, including those who evacuated when

(Continued on page 68)



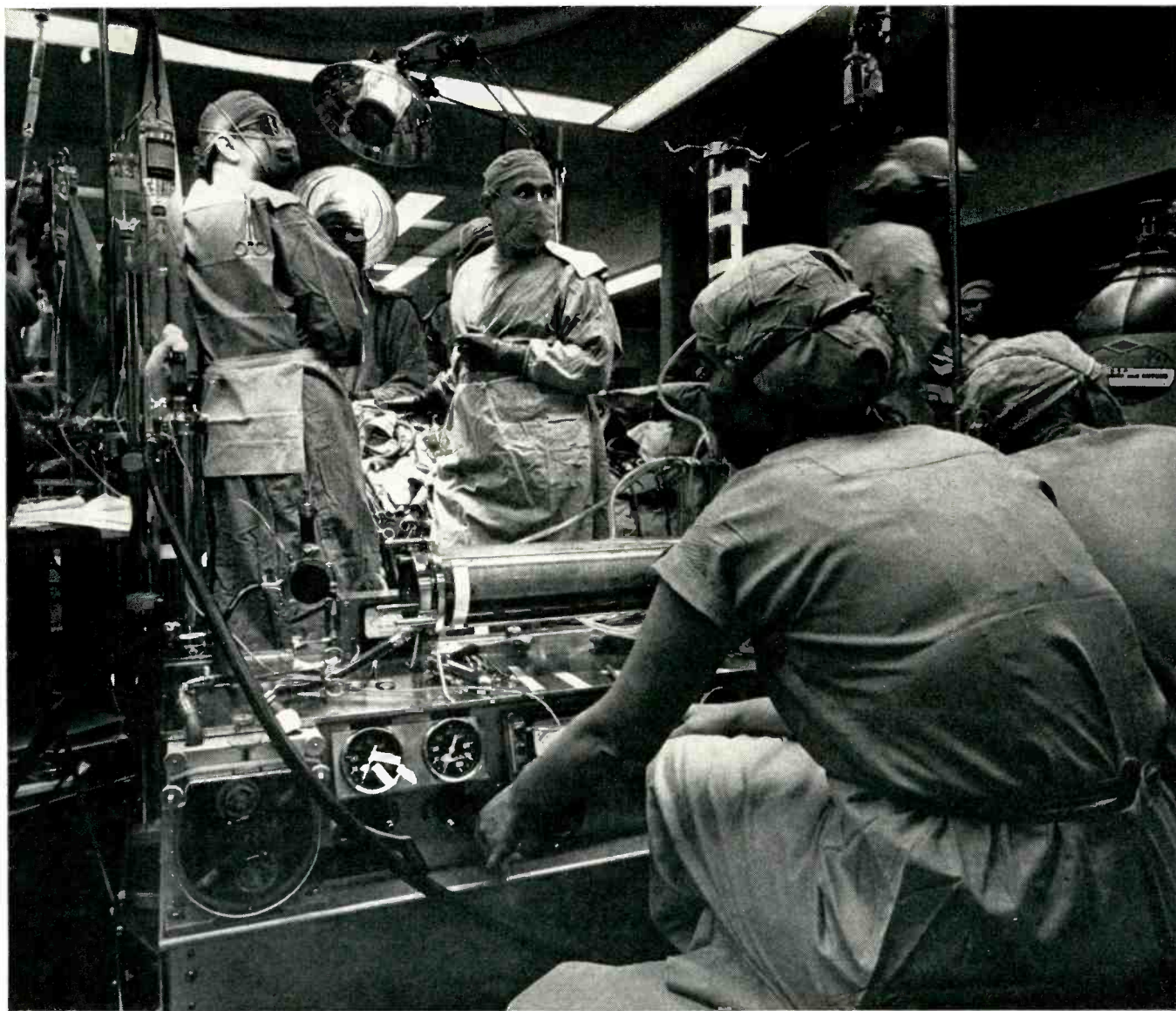
-  **KHOU-TV**
HOUSTON
-  **KOTV**
TULSA
-  **KXTV**
SACRAMENTO
-  **WANE-TV**
FORT WAYNE
-  **WISH-TV**
INDIANAPOLIS
- WANE-AM**
FORT WAYNE
- WISH-AM & FM**
INDIANAPOLIS

Represented by H-R

STATIONS

In Chicago

... the 305-acre Medical Center District comprises \$270 million worth of facilities including the nation's largest concentration of hospitals, medical research and education. Shown here, in preparation, is a heart-lung machine in Presbyterian-St. Luke's Hospital where many surgical innovations have originated.



In Chicago—WGN Television

*originates more color programming
than any other station
in the nation!*



— the most respected call letters in broadcasting

WGN IS CHICAGO

*Join the Broadcast
Pioneers and wear
your pin with pride.*

Updated survey of tint tv receivers shows variations in penetration, but a marked increase overall



The range of color

Not too long ago—a year-and-a-half, to be exact—this magazine and the television industry were looking forward to almost momentary attainment of “color’s magic million,” the day when one million U. S. tv homes would be viewing programming in color. *Magic*, the figure was called, because one million homes would spark a surge toward tint that would result in color sets supplanting black-and-white receivers within 10 years, perhaps in as little as five.

The struggle toward that one-million mark took almost a decade, but the indications now are that the number is magic indeed. Predictions about color’s future haven’t been as optimistic

since the early days, since the period when RCA’s David Sarnoff was saying such things as, “During the next seven years, I would be surprised if we did not sell more color tv receivers than we are selling black-and-white receivers today,” (Dec. 14, 1953).

Everyone knows what happened during the intervening years before 1961; never has a breakthrough been so close to becoming a breakdown. But the RCA-NBC-TV persistence—aided and abetted by the efforts of a group of progressive stations—paid off. Today the prophetic statements concerning color’s future are being dragged from the closets, dusted off and placed

Color Sets by Market—January, 1963

<p>1. New York-Newark 163,000</p> <p>2. Los Angeles 88,000</p> <p>3. Chicago 86,200</p> <p>4. Philadelphia 84,000</p> <p>5. San Francisco 46,500</p>	<p>26. Miami 8,550</p> <p>27. Seattle-Tacoma 7,500</p> <p>28. Houston 7,300</p> <p>29. Kalamazoo-Grand Rapids .. 7,175</p> <p>30. Buffalo 7,100</p>
<p>6. Cincinnati 46,000</p> <p>7. Detroit 34,000</p> <p>8. Milwaukee 24,500</p> <p>9. Minneapolis-St. Paul 23,750</p> <p>10. Cleveland 18,800</p>	<p>31. Flint-Bay City-Saginaw 6,950</p> <p>32. Portland, Ore. 6,550</p> <p>33. Providence 6,475</p> <p>34. Albany-Schenectady-Troy .. 6,150</p> <p>35. Denver 6,100</p>
<p>11. Indianapolis 16,900</p> <p>12. Atlanta 16,100</p> <p>13. Boston 16,000</p> <p>14. Pittsburgh 14,800</p> <p>15. Dallas-Fort Worth 14,600</p>	<p>36. Oklahoma City 5,890</p> <p>37. Syracuse 5,750</p> <p>38. Huntington-Charleston 5,520</p> <p>39. Louisville 5,400</p> <p>40. Davenport-Rock Island 5,120</p>
<p>16. St. Louis 14,100</p> <p>17. Columbus 13,800</p> <p>18. Dayton 12,600</p> <p>19. Omaha 11,875</p> <p>20. New Haven-Hartford 11,550</p>	<p>41. Sacramento 4,450</p> <p>42. Steubenville-Wheeling 4,375</p> <p>43. Charlotte 4,150</p> <p>44. Johnstown-Altoona 4,025</p> <p>45. Toledo 3,850</p>
<p>21. Washington 11,500</p> <p>22. Baltimore 10,750</p> <p>23. Kansas City 10,100</p> <p>24. New Orleans 9,280</p> <p>25. Lancaster-Harrisburg-York 9,100</p>	<p>46. Memphis 3,725</p> <p>47. Birmingham 3,570</p> <p>48. Greensboro-Winston Salem 3,400</p> <p>49. Nashville 3,010</p> <p>50. Raleigh-Durham 2,950</p>

(Total U. S.—1,220,000)

Total 50 Markets 942,840

before the market, shining brightly with foresight and a ring of truth.

And, more important than ever, the upbeat forecasts aren't emanating from a single network source, a single color-set maker. They're heard from RCA's major competitors in the tv receiver field, from manufacturers who eagerly re-entered the arena as well as those who came in grudgingly, forced into the lists by their distributors and retailers who cried for color models to match against the competition. ABC-TV acknowledged the impact of color and its immediacy simply by the fact—surprising to most industryites—it offered a smattering of tint programs this season.

CBS-TV, evidently feeling consternation from stockholders and/or affiliates who have wondered aloud why the network is dragging its feet on color programming, last month laid out its most complete and authoritative statement on its tint position—in an address by vice president William B. Lodge before the affiliates' advisory board. In defending the CBS-TV "wait-a-while" policy on the grounds that there is no profit now to be made in colorcasting, the network left numerous questions unanswered, but indirectly attested to the growing force of color.

(Those unanswered questions? *Does a network lose stature by not pushing color aggressively? Will advertisers tend to place more business on a network with a heavy color schedule? Is there enough viewing in color-equipped homes to hurt a network with little color programming?*)

With the Electronic Industries Association (the accepted reporter of tv-radio production figures) not having issued official word on color-set manufacture through the years as RCA alone turned out the sets, and with RCA having long guarded its color-production records with a zeal impenetrable even to NBC-TV, both color's proponents and disclaimers have been forced to admit their set-count figures are estimates, hearsay

or the results of surveys of various sample groupings. Nevertheless, and despite an apparent readiness on the part of RCA to "leak" color information to the consumer—rather than the trade—press (where it can do the most good from a sales standpoint and make the case appear most favorable), the industry has been able to keep a close watch on color's somewhat stumbling growth. To do so has meant keeping tabs on such recent related factors as several surveys by the American Research Bureau that reported 973,000 and, later, 1.5 million color tv homes; the CBS-TV statement in William Lodge's December address that "color tv sets in use recently passed the one-million mark"—a figure based on projections from a survey of public utility companies (which would supply current to home receivers) in New Jersey, Louisiana, Ohio, Missouri and California; *Time* magazine's report that RCA made about 215,000 of 450,000 color sets sold in 1962, and so on. Additionally, eyes have been kept on the surging importance of color in the year-end financial statements of RCA and its primary competitors:

"Color," said David Sarnoff in 1951, "will speed the day when the volume of RCA business will reach and exceed a billion dollars a year." The company, having done a \$1.7-billion volume in 1962, is said to have realized half of a \$15-million profit increase from color.

From data such as the above, compiled through numerous sources, and from TELEVISION AGE'S own surveys

of color-set manufacturers, distributors, key retail centers and service companies holding year-long service contracts, this magazine estimates the nation's color receivers at 1,220,000 as of January 1, 1963. Additionally, estimates for the first 50 color markets—encompassing 942,840 of the total sets—are broken out on these pages, updating a previous list published July 10, 1961.

The nation's top 50 markets take in roughly 75 per cent of all tv homes, but the 50 markets herein listed account for a slightly larger percentage—about 77 per cent—of total color homes. This is due, necessarily, to the greater amounts of tint programming carried, and the greater amount of color promotion—either station or set-dealer inspired—in certain markets. For obvious reasons, color will not grow as fast in areas dominated by CBS-TV signals or Motorola distributors as it will in strong NBC-TV and RCA/Zenith locations.

As before, New York offers advertisers the greatest number of color sets—163,000, compared to 92,000 a year-and-a-half ago—but Los Angeles in fast-growing California has replaced Philadelphia as the next largest color market. Chicago retained its No. 3 position, with Philadelphia falling to fourth.

In other significant changes, Minneapolis-St. Paul surged strongly upward into the "top 10," and Omaha climbed greatly as both markets more than doubled their color-count. Nash-

(Continued on page 55)

1st 20 Color Markets' % of Penetration

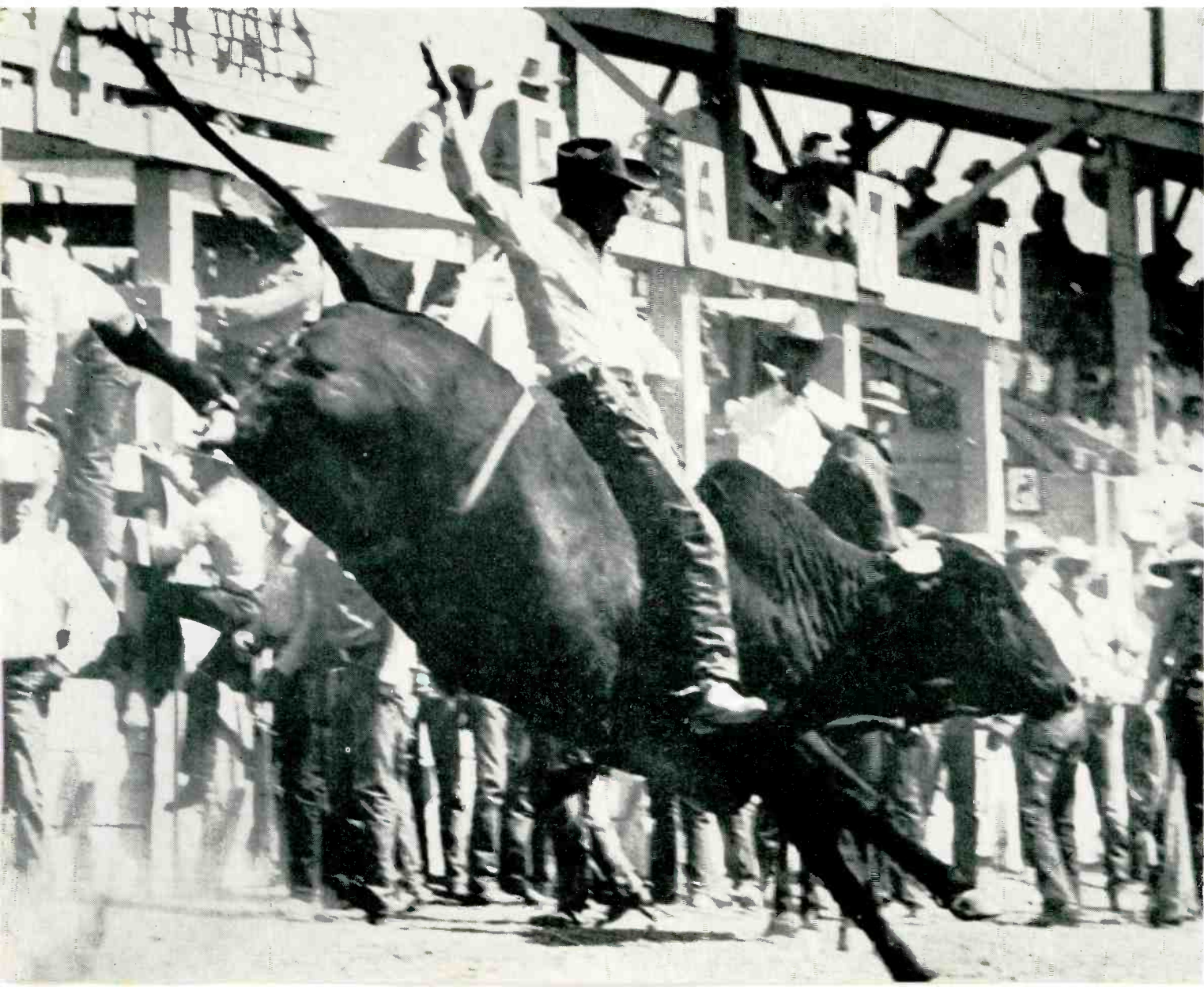
1. Cincinnati	6.4	9. Atlanta	2.8
2. Philadelphia	4.3	9. Dayton	2.8
3. Milwaukee	4.0	10. Indianapolis	2.6
4. Omaha	3.7	11. Detroit	2.2
5. San Francisco	3.5	12. Dallas-Fort Worth	2.1
6. Chicago	3.3	13. St. Louis	1.9
7. Los Angeles	3.1	14. Cleveland	1.5
7. Minneapolis-St. Paul	3.1	14. Washington	1.5
8. New York	3.0	15. Pittsburgh	1.3
8. Columbus	3.0	16. Boston	0.9

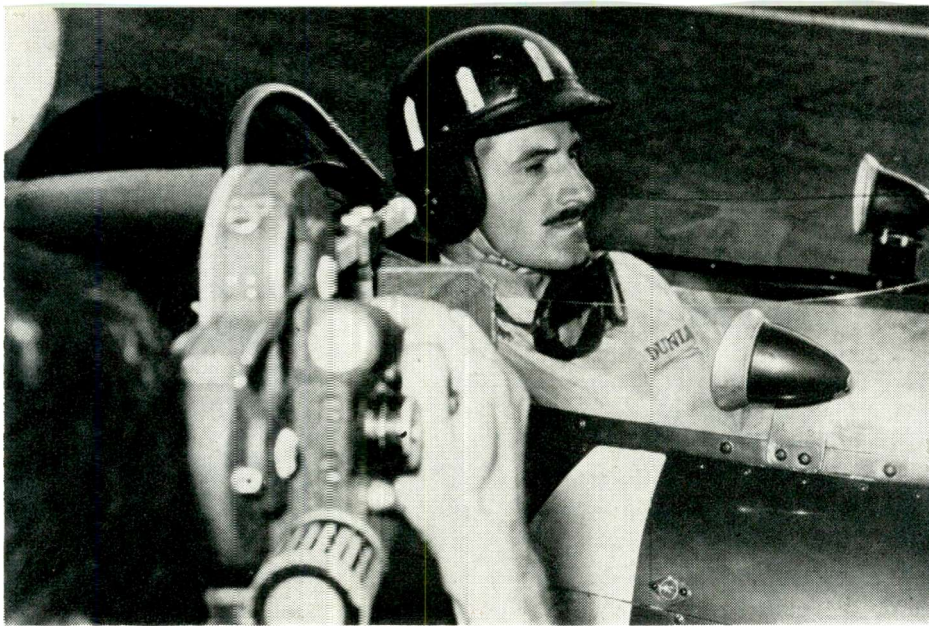
Window on sports

*Through ABC-TV's weekly series,
the nation's viewers
are becoming armchair experts
in even the most esoteric
of events*

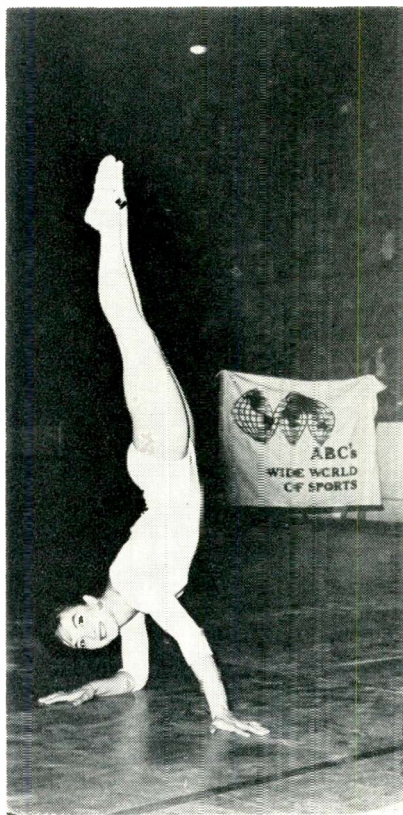


"Wide World" covers everything from the natively American to the distinctly European





The ultimate in danger, the ultimate in grace



The iceskater picked up full stride on the turn of the rink, swerved, and began digging for all he was worth for a set of nine barrels lined up at the other end. His speed was close to 40 miles an hour as he leaped, cleared the barrels, touched down on his skates, smashed onto his back and then slid with a sickening thump into the heavily padded iron fence in the corner of the rink. He lay there while officials and coaches waited for him to recover his lost wind; got up on shaky ankles to a smattering of applause and glided back to the bench. At the far end of the rink another skater made his turn, raced for the barrels, leaped, speared the last barrel with one leg as though it were a fish, slammed into the ice and bounced basketball-fashion into the fence. Several moments later, he too was up, ready for another try in the eliminations of the World's Barrel Jumping Contest, a sport that must have been invented by lunatic French-Canadians to help while away the long winter nights in the Arctic circle.

Scenes like this—approach, leap, crash, gasp—were repeated for two days last month at Grossinger's in the Catskills, under the watchful eyes of ABC-TV's *Wide World of Sports* cameras. They were accompanied by the

grim humor of Sam Goldstein, the resort's director of daytime activities, and by the cries of *Allez! Allez!* as a doomed skater went at those barrels and that padded fence as though they weren't there.

The crowd, skeptical at first, warmed to the subtleties of the sport. (Said one, a Viennese type, as a skater sped for the barrels: "He shows every sign of the death wish.") In fact, by late afternoon of the second day, as the sun waned on the grey snow-covered hills on the horizon (at Grossinger's, you get blinded by the cheese blintzes, not by the snow), the crowd was cheering frantically as the finalists tried to clear 16 barrels. The spectators were reflecting in miniature fashion the emotions of millions of viewers who encounter for the first time on *Wide World of Sports* an event previously unknown to them: skepticism, admiration, and then enthusiasm.

The series, presented every Saturday afternoon from 5-6:30, has covered what would seem to a novice every conceivable sport invented by man: Sumo wrestling, the America's Cup race, water ski championships, rodeos, hydroplane races, Japanese baseball, track and field events, football, men's and women's swimming

and diving championships, stock car races and much more. The program is to the sports buff what a well-stocked bar is to a lush: a source of many wondrous and exciting things.

As far as television advertisers are concerned, *Wide World of Sports* appears to have all that is needed. Currently sponsored by Gillette, Bristol Myers, Liberty Mutual, Quaker Oats and P. Lorillard, it occupies a unique position in commercial television in that it is sold out—not a minute available—until next December 28. It reaches a total of slightly under nine million homes per telecast (in the average minute, 4.5 million homes), achieves an average share of 24 for an average cost-per-thousand of around \$3.33 (as compared to a CPM of over \$4 for the average sports show). And these figures are for the past several months, when the program was running against highly popular NCAA football on CBS-TV.

Certainly many factors account for the success of the program—especially the evident hunger of millions of Americans for sporting events. But an equally important one in the eyes of the more knowledgeable producers of sports shows is the intelligence and imagination with which the program is put together.

Achieving this combination is not always easy, but it has been brought off rather frequently: in the recent North-South football game, a microphone was wired to the South's quarterback; since the players hadn't worked together before, there were few set plays and viewers heard assignments described; at half time a

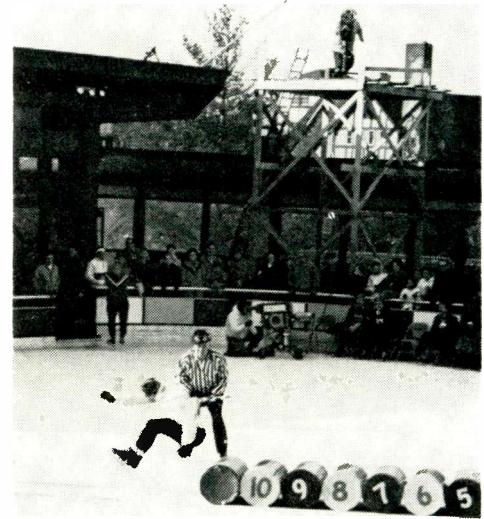
camera was placed in the North dressing room so that viewers would know second-half strategy. *Wide World's* working philosophy is summed up by its executive producer, Roone Arledge: "I try to think what in a game I would love to know, and what, in the context of the rules, is possible.

"In any sporting event there are two stories: the spectacle, or pageantry of the thing, and the personal drama of the participants." To enlighten viewers on some of the more esoteric sports that are covered, *Wide World* often uses the services of local experts. Since 50 per cent of the events come from overseas, this might seem to be a problem, but Mr. Arledge finds that there is always someone at a sporting event "who will really know what's going on."

And the series has produced a fiercely partisan audience. When *Wide World* crews executed some fancy gymnastics to relay tapes of the Americas' Cup race from a Coast Guard boat to a helicopter, to Providence to New York, to be cut in on its coverage of the rodeo championships, ABC-TV got not compliments but irate letters from rodeo fans.

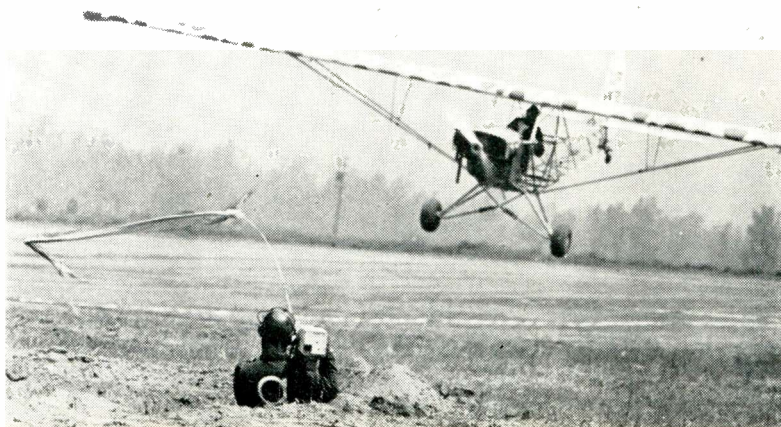
Because it is not always possible to cover an event live, and because many events are occurring simultaneously, film and tape units are often literally all over the globe. The show's producers try to use existing equipment available at the origination point of the event, but this is not always possible: to cover the U. S.-Russian track meet at Moscow in July of 1961 for the first time, *Wide World* brought

(Continued on page 60)



The leap, the crash, the gasp

In-close coverage of a far-out sport

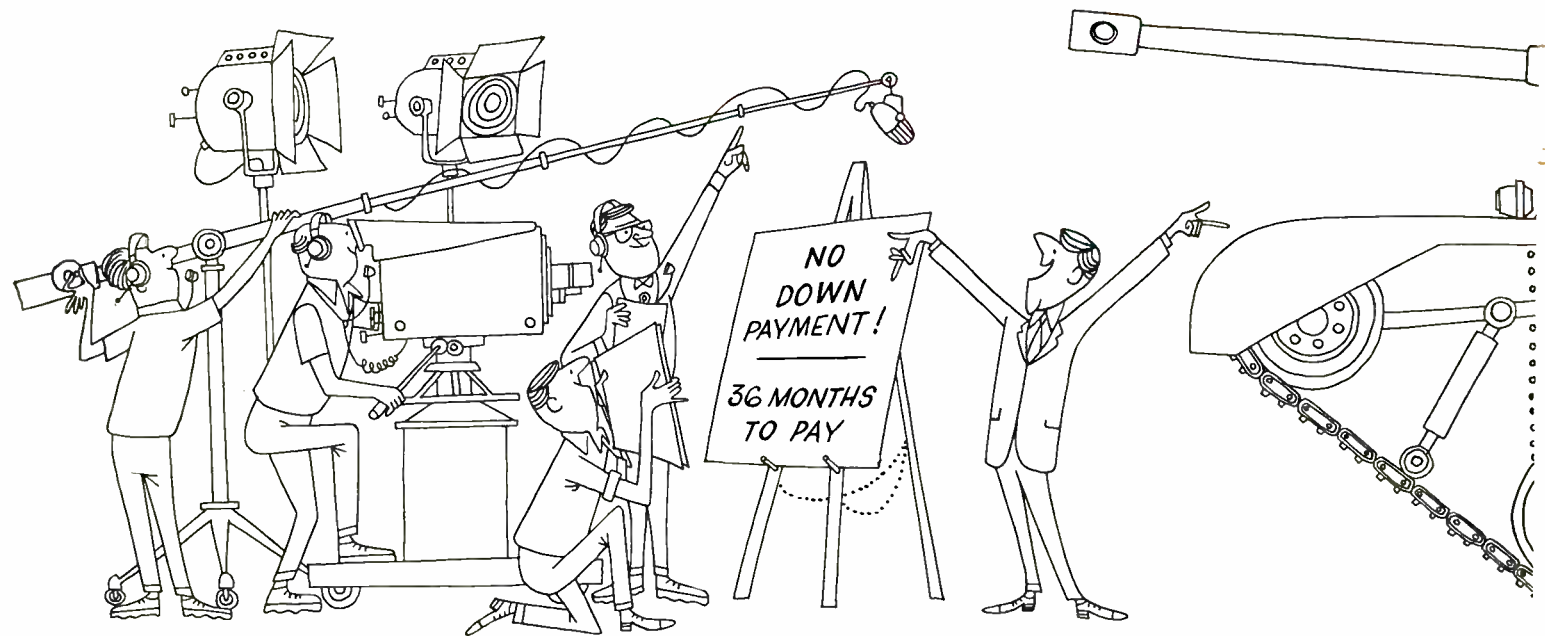




Often on the same day, winter and summer skiing can be seen from vastly different locales



Everything goes



*Television is becoming a medium
for selling sinks as well as soap,
tractors as well as toothpaste*

Advertise a 29-cent ball-point pen in a magazine and it's just like any other. But take the same ball-point pen, drill through a half-inch plank with it on television and show that it writes while spinning at several hundred rpm. and it suddenly becomes unique. Promoted visually, pens sell. And so do plumbing fixtures, seatbelts and chain saws, staplers, live chicks and hundreds of other products that move of themselves or can be twisted, turned, opened or closed.

Strange as it may seem to the uninitiated, television—a popular sales vehicle for an endless array of soaps, groceries and nostrums—is also a most effective salesman for hardware, hotels and a host of other unusual products and services. Understandably, most tv advertising is devoted

to mass consumer products, but many other products with a seasonal or specific appeal find it suitable to their sales messages also. The reason: television shows what the product *does* as well as what it *is*.

Take Swingline's 101 home stapler, for example.

For years, Swingline dutifully advertised its industrial staplers in handyman magazines and its office staplers in various trade journals on the premise that each had its own particular adherents. After all, what secretary needs a two-pound staple gun to fasten two sheets of paper together?

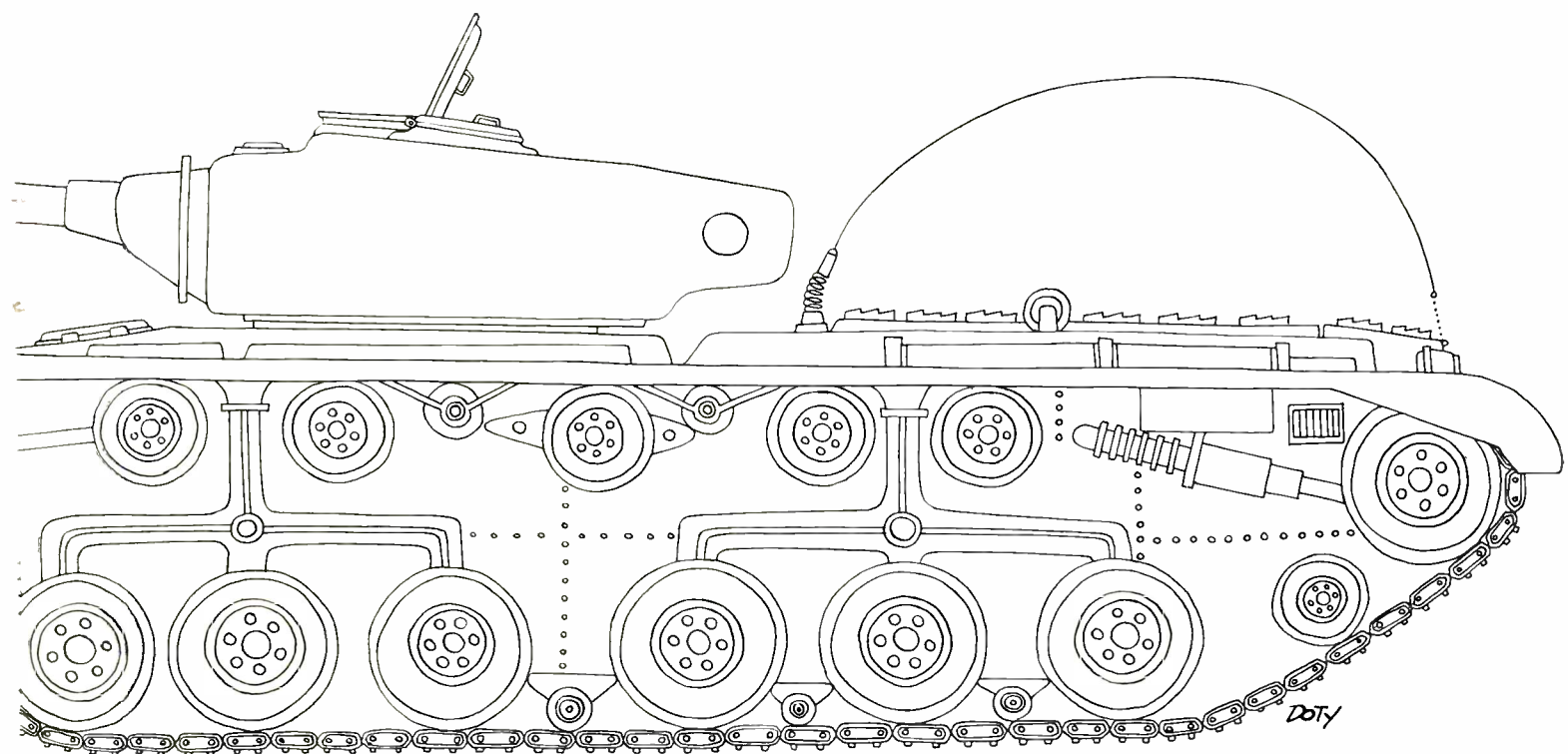
Then Swingline executives had an idea. Why not design a smaller staple gun for the myriad tacking chores around the house, a gun that could be used equally as well by both sexes?

Something that could fasten material to chairs, tables and shades, or hold down shelf paper and loose rugs.

What emerged from the drawing board was the 101 (for a hundred and one uses) and to promote it the company decided on tv. Well pleased with the results of its test campaign last year, the company plans a tenfold increase in spot advertising in the year ahead.

Spot and network television sell products outside the home, too. The Daffin Corp. of Minnesota and Mayrath, Inc., of Dodge City, for example, are only two of many who use tv to show farming equipment in action, and S. C. Johnson used it this past summer to move its new J-Way lawn care equipment and fertilizer line.

Anxious to expand its line of car and floor waxes, Johnson decided to



break into the lucrative lawn and garden-care field with a light-weight portable plastic spreader stocked with lawn enricher, weed killer or a combination of the two.

Despite limited budgets, a number of firms used television this past year to establish a favorable market position. McCulloch chain saws, for example, spent about \$100,000 in spot, and the Moen Corp. about \$25,000 for its plumbing fixture line.

Gulton Industries, which combines network participations with spot campaigns in 10 top markets to sell its Life-Lite rechargeable flashlights and radios, reported a whopping 54-percent sales increase as a result of its original television promotion and plans to begin tv advertising a new battery-powered rechargeable cigarette lighter later this year. The light-

er is about the size of a king-size pack of cigarettes and, like its predecessors, takes power from an ordinary wall socket. According to Arthur Kemp, account supervisor at Compton Advertising, other rechargeable products are expected to follow the flashlights, radios and lighters into the medium in the months ahead.

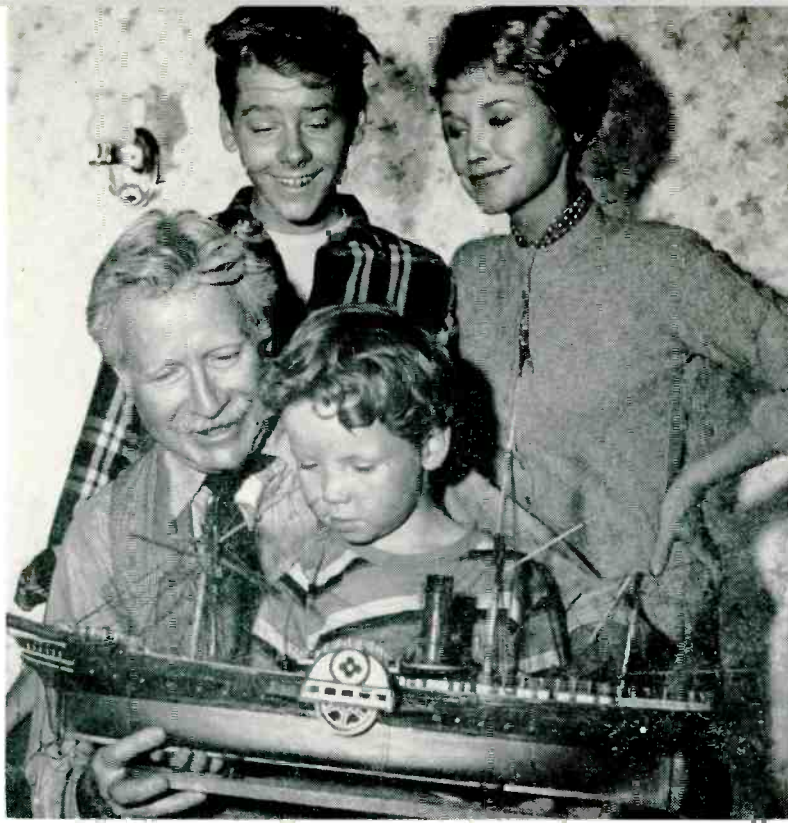
While Gulton is busy promoting its lighter, Alfred Dunhill of London, Inc., is considering advertising plans for its new spring-ejector Denicotea cigarette holder and filters. Company president Ira Williams said that last year's initial effort in spot in half-a-dozen top markets brought fair results, and that spot *may* be used again this year to enhance the company's national advertising effort.

Another electronic gadget that made its way into television was the

Universal Cordless Electric toothbrush—one of several that appeared last year to satisfy alleged consumer demand for effortless cleansing. Plugging itself as “the next best thing to a dentist's cleaning,” the new model operates on penlight-size batteries supposed to last for months of brushing.

The company's decision to place television schedules through Parkson Advertising was motivated in part by the existence of established competitors (E. R. Squibb's Broxodent brush and G. E.'s cordless entry), and its overall policy of using television to sell its line of hair-dryers, irons, can openers and the like as well as tonics and toiletries. (Universal Appliance Co., makers of the brush, is a subsidiary of the J. B. Williams Co.,

(Continued on page 60)



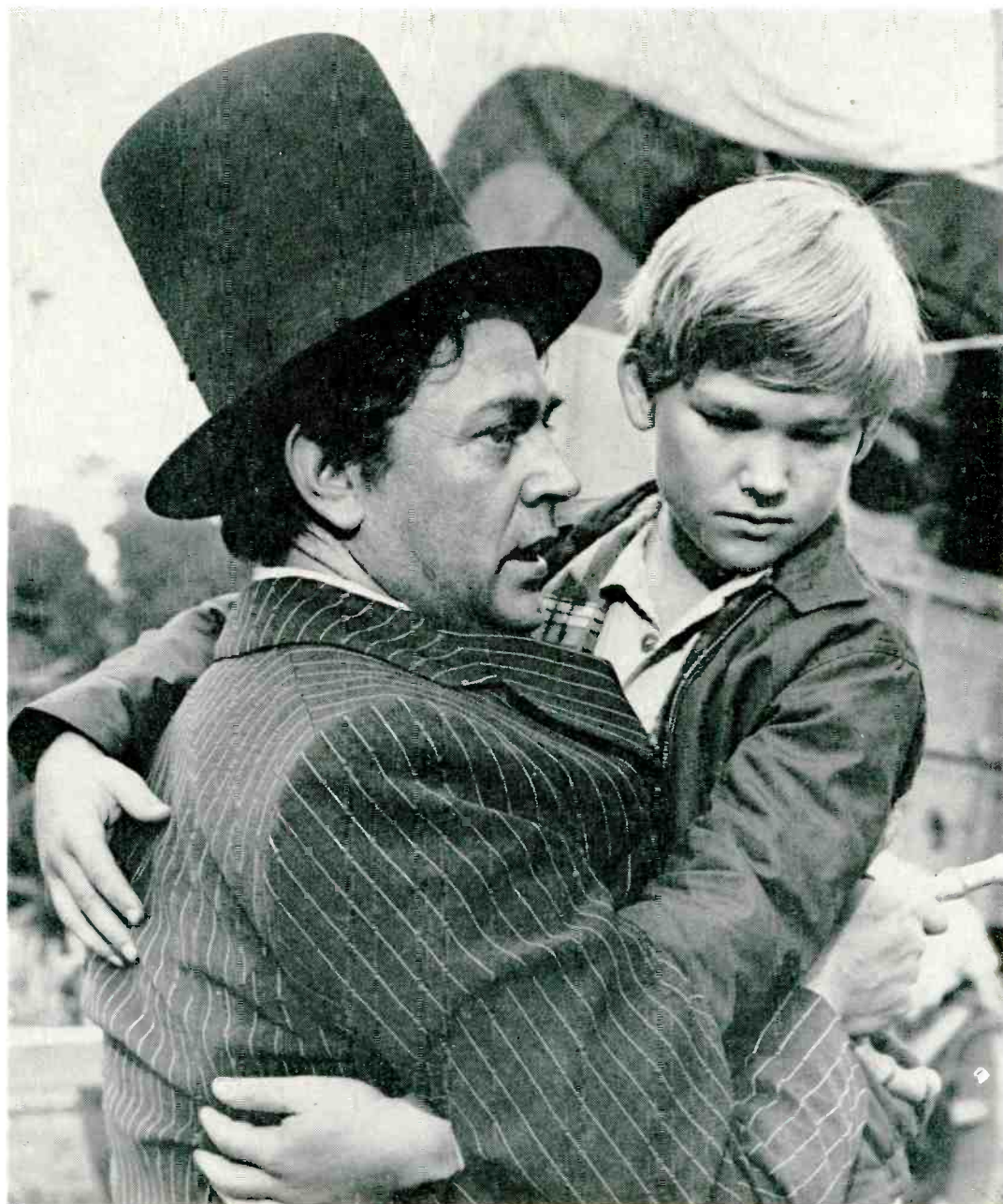
Seeking the Kildare formula: Human Comedy . . .



. . . Sam Benedict's Dick Rust . . .



. . . 11th Hour's Jack Ging . . .



. . . Jaimie McPheeters



The intern out of uniform

Doctor in the house

*New blood,
some minor surgery,
enhance MGM's
image on television*

"Calling Dr. Kildare . . . calling Dr. Kildare. You are wanted in surgery." The call was placed for the 1961-62 season by Robert T. Weitman and Norman Felton. They were acting on behalf of their patient, Metro-Goldwyn-Mayer-TV.

MGM-TV was a mere wisp of a division barely five years old. From inception in 1956-57, the division had failed to respond to program production formulas, though its sales of feature films and short subjects had at least kept it alive. Its parent, of course, was the prominent motion picture studio which had been doing very well in the production of feature films. So when the child failed in this respect, it came as somewhat of a shock to the studio.

Only months before, after MGM had unsuccessfully tried a number of other remedies, it had summoned Mr. Weitman away from his Hollywood desk at CBS-TV where he was in charge of programming, to see what he could do in an emergency with the ailing property in Culver City. He was made vice president in charge of tv production and later of all production.

The division's reputation and that of the parent company in tv, resulting from the after effects of poor reception for *Northwest Passage* and *The Islanders*, were enough to scare away most qualified television practitioners. Because Mr. Weitman considers himself a "perennial optimist," he was willing to take the case. Soon after he arrived, Mr. Weitman brought in Mr. Felton, now MGM-TV director of programming.

They decided *Dr. Kildare* might be the man who could help them. At the time he seemed an unlikely choice. Though successful a generation before in the motion picture version, Lew Ayres as Dr. Kildare already had been examined in a half-hour format by the networks and they had refused him admission to their prime time schedules.

Mr. Felton was directed to bring the good doctor and the program up-to-date. The executive producer re-

stored youth and confidence into the role of a "young man learning about life whose profession happened to be that of a doctor."

One unlikely choice led to another. Instead of Lew Ayres, Richard Chamberlain received Dr. Kildare's practice. He was a comparative unknown with only two obscure motion pictures to his credit. MGM-TV initially intended to make a cowboy out of him and he was cast in a pilot of an hour-long western called *The Paradise Kid*. *The Kid* bit the dust of the departing trend and Mr. Chamberlain became available for training for the medical profession.

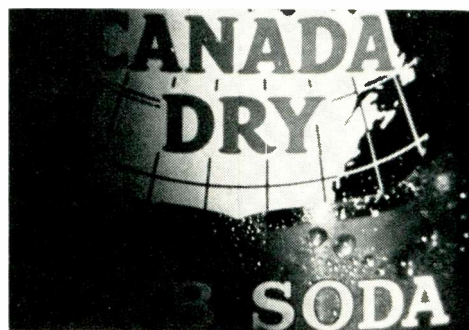
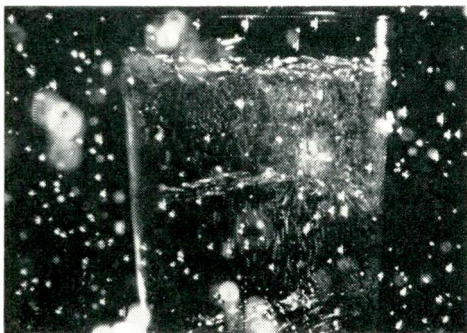
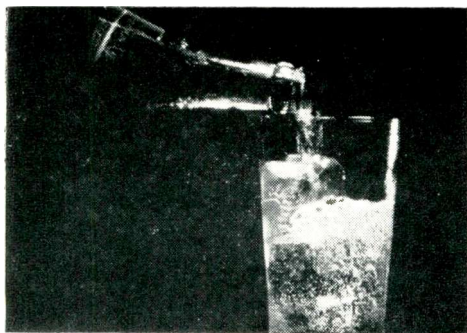
Placed in a new hour-long format, *Dr. Kildare* again appeared before the networks. "CBS-TV could have had him," an MGM-TV spokesman said, but that network never had worked with the division before on programming, so it probably was even more skeptical than the other two networks.

NBC-TV accepted the new doctor, but on terms relatively harsh to the studio. Among other conditions the network asked for and received was the right to syndicate the program abroad. MGM-TV then was in no position to argue, but today Jason Rabinovitz, MGM-TV director of business affairs, says: "We'll never make that type of agreement again."

From the day of acceptance, Dr. Kildare had that certain "smell of success." Although MGM-TV did not know it, *Ben Casey*, another young doctor, had tested higher than any previous pilot and was therefore hurriedly inserted by ABC-TV into its schedule. Had Casey failed, Dr. Kildare might never have succeeded and the entire medical trend could have left MGM-TV crying in the wake of another lost cause. But Dr. Kildare clicked and the patient MGM-TV was restored to health.

With the doctor in the house, MGM-TV could move with vigor into every phase of programming. The networks, to whom MGM-TV must turn for support, heard the words of the division without fear of listening to some-

(Continued on page 62)



Opticals on camera

*How Canada Dry
managed to stage a party
with just one light*

Traditionally, America's ginger ale and club soda advertisers have had a trying time selling their wares dramatically and effectively via television. Recently, the Canada Dry Corp. made a tv film commercial which solves these problems in an artistic way, and also: 1) Wraps Canada Dry ginger ale and club soda in a brand new graphic "look"; 2) Promises to engender a new product image—a sophisticated and high style party look—for the beverages.

In keeping with the letter and the spirit of industry-wide taboos and restrictions, Canada Dry's agency, J. M. Mathes, and tv film producer, VPI, created cinematographic advertising which, within these limitations, has been described by the experts as "extremely effective."

J. M. Mathes' Roy Passman (vice president—radio-tv director) wanted a commercial in which the viewer's attention would be concentrated on the essential points of his client's copy platform. He selected producer VPI for the special creative services of Jack Goodford (designer-director) and Akos Farkas (award-winning cameraman) and asked them to conjure up a "distinctive difference" that would deliver an outstanding commercial film. All extraneous items in the area of sets, props and action that might absorb a share of the viewer's attention were to be eliminated, while the unique qualities of the Canada Dry product were to be emphasized.

To the original *Dance Party* concept of Al Himelick, copy supervisor at J. M. Mathes, were added other

creative ideas which demanded pre-proof of their worthiness.

Mr. Goodford envisioned an *intime* gathering, sophisticated yet warm, photographed in high-contrast blacks and whites with what appeared to be a "single source" of lighting. He also saw a strobe effect (produced frame-by-frame by VPI's on-the-premises optical camera) to demonstrate dynamically Mathes' copy platform: "multiplies flavor . . . multiplies your satisfaction." Normally, the photographing of a party scene would disallow the possibility of achieving the multiple image strobe effect. But the artistic addition of "single source" lighting and black backgrounds made this wedding of graphics and copy possible.

(Continued on page 67)

It's Funny, But It's Sad

Time magazine in its first issue of 1963 carries a stunning account of the movie *Lawrence of Arabia*. It is one of the finest pieces of writing to appear in that weekly for a long time, a noble motion picture that is so declared in a few noble paragraphs. In the same issue, in its television notes, *Time* informs its readers that the best new television comedy of 1962 and the best to come along "in several years" is ABC's *I'm Dickens—He's Fenster*. *Time's* tv editor—if there is one—also included *The Jetsons* among his selection for 10-best of the year just past.

It would seem to this non-professional-hors-de-combat—"I-will-look-at-anything"—commuter-set-owner-weekend-drinker-and-movie-lover that the movie reviewers at *Time* are ahead of the television reviewers.

The Dickens-Fenster house-wreckers aren't very funny very often, and public inattention to their hammerings, unroofings, sawdust blizzards and directionless bustle will probably remove their jack-planes from the network at the end of the season. *Time* thinks it's funny—Americans don't.

In the vast sorting-room of public entertainment, there is no slot that is hotter with the acrid splatter of "This can't miss!" "The hell it can't!" than the comedy slot. It has always been so. But *Time* has this advantage: it can make a statement about Dickens and Fenster or anyone else and go home and forget it. Television also can make statements, and does, but without public agreement, television can't go home, like *Time*, and forget it. It can go home and it can go out of business.

It would be interesting (it would have been interesting) to see an estimate, by *Time*, of *The Beverly Hillbillies* before this series was ventilated. Now that it is a number-one smash the like of which rarely happens in the industry, ever so many agency men are insisting they saw its irresistible whatever-the-hell-it-is and that they urged it on clients, account men, and all the other fellows who can say no, and that it was sold before they (the believers) could break down the non-believers. But this seems more noise than substance; more claims than carbons.

It is possible that a few agency program men, a few (though fewer) network executives (Jim Aubrey is positively stated as being one), were confident of *Hillbillies* and could support this confidence not by dissecting the product, but by analyzing the aridity of the soil this compost was going to be spread over, so that the proper mix of peat, poop and palaver could stimulate the decomposition necessary for seeding. All this came to pass. *The Beverly Hillbillies* came popping up like overnight toadstools in a rotten stump after a hot cloudburst. In fact, enough lilies are rising from the manure-pile every week to bear the first 50 of *Cain's 100* to the gaudiest of gangster graves.

It is something you see or don't see. This reviewer, a

genuine-reared Minnesota barnyard boy who knows how much coal-oil to give a chicken for the roup, did not see it. And does not see it now. This genuine-reared Minnesota barnyard boy who knows how to wipe an egg has the feeling that the only person who *really* knows what gives is Paul Henning, who invented *Beverly Hillbillies*. Obviously not a single one of the 70 million Americans who so much enjoy this show has any idea why he is looking at it, as this reviewer has visited at his own expense everyone of the sets-in-use and spoken to the owners, all of whom say the samething: "I don't know—I jes' like it, son."

The best new show that has come along "in several years," as seen by this reviewer, is a show now in its second year. It showed its promise a year ago but did not deliver its full power until the present season. Its cast is about the same size as the *Hillbillies* cast, its individual members are all good enough and different enough to carry the show when the story lands on them, and each member—irrespective of age or sex—has that subtle but indispensable quality of humanity that explains or accompanies all comedy programs that grow steadily in audience popularity: the power to win our affection. Our attachment increases upon each meeting.

This is happening with the *Dick Van Dyke Show*. Behind the scenes there is another Paul Henning, in some ways more remarkable, more versatile than Mr. Henning. He is Carl Reiner, known to everyone in America for his clowning on Sid Caesar's show. On this program it developed that he could dance, sing, tumble, pantomime, impersonate, go from heavy to straight, from mock



pathos to the real thing, all in the same hour. It was not known to the public (since it was not known to himself) that he could write great comedy. This revelation is more recent. What is more astonishing than the suddenness of the appearance of this skill is the abundance of it and the professional sureness of it.

This quality of sureness applies to his recognition of the work of other clowns and comics, other writers. He knows at once what, and who, will go into the *Dick Van Dyke Show*, and he is never wrong: what plots, what gimmicks, what mammoth unlikelinesses, what dreams, domestic accidents, flirtations, kisses, committees, collisions, marital strains and rhapsodies, PTA routs and riots, back-porch

(Continued on page 66)

Film Report

TWO-EYED TAPE

By eliminating the need to transfer video-tape productions to film (for stations without available electronic playback facilities), a new system of a single tv and a 16-mm film camera operating together through the same lens could one day open up a wide market for programs and commercials on tape here and abroad, claim its proponents.

Until now, advertising and program producers were leery of the quality they could expect from kinescopes taken from tapes. Should both the tape and film coming out of the Gemini twin system emerge with the fidelity each would have if used separately, producers no longer would have to worry about any such handicap.

Labor unions have placed tape at another disadvantage which could be dissipated if the Gemini sign of the zodiac is favorable. In programming, unions which consider electronic recording to be "live" demand higher residual rates for their members when tape is used for the second or subsequent times than they do when film is employed. Program producers wishing to get full rerun and overseas value from their productions have avoided tape for that reason.

A strong argument now can be ex-

pected from tapers contending that the film reeling off Gemini should be properly treated as celluloid rather than as tape. Productions could be shown first on tape and subsequently on film, thereby cutting the costs of reruns.

MGM Telestudios acquired the basic device for Gemini from a Pittsburgh firm headed by Warren R. Smith and Robert Ferber. Mr. Smith joined MGM Telestudios as director of technical development.

Initially Gemini will be prescribed for tv commercials recorded with one camera and the AB technique of alternating scenes. It was first tested at educational station WQED Pittsburgh and later employed in the tape-film of a Schaefer Brewing Company commercial. Multiple-camera commercials will continue to be taped by MGM Telestudios in the regular fashion for the time being.

Because the tv and film cameras share the illumination, scenes are recorded under lighting which is brighter than usual. How limiting this proves on location and in the studio remains to be seen.

George K. Gould, MGM Telestudios president, is hopeful that "Gemprints" will one day replace low-quality kinescopes in multi-market spot placements.

COST OF RERUNS

Only six per cent of telefilm series ever go into as many as six runs, the Screen Actors Guild reports. SAG claims stiffening competition from new films drastically curtails series showings after the second or third run.

While such notable exceptions as *Margie* and *Amos & Andy* seem to go on forever, only 36 of some 600 series have gone into as many as six runs in all tv history. There are four times as many shows in second runs as there are in sixth. In 1961, 2,600 episodes were in second run; 1,875 in third; 1,525 in fourth; 1,125 in fifth; 675 in sixth.

Revenue collected by SAG was more than \$2.3 million for second runs; more than \$1 million for thirds; more than \$650,000 for fourths; nearly \$500,000 for fifths, and about \$270,000 for sixth runs.

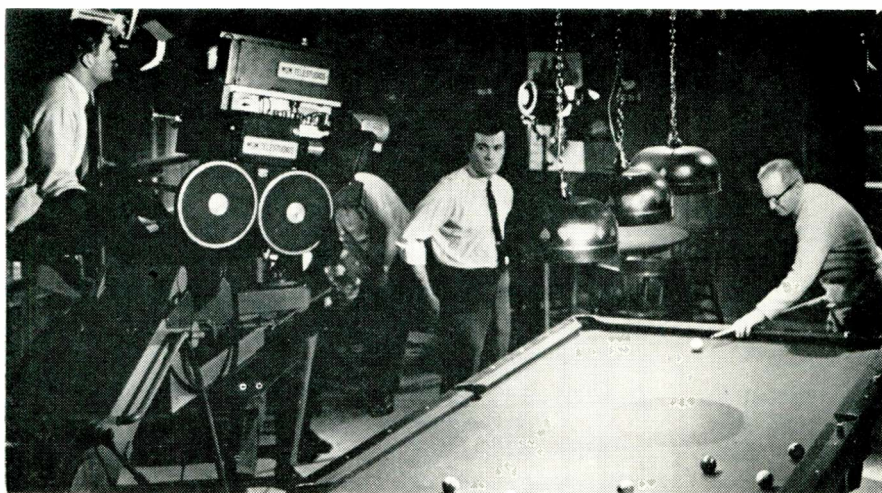
In 1962, SAG collected residuals totalling more than \$6 million. Writers did almost as well by picking up more than \$3 million. That topped their 1961 intake by nearly a million dollars.

FESTIVAL READY

For the fourth annual American TV Commercials Festival, local stations are expected to more than double the 150 commercials entries submitted by them last year. Locally-produced messages are eligible for best awards in their own products, services and stores categories.

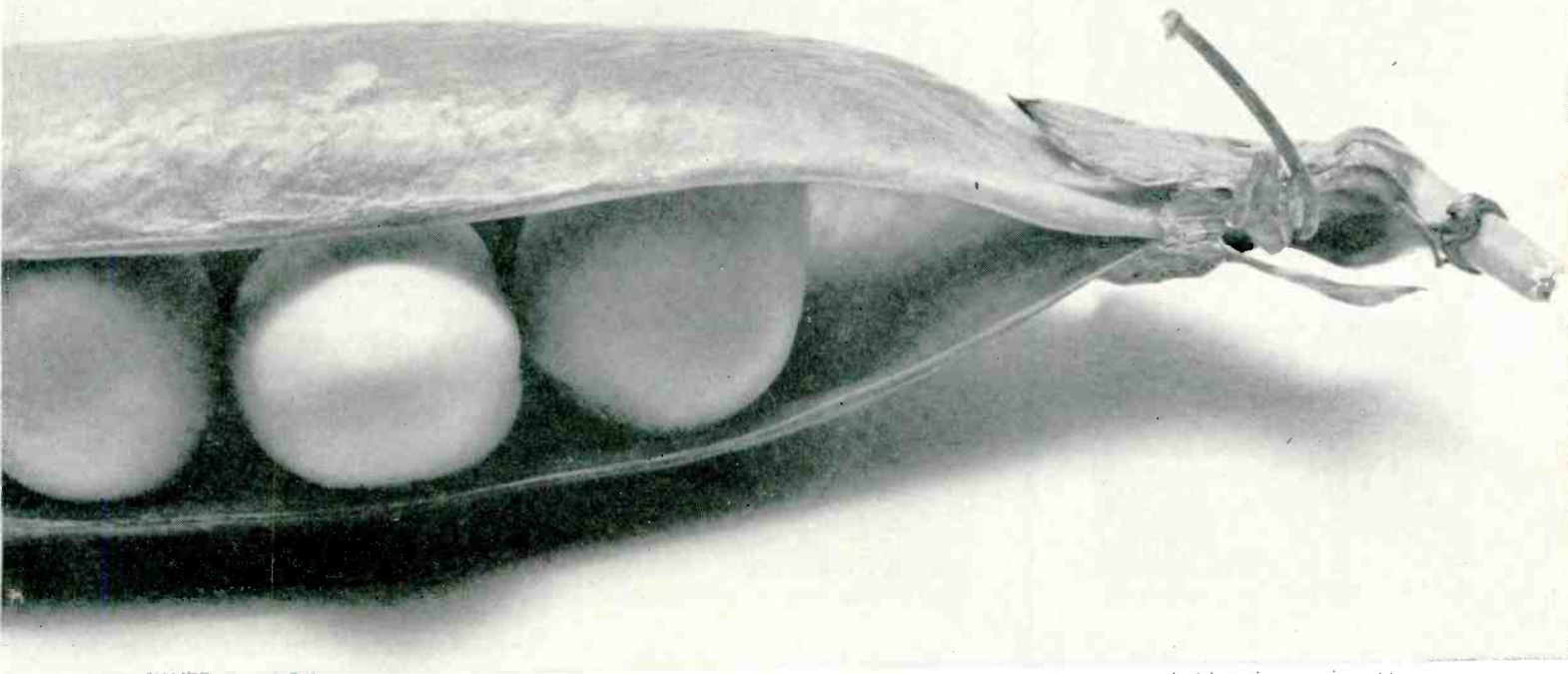
Since many local stations video tape the messages, and because of a rise in video tape production during the March 1, 1962-March 1, 1963, period of eligibility, Wallace A. Ross, festival director, also anticipates a rise in the number of tape entries. Tapers entered about 165 commercials last year, and the figure may exceed 250 this year.

Mr. Ross said the total number of entries should remain around the 1,300 figure attained last year. Local stations and tapers will pick up the slack left by both live and animated filmed messages, Mr. Ross said. Ac-



MGM Telestudios taped and filmed this billiard table scene with its new Gemini twin system that employs a tv and a film camera operating through the same lens, for the F. & M. Schaefer Brewing Co. The system eliminates the need to transfer video tape to film for prints in some cases (see story above).

*... just like
any 3 peas
in a pod?*



You'll agree it's hard to tell one pea from the other two . . . but imagine one in green.

THERE IS A DIFFERENCE. Give your television commercials the PLUS OF COLOR and see the difference! Straightaway your product stands out. Customers see it as you see it—a colorful reality . . . identify it the instant they see it on dealers' shelves, in friends' homes.

Whatever you do—be sure to film your commercials in color. Your black-and-white prints will be much, much better. Shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR . . .



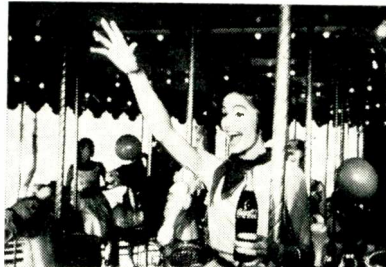
Advertising Directory of **SELLING COMMERCIALS**

Armstrong Cork • BBDO



MGM TELESTUDIOS, New York

Coca Cola • McCann-Erickson



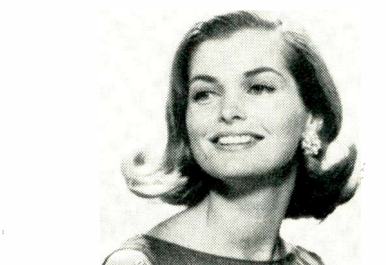
COLUMBIA-SCREEN GEMS, INC., Hollywood

A. T. & T. • N. W. Ayer & Son, Inc.



FILMWAYS, INC., New York

Colgate Palmolive Co. • Ted Bates & Co.



ANSEL FILMS, INC., New York

A. T. & T. • N. W. Ayer & Son, Inc.



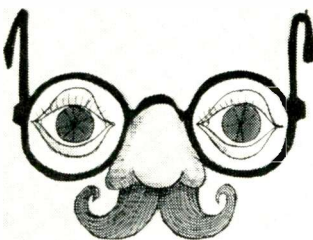
TELE-VIDEO PRODUCTIONS, INC., New York

Escoffier Sauce • F, R, C & H



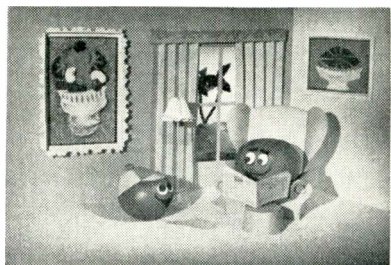
VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.

Buick • McCann-Erickson



ELEKTRA FILM PRODUCTIONS, INC., New York

Florida Citrus Commission • Campbell-Ewald



JOHN URIE & ASSOCIATES, Hollywood

ording to reports he has received, fewer commercials were put on film in 1962, and the film makers may consequently have fewer entries.

Editing and strong musical scores probably will be accented in the commercials this year, Mr. Ross said. He expects to see more award-seeking commercials built around still or animated photos.

Commercials again will be judged in 30 to 40 product categories, depending upon the number of entries in each.

Three to five commercials will be selected as finalists, and accorded certificates of recognition, in each category. In those categories meriting it, the TV Commercials Council will award Best of Product and runner-up awards.

Citations for special advertising achievement in single market, Canadian market, children's market, and in commercials made on a low budget will be given at the discretion of the judges.

Best of Category and Special Citation winners will receive golden statues at an awards luncheon in the grand ballroom of the Waldorf-Astoria Hotel, New York, on May 24. The entry deadline is Feb. 15, with a penalty imposed for any offering in the following week. No entries will be accepted after Feb. 21.

COLOR CONFIDENCE

Telesynd is seeking color shows, including those in second or third runs, to offer the more-than-150 stations with adequate equipment to serve the more-than-one-million homes with color tv sets. "Issuance in color (even of reruns) gives them a new potential," claimed Telesynd president Hardie Frieberg.

Seven Arts Corp. reports Wrigley's Chewing Gum, Hershey Chocolate Co., General Mills, RCA Victor and others currently schedule commercials in color with colorcast features in such cities as Raleigh, N. C., Washington, D. C. and Lancaster, Pa.

Seven Arts offers 107 of its 211 *Films of the '50s* in color. Among the 35 stations colorcasting the films are KING-TV Seattle and KGW-TV Portland, Ore., which bill double color fea-

tures on Saturday nights; KSD-TV St. Louis, WRC-TV Washington and KTVK Phoenix.

PRODUCTION . . .

Television's second 90-minute filmed series will be produced by Revue Productions, which pioneered the first this season with *The Virginian*. The new show, already purchased by ABC-TV, combines cops and robbers and courtroom drama. In *Arrest and Trial*, the first 45 minutes will be devoted to a criminal chase, the remainder to the trial. Chuck Connors and Ben Gazzara star in the Herb Meadows-created show. Dick Irving is executive producer.

Mark Vickers, M.W., international weapons expert, will unreel his adventures in another ABC series, produced by Daystar Productions. J. D. Cannon stars. Leslie Stevens produces.

CBS-TV, in a tie-in with the National Education Association, will produce an hour-long series based on American history for next season. John Houseman has been signed as producer.

The same network has begun shooting a half-hour comedy, *The Cara Williams Show*, at Republic Studios. Larry Klein and Hal Goodman write and produce.

All but one of a group of Screen Gems pilots have been completed for the coming season. Now being presented to ad agencies are three comedies—*The Farmer's Daughter*, *Grindl* and *Archie*—and two dramas, *Turning Point* and *Postmark*, *Jim Fletcher*. Still being edited is another comedy, *Rockabye, the Infantry*.

Wolper Productions, branching out from the documentary into drama, is preparing *AP*, an hour-long anthology based on the files of Associated Press. The series will be produced in conjunction with UA-TV.

Production is finished on five of the 13 hour-long monthly specials for young people conceived for the Westinghouse Broadcasting Company. Following the earlier release of *Magic, Magic, Magic* and *First Concert*, WBC sponsored a one-week stay for the *Black Nativity* gospel-singing pageant at the New York Lincoln Center Philharmonic Hall after video taping

Advertising Directory of SELLING COMMERCIALS

Foremost Dairies, Inc. • Guild, Bascom & Bonfigli



PANTOMIME PICTURES, INC., Hollywood

Heriz Rent-A-Car • Norman, Craig & Kummel



FILMEX, INC., New York

General Mills - Cheerios • D-F-S



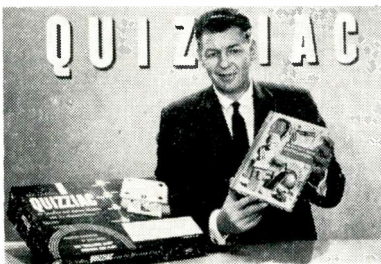
PELICAN FILMS, INC., New York

Humble Oil Co. • McCann-Erickson, Inc.



KEITZ & HERNDON, INC., Dallas

Golden Press • Wexton



WILBUR STREECH PRODUCTIONS, INC., New York

Listerine • J. Walter Thompson



ROBERT KLAEGER ASSOCIATES, New York

Goodyear • Young & Rubicam



WYLDE FILMS, INC., New York

LOV-IT • Spencer-Benveniste



KTTV TAPE PRODUCTIONS, Hollywood

the production at London studios for holiday airing.

To be seen on the five WBC stations and others during January and February are *People and Other Animals* and *Baird's Eye View*.

People and Other Animals features Jane Fonda and Robert Morse as people, an ocelot, lemur, carp, parakeet and St. Bernard as animals. Explorer Ivan T. Sanderson explains relationships between man and his fellow animals. *Baird's Eye View* is the history of puppetry as seen by Bil and Cora Baird. Both programs were taped in New York. Michael R. Santangelo produced and James Elson directed the two shows.

WBC also currently circulates *Tahiti—the Pacific Cocktail*, the hour-long special which is the ninth in a series of documentaries produced every other month by InterTel members in the U. S., Australia, Canada and Great Britain. In addition to the WBC and other commercial stations, the National Educational Television network's outlets receive this series. Programs also are dubbed for lands in which languages other than English are spoken, and *Tahiti* will be shown in 20 countries.

The Lieutenant, an MGM-TV pilot about an officer in the peacetime Marines, has gone before the cameras. Gary Lockwood stars. Buzz Kulik directs.

Bring 'Em Back Alive, adventure series based on the Frank Buck book, is being plotted by Aubrey Schenck and Edwin F. Zabel for Warner Brothers.

Bill Burrud Productions completed *This Exciting World*, color series featuring a rotating format of adventure, travel, and treasure hunts. KCOP Los Angeles put the show on the air as it did with four other Burrud color productions.

First pilot to get under way for the season after next will be Hal Stanley's *Sweet Rosie O'Grady*, starring Kay Starr. It is scheduled for shooting in February.

Continental Documentaries this month was scheduled to start filming a series in Europe devoted entirely to people, places and situations outside the United States. Continental presi-

dent Kennedy Williams and director Charles Romine are in Paris to begin production.

Desilu Productions, Inc., is actively engaged in a development program for new product aimed at network telecasting for 1963-64, company president Lucille Ball recently reported to stockholders. Currently on the air are the firm's *The Lucy Show* and *The Untouchables*; a half-hour *Fair Exchange* is expected to return to CBS-TV late in March. For the six months ending Oct. 27, 1962, Desilu grossed more than \$9 million, compared to \$7.4 million it took in in the comparable period of 1961.

STUDIO SALE

Ponty-Fenmore Realty Fund paid more than \$1.3 million at a court auction for the Hal Roach Studio, where the first commercially successful tv film series were produced. The 14-acre property probably will be used for a real estate project in the future, but it currently will be kept open for filming on a rental basis.

Hal Roach Jr., son of the studio founder, ran into difficulties leading to ultimate bankruptcy after he merged his property with the Scranton Corp., which was rocked by the Alex Guterma scandal.

SYNDICATION . . .

KTTV, Los Angeles independent, lined up 100 other interested stations in the most extensive live hook-up outside the networks in tv history, for the Bing Crosby celebrity Golf Tournament in Pebble Beach, Calif. Since KTTV already telecasts numerous sports and special events in Southern California, similar feats may be accomplished in the future. The station's small staff of syndication salesmen (who sell a number of film and taped properties) had received an overwhelming response and gained time clearance with little difficulty for the golf tourney from the other stations.

ABC-TV, which carried the tilt for the past four years, dropped it after reportedly differing with the producers on the price for the show.

Meet the Author, a talk show moderated by Walter Kiernan on

WOR-TV New York, is being syndicated by Teledynamics Corporation. The 39 half-hours in first run include interviews with authors of best sellers, Basil Rathbone's recollections and the stories behind *Pogo* and *Who's In Charge Here?*

The Land of the Distelfink, the site of an annual Pennsylvania Dutch folk festival, was produced by Hal Woodward for WFIL-TV Philadelphia, and the program currently is included in the Television Affiliated Corp. library for use by other stations affiliated with TAC.

SALES . . .

KBTU Denver bought *Volumes 3, 4 and 5* distributed by Seven Arts Associated Corp. Some 41 Warner Brothers features are in *Volume 3*, 93 WB and 20th Century-Fox films in *Volumes 4 and 5*.

KPHO-TV Phoenix, which previously had made the same purchase, claimed its transaction was one of the largest in tv program entertainment in Arizona.

Other stations buying only *Volume 4 and 5* at this time were KTVH Wichita; WFBM-TV Indianapolis and KOCO-TV Enid, bringing the total number of stations purchasing those *Films of the 50s* to 44.

Seven Arts made its first foreign tv sale of the *Out of the Inkwell* series of 100 five-minute cartoons dubbed in French to CFTM Montreal. The series produced by Hal Seeger and created by Max Fleisher is distributed in the United States by Video House.

Warner Brothers Television Division sold the hour-long *Maverick* to WAH-TV Atlanta, WLW-TV Miami, KXLY-TV Spokane, KVII Amarillo and KSHO-TV Las Vegas; *Sugarfoot* to WLW-TV Indianapolis and WLW-TV Dayton; *Surfside 6* to WSIX-TV Nashville and WAST Albany-Schenectady-Troy; *The Roaring 20's* to KAKE-TV Wichita, and the half-hour *Lawman* series to WTTG Washington and WTVN-TV Columbus.

The Broadway Goes Latin song-and-dance half-hour show syndicated by Independent Television Corp., which has been sold in 40 U. S. markets, was bought in 19 foreign countries on six continents within three weeks of the day it was first offered to for-

eign purchasers.

WLW-D Dayton. WSAZ-TV Charleston-Huntington and KHVH-TV Honolulu, brought to 16 the number of stations purchasing the second year of first-run syndicated episodes of *Ripcord* in color. Altogether, the program has been sold in 120 markets, the most recent purchasers being WINK-TV Ft. Meyers, Fla., WGAN-TV Portland, Me., WSBT-TV South Bend and KOMU-TV Columbia, Mo. About 80 per cent of the stations which carried the first year have bought the second, with additional sales expected in markets in which the first year's run has not been completed.

Another United Artists Television release, the daytime *Leave It to the Girls*, has been sold in eight of the top 10 markets. Arbitron reported the program carried WNBC-TV into the top spot in New York in its time period during a week last month. Recent purchasers of the show include WNAC-TV Boston, WMAR-TV Baltimore, WBRE-TV Wilkes-Barre, WJRT Flint-Bay City-Saginaw and KHSL-TV Chico-Redding, Calif.

The *Girl Talk* daytime half-hour strip syndicated by ABC Films, Inc., will be carried for a second 13-week period because of interest shown by stations and sponsors since it first aired last month, reported company president Henry G. Plitt. Some 16 stations, including many in major markets, are carrying the show and it already has support from three sponsors covering more than 50 other stations if and when it receives acceptance.

CKLW-TV Windsor-Detroit bought a package of horror and science fiction features from Allied Artists and another group of motion pictures from United Artists. The *Nightmares* air on Fridays, starting this month; the other features, including *Legend of the Lost* and *Twelve Angry Men*, will be used on several different motion picture "theaters" carried by the station.

English majors and all juniors and seniors taking English courses at Trinity College, Hartford, Conn., are required to watch the 26 half-hours of jazz, ballet, original drama and adaptations of American short stories in

Advertising Directory of SELLING COMMERCIALS

Narragansett Beer • D,C,S&S



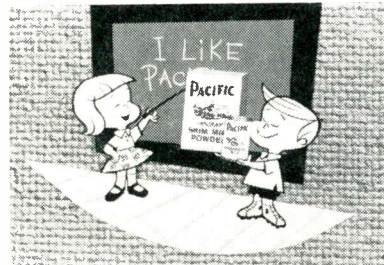
GERALD PRODUCTIONS, INC., New York

Rheingold Beer • J. Walter Thompson



MPO VIDEOTRONICS, INC., New York

Pacific Milk • James Lovick & Co., Ltd.



RAY PATIN PRODUCTIONS, Hollywood

Santa Fe Cigars • W. B. Doner



GERALD SCHNITZER PRODUCTIONS, Hollywood

Pearl Brewing Co. • Tracy-Locke Co.



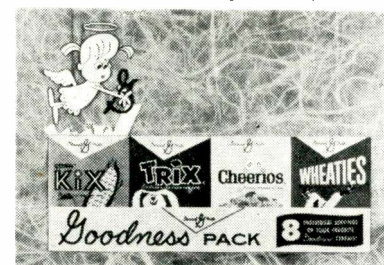
JAMIESON FILM COMPANY, Dallas

Westinghouse • McCann-Erickson



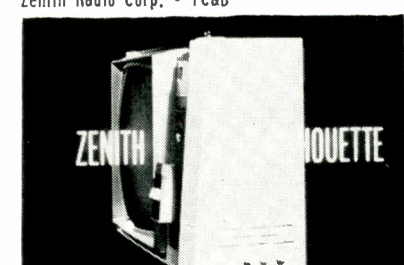
D & R PRODUCTIONS, New York

General Mills • Dancer-Fitzgerald-Sample



LARS CALONIUS PRODUCTIONS, INC., New York

Zenith Radio Corp. • FC&B



FILMFAIR, Hollywood

CBS Films' *The Robert Herridge Theater*, which was recently purchased by the college for programming on the school's educational tv station WEDH-TV. The program was or is shown on four other educational stations, 30 commercial tv stations and in 14 foreign countries.

PEOPLE . . .

Among those who started the New Year in new positions are:

John Henderson 3rd, director of television sales, Audio Productions.



Inc. He was with Sarra commercial film producers for 16 years, and also with Jam Handy and American Cyanamid.

King Horton, vice president in charge of sales, Creative Cinema, Inc. He previously served as account executive, ABC-TV; producer, NTA Telestudios; account executive, McCann-Erickson; account executive, sales manager, program director and assistant general manager with CBS and affiliates.

Harold Mann, lab production manager, United Film Laboratories, Hollywood. Mr. Mann was associated with Pacific Title and Art Studio, Hollywood, for ten years, the last five as superintendent.

Jane Haeberly, tv producer, Wesley Associates, Inc. She previously served as assistant to the president, Chester Gore Advertising, and tv commercial producer for Cutex and Eastman Chemical with Doherty, Clifford,

Steers & Shenfield.

Philip S. Goodman, creative director, east coast films, Niles Communication Center. He is a tv script writer and commercial director who also has directed a film feature and two civil defense motion pictures.

Edward Melton, sales and production staff member, Tele-Tape Productions. He was production supervisor for WNDT New York.

Bill Ashworth, director of sales, Dolphin Productions. Having served most recently with Eastern Sound Studios, he also spent eight years as commercial manager and New York sales manager for Storer Broadcasting Co. and its Toledo, Ohio, WSPD-TV station.

Leonard A. Johnson, elected assistant treasurer of Four Star Television. He joined the company last September after he resigned as president of Sterling Electric Motors, Inc.

Roy Huggins, elected a vice president of MCA Artists, Ltd., and Revue Studios. He joined the studio as executive producer of *The Virginian* in October. He was previously a vice president in charge of tv production at 20th Century-Fox and a producer for Warner Brothers Television Division.

John Hoffman was promoted to associate production coordinator at



Videotape Productions of New York. He has been a staff producer with the firm since his graduation from San Diego State College.

NEW COMMERCIAL HOUSE

Specialization has been generalized at the new tv commercial production house flying under the flag of Stars and Stripes Productions Forever, Inc., in New York.

Leonard Glasser. Jose Ferro and Tony Silano form the company which offers its services for the writing, composing, design, direction, production and animation of film or live tv commercials and feature, industrial and documentary films. The company currently is producing an art film satire, animated shorts and a children's series, in addition to tv messages.

Each of the trio has a varied history. Mr. Glasser started as a designer at CBS Animation, moved as writer-designer to Pintoff Productions, and then as tv copywriter-art director-producer-director to Hicks and Greist advertising agency. In 1960, he returned to Pintoff as a director-writer-designer.

Jose Ferro and Tony Silano were both with Robert Lawrence and Ferro, Mogubgub & Schwartz, as animation director and production supervisor-producer, respectively. Mr. Ferro also served in his specialty for Elektra and Gifford-Kim. Mr. Silano, who rose through the ranks at NBC, jumped over to Film Graphics as director-animater and then to Eastern Effects as production supervisor-art director.

Now, along with Mr. Glasser, they are on their own.

Tv Commercials

ANSEL FILMS, INC.

Completed: Libby, McNeill & Libby (foods), JWT; Scott Paper Co. (all brands), JWT.

In production: Colgate Palmolive Co. (Colgate toothpaste), Ted Bates; Standard Brands (Blue Bonnet), Ted Bates.

D. & R. PRODUCTIONS

Completed: Gulf Oil Co. (air spray), EWR&R; H. P. Hood & Sons (ice cream), K&E; Alcoa (aluminum), KM&G; KMSP Minneapolis (station ID), Knox-Reeves; General Electric (appliances), Maxon; Ford Motor Co. (Monterey, Comet, Meteor), K&E; Savings Banks of N. Y. (savings), B&B; Hills Bros. (coffee), N. W. Ayer; Braun Baking Co. (bread), KM&G; Nestle Co. (Chocolate Quik), Ronalds-Reynolds; Norwich Pharmacal Co. (Pepto-Bismol), B&B; Nabisco (100% Bran, Wheat & Rice Honeys), K&E; Westab Corp. (Hytone), D-F-S; Andrew Jergens Co. (lotion), C&W; Chunky Corp. (chocolate bar), JWT; White Labs (Aspergum), KHCC&A; Minute Maid (stamp sweepstakes), M-E; Savarin (coffee), FC&B; Upjohn Co. (corporate), Papert, Koenig, Lois; Westinghouse (appliances), M-E. In production: Quaker State (motor oil), K&E.

Certified Film Storage
For 500,000,000 Feet!

BEKINS FILM CENTER
1025 N. Highland, Hollywood 38
HO 9-8181

Every facility . . . Every service

ELEKTRA FILM PRODUCTIONS, INC.

Completed: Texaco, Inc. (gasoline), B&B; Liberty Mutual (institutional), BBDO; Carlin Brewing Co. (Stag beer), Edward H. Weiss; Vick Chemical Co. (A-plus), Morse Int'l; Calgon Co. (Calgon), KM&G; General Mills (Post 100% Bran Flakes), B&B; Oldsmobile-Div. GM (cars), D. P. Brother; U. S. Steel Co. (institutional), BBDO; Chevrolet-Div. General Motors (Chevrolet cars), C-E; U. S. Steel Co. (opening billboard), BBDO.

In production: Nabisco (opening billboard, Fig Newtons), M-E; Ford Motor Co. (Ford cars), JWT; NASA (institutional), direct; Vick Chemical Co. (Lavoris), Morse Int'l; Imperial Oil Ltd. (gas & oil), MacLaren Adv.; Buick Div. GM (cars), M-E; Ocean Spray Canning Co. (cranberry sauce), M-E; Procter & Gamble (Jif peanut butter), Grey; Colgate-Palmolive (Cue toothpaste), D'Arcy; Aluminum Co. of America (Alcoa Wrap), KM&G; Carlings Brewing Co. (beer), Lang, Fisher & Stashower; Eastman Kodak Co. (cameras), JWT.

JERRY FAIRBANKS PRODS. OF CALIF., INC.

Completed: Helene Curtis (Secure, Liquicaps, Tease'n Curl), M-E.

In production: Harding College (promotion), direct; Oldsmobile (wagons, sports cars), D. P. Brother; Guardian Insurance (insurance), Film Counselors.

FERRO, MOGUBGUB & SCHWARTZ, INC.

Completed: *The New York Times* (paper), BBDO; General Motors (Buick), M-E; Sperry & Hutchinson (S&H Green Stamps), SSC&B; Pepsi-Cola Co. (Teem), BBDO; WNDT New York (show opening), direct; Smith Corona (typewriter), BBDO; WHCT Hartford (identification), direct; Sealtest (Devonshire cottage cheese), N. W. Ayer; NBC (promos), M-E; Kreisler (watchbands), Zlowe; Red-L-Foods Corp. (Red-L-sea food), Smith/Greenland; Johnson & Johnson (Arrestin cough syrup), N. W. Ayer; General Foods (Post Treat Pak), B&B; Ford Motor (Falcon, Fairlane), JWT; American Gas Assoc. (gas utility), L&N; El Producto Cigar Co. (La Palina), Compton; United States Steel (stainless steel sinks), BBDO; Ford Dealers Assoc. (Ford), JWT; Coca-Cola Co. (beverage), M-E; East Ohio Gas Co. (East Ohio Gas), KM&G; First Penn. Banking & Trust Co. (banking), N. W. Ayer; Brillo Manufacturing Co. (Brillo), JWT; Continental Baking Co. (County Fair Bread), KM&G; Standard Oil (oil), D'Arcy; Fedders (air conditioner), H&G.

In production: Shell Oil (oil), K&E; Swift (Swift Prem), M-E; DuPont (zippers), BBDO; Embassy Pictures (*Madame*), direct; B. F. Goodrich (tires), BBDO; Morton Mfg. Corp. (Chap-ans), Gumbinner.

FILM FAIR

Completed: Northwestern Mutual Insur-

PATHÉ SOUND SERVICES, INC.

105 East 106th St., New York 29, N. Y.
EN 9-4040 TR 6-1120

A COMPLETE SOUND SERVICE FROM ORIGINAL RECORDING TO FINAL MIX, RECORDING, RERECORDING (DUBBING) AND MUSIC SCORING STUDIOS. ANY TYPE MAGNETIC—OPTICAL TRANSFERS. ECONOMICAL PACKAGES CAN INCLUDE LABORATORY PROCESSING, RYDER-HOLLYWOOD LOCATION RECORDING CHANNELS

ance Co. (insurance), MMH&H; Malt-O-Meal (Malt-O-Meal), C-M; Seven-Up (7-Up), JWT; Max Factor (cosmetics), Carson/Roberts; McCulloch (chain saws), F&S&R; Hallmark (cards), FC&B; Kimberly-Clarke (Kleenex), FC&B; Rath (weiners), Earle Ludgin; Cuticura (soap & ointment), FC&B; Quaker Oats (cereal), Compton.

In production: Forest Fire (prevention), FC&B; Armour Co. (Chiffon), FC&B; State Farm (insurance), NL&B; Glass Wax (window cleaner), C-M; Laura Scudder (corn chips), DD&B; Max Factor (nail polish), direct; Hamm's (beer), C-M; Bardahl (oil additive), MMH&H; Mayflower Farms (dairy products), MMH&H.

ED GRAHAM PRODUCTIONS

Completed: Nabisco (Milk-Bone Dog Biscuits), K&E; General Mills (Bisquick), Knox Reeves; General Foods Corp. (Alpha-Bits, Raisin-Bran), B&B; J. Poust & Co. (Blackberry Julep), North; Stop & Save Trading Stamp Corp. (Triple-S Blue Stamps), KHCC&A.

In production: Nabisco (Milk Bone Dog Biscuits), K&E; General Foods Corp. (Post Alpha-Bits), B&B.

IMAGINATION, INC.

Completed: Pacific Telephone Co. (employment), BBDO; Standard Oil of Calif. (gasoline), BBDO; B. T. Babbitt (Vano starch), Garfield, Hoffman & Conner; Calif. Chemical Co. (Ortho Dibrom Spray), M-E; Kaiser Industries (Gypsum), Allen-De St. Maurice & Spitz; Golden Grain Macaroni Co. (Rice-A-Roni), M-E; Calif. State Fair (state fair), Cummings; Macy's (Macy's), Public Relations Council; Harrah's Club (club), Hoefler, Dietrich & Brown; Wells Fargo Bank (banking), M-E.

In production: B. T. Babbitt (Vano starch), Garfield, Hoffman & Conner; Standard Oil Co. of Calif. (gasoline), BBDO.

KEITZ & HERNDON

Completed: Fort Worth Nat'l Bank (banking facilities), Glenn.

In production: Dierks (lumber), Glenn; Republic Nat'l Bank (bank facilities), Glenn; Flexsteel Corp. (furniture), Waxahachie; Climalene (soap), D'Arcy; Dr. Pepper Co. (soft drink), Grant; Borden's Milk (buttermilk), Tracy-Locke; Getz (bug killer), Harris & Weinstein; American Cancer Society, direct.

PAUL KIM-LEW GIFFORD

Completed: Liebmann Breweries (Rheingold beer), JWT; Armstrong Cork Co. (*Circle Theatre* opening, One Step), BBDO; Rubbermaid (bathtub mats), KM&G; Bristol-Myers (Excedrin), Y&R; Compax Corp. (Pak-Nit), Mogul, Williams & Saylor; American Nat'l Red Cross (prom.), JWT; DuPont (Lucite wall paint), N. W. Ayer; Sealtest (ice cream), N. W. Ayer; Ford Motor Co. (Galaxie), JWT; Campbell Soup Co. (soup), BBDO; Gen. Foods Jell-O Div. (pudding-pie filling, tapioca), Y&R.

In production: Bristol-Myers (Excedrin), Y&R; Roma Wine (wine), Norman, Craig & Kummel; General Mills (Trix), D-F-S; B. F. Goodrich (tires), BBDO.

SARRA, INC.

Completed: General Foods Corp. (Jell-O), Y&R; American Oil Co. (gasoline), D'Arcy; Sunbeam Corp. (Lady Sunbeam electric shaver), Perrin; Lehn & Fink Products Corp. (Medi-Quik), GM&B; Sun-

kist Growers, Inc. (lemons), Burnett; Plough, Inc. (St. Joseph aspirin), Lake-Spiro-Shurman; Post Div.-Gen. Foods Corp. (Grape Nuts), B&B; Chase Manhattan Bank (banking), Ted Bates; Andrew Jergens Co. (Skin, Formula & Moisture Cream), C&W; Reynolds Metals Co. (metals), Clinton E. Frank.

SOUNDAC PRODUCTIONS, INC.

Completed: Coca-Cola (soft drink), M-E; Kern's Bread (bakery product), Edwin C. Huster.

In production: *Eddy's News Roundup* (sports shop), Sage; KSLA-TV Shreveport (news opening), direct; WKCT Miami (identification), direct; *Diplomat Newsreel* (hotel), direct.

WILBUR STREECH PRODUCTIONS, INC.

Completed: Golden Press (Quizziac, Golden Book of Natural Science), Wexton; Coty (Coty "24"), direct.

UPA PICTURES, INC.

Completed: General Electric Co. (light bulbs), BBDO.

In production: Ideal Toy Co. (toys), Grey.

JOHN URIE & ASSOCIATES

Completed: Rexall Drug Co. (products), BBDO; Wynn Oil (Wynn's Friction Proofing), Erwin Wasey, Ruthrauff & Ryan; Pet Milk Co. (Pet Instant), Gardner; American Cancer Society (Leukemia), direct.

In production: Dole Corp. (Tropi-Kai), FC&B; Laura Scudder (Wampum Corn Chips), DDB; Florida Citrus Commission (grapefruit), C-E; Mars Candy Co. (Snickers, Three Musketeers, Milky Way), NL&B; Carling Brewing Co. (Black Label beer), Lang, Fisher, & Stashower; Merchants Nat'l. Bank (services), W. D. Lyon; Pet Milk Co. (Pet evaporated), Gardner.

WGN SYNDICATION SALES

Completed: Toltec Realty (real estate), Rodkin, Sander; On-Cor Foods (frozen meats), Wright-Campbell-Suitt; Illinois Bell (telephone service), N. W. Ayer; C.E.T. (promotion), Olan & Bronner; Zenith Corp., William Sproat.

WXYZ-TV COMMERCIAL VIDEO TAPE DIV.

Completed: General Motors (manpower presentation), Jam Handy; Michigan Bell Telephone (services), N. W. Ayer; Cleveland Electric Illuminating Co. (electric ranges & dryers), McCann-Marschalk; Sears Roebuck & Co. (various), Werner-Sawyer; Bel-Aire Modernization, Danny Raskin; Vernor Co. (ginger ale), Zimmer, Keller & Calvert; Meyers Jewelry (jewelry), Luckoff.

In production: Sears Roebuck & Co. (various), Werner-Sawyer; Detroit Bank & Trust (banking), Ross Roy, B.SF&D.

WANTED—REGIONAL SALES REPRESENTATIVES

Distributor is seeking three qualified men to handle Eastern, Midwestern, and Western sales of former network television series. Stock includes 52 new videotapes, produced expressly for syndication. Several markets already sold. Excellent client history. Prefer applicants with established knowledge and contacts in their markets. Excellent commissions.

Marcus Advertising Agency, Inc.

3134 Euclid Avenue, Cleveland 15, Ohio

Wall Street Report

FAMILIES AND TV. During the holiday season just passed, a tv viewer could not help but notice the extent to which the new medium moves to satisfy the interests of the younger members of the family audience. The indications are that this trend is likely to continue and to increase. And, the evidence is clear that it is a direction that is pouring extra coin into the special piggy-bank designed by (and for) Walt Disney, the man who pioneered programming for children in the motion picture field and on television.

In the latest annual report for the fiscal year ended September 29, Walt Disney Productions—and its five wholly-owned domestic subsidiaries—reported net profits of \$5,263,491, equal to \$3.11 per share on the 1,671,804 shares outstanding. This compares with the 1961 profit of \$1,465,186, equal to \$2.75 per share. The company's income in the 1962 fiscal period hit \$74 million, the highest in its history. Film rentals accounted for \$40 million, a slight decline; tv income, however, rose to \$5.9 million, a jump of \$900,000 and the revenues from Disneyland were \$20 million, an increase of \$1 million. The remaining \$7 million came from the Disney licensing of cartoons, characters in comic-books, manufacturing, comic-strips and recordings.

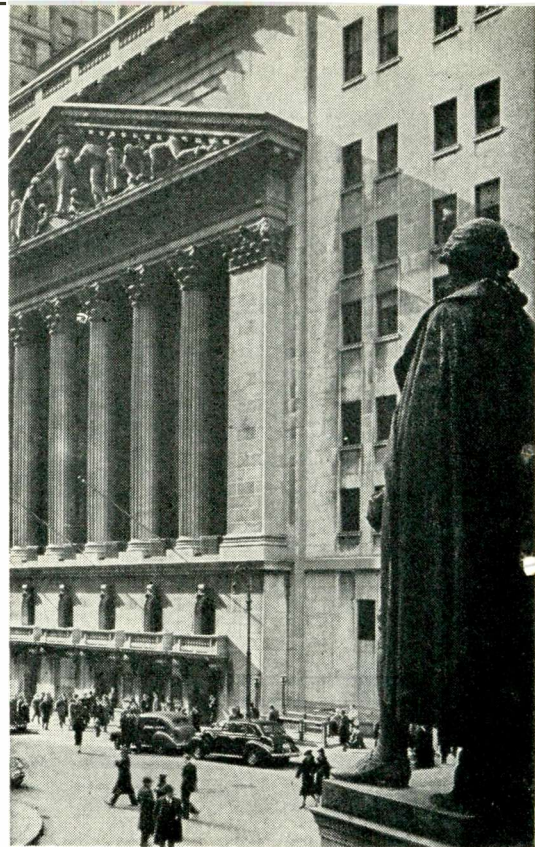
In 1962 Disney completed the first year of telecasting the *Walt Disney's Wonderful World of Color* show over the NBC network. It was sufficiently

successful so as to warrant a new two-year contract. Also, the company has some plans to revive the *Mickey Mouse Club* for tv showing. At present, the old *Club* shows are being re-telecast in some 75 markets throughout the United States, and this continuity provides a base on which to erect a new show.

'NATURAL' FOR TV. Disney's position as a producer of feature-length films is also increasingly important not only to the theatre circuit, but as future product for tv, particularly so since most of Disney's films are natural color presentations. As a sequel to *The Absent-Minded Professor*, the company has produced *Son of Flubber*, reuniting all the stars of the earlier hit. Additionally, there are films set for release at Easter, July 4th and other holiday periods in '63.

The other major factor in Disney's financial success has been the steady increase in attendance at the Disneyland Park. Over five million visitors toured the park last year, and the management is continuing to add new attractions. During 1962, some \$6,700,000 was spent on new construction for the park.

CLAIM SETTLED. For the stockholders, one of the most important developments was in the fact that the company has settled with the Internal Revenue Service a claim on back taxes that originally covered three years and was assessed at \$7.6 million.



The claim was based on proposed changes in the method of accounting for the cost of tv films. Now, an agreement has been reached by which the company tendered a payment of \$2.8 million in settlement of all the outstanding issues. The company estimates that it will receive, as a result of the payment, tax benefits of approximately \$1.1 million. The company also has established reserves to prepare for any additional taxes in the period after 1956.

Meanwhile, the IRS agents, concentrating on Disneyland, have proposed additional taxes of \$2.2 million. These claims involved deferral for tax purposes of unearned deposits and rentals and \$1,270,000 worth of adjustments of depreciable lives of Disneyland assets. While these tax claims hang, unresolved, over the company's head, investors tend to fight shy of the shares. But the fact is that the stock has moved on the Big Board from a high of \$40 per share to a low of \$20 and is now back in the \$30 range.

It's interesting to note that, in March of 1962, options for 84,000 shares of Disney common were granted to 101 key personnel at a price of \$34.91 per share, and last August additional options on 15,998 shares were granted at a price of \$26.96 per share.

check our "ratings," too, before buying or selling a broadcast property Join the hundreds of satisfied clients who have benefited from Blackburn's Total View of all media. Our analysis of the ever-changing market puts all of the facts—pro as well as con—in proper perspective.

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TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Although toy advertising plans for next fall are now being talked about, but probably won't be final until after the March toy fair, indications are that spot advertising of toys may not be as universal in 1963 as in 1962.

One of the main reasons cited by trade sources for a possible decline in industry use of the medium would be the misuse of it by advertisers who should never have invested in it in the first place or who were too unfamiliar with tv to make their message count. Some, it's felt, attempted to advertise products which were not suited to a visual medium. Others, unaware of the subtleties of reaching particular age groups at certain times of the day, wasted money on the wrong kind of programming. Veteran advertisers like Marx, Mattel, Ideal, De Luxe-Reading and Remco, with past experience and substantial amounts to invest in network and spot, were, generally, successful in their tv sales drives—and are predicting greater sales and spot allocations for the new year. But many lesser advertisers, some toymakers claim, were completely lost in the flood of tv toy advertising and are not likely to repeat their efforts. As one media director at a large toy agency put it: "1962 saw the men separated from the boys."

Another factor that led to disappointing fourth-quarter sales gen-

erally and disenchantment by some toy advertisers with television was an industry-imposed rule on showing list prices. The omission of prices from tv commercials had the effect of making it virtually impossible for volume retailers to "discount" on the basis of a manufacturer's suggested retail price and for shoppers to find "bargains" among the higher-priced toys.

The end result was that many purchasers settled for lower-priced toys that give dealers smaller profit margins, and those advertisers who had depended on spot and network advertising to recoup substantial investments were sadly disappointed.

The '63 spot picture is by no means dark, however.

Although the number of toy adver-



At Doherty, Clifford, Steers & Shenfield, New York, Marv Glasser buys broadcast on 4-way products, Ipana, Air-Wick and Ammens.

tisers is expected to decrease, predictions are that the amount of money spent in spot on toys this year should be about the same or better. Several major advertisers have already announced budget increases.

Remco, for example, with an estimated year-end sales gain of 25 per cent, will be spending some \$3.5 million in all media in 1963—\$700,000 more than it spent last year. Ideal has plans to spend \$3 million—about 15 per cent more than last year, and Marx will spend in excess of \$2.5 million.

This month Remco sponsors *Supercar* in 16 markets, has ordered segment buys in the Saturday a.m. *Alvin Show* on CBS-TV and the *Ruff & Reddy Show* on NBC-TV, and plans further buys in two ABC-TV shows: *Top Cat* and the *Magic Land of Alakazam*. Ideal goes into at least 50 markets with spot campaigns in addition to network involvement, and Marx has plans to use at least 30 markets plus its *Marx Magic Midway* show and buys in *Ruff & Reddy*.

Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

ALBERTO CULVER CO. (BBDO, Chicago)

For SUBDUE, a new dandruff shampoo, this company reportedly set spot drives in more than 30 markets to supplement extensive network advertising. Plans call

**"Charlotte's WSOC-TV...
provides carousel ride
to 300% increase
in toy sales"
—Wilton Damon**



WILTON E. DAMON, Sales Mgr.
Chapman-Harkey Co.
Charlotte, N. C.

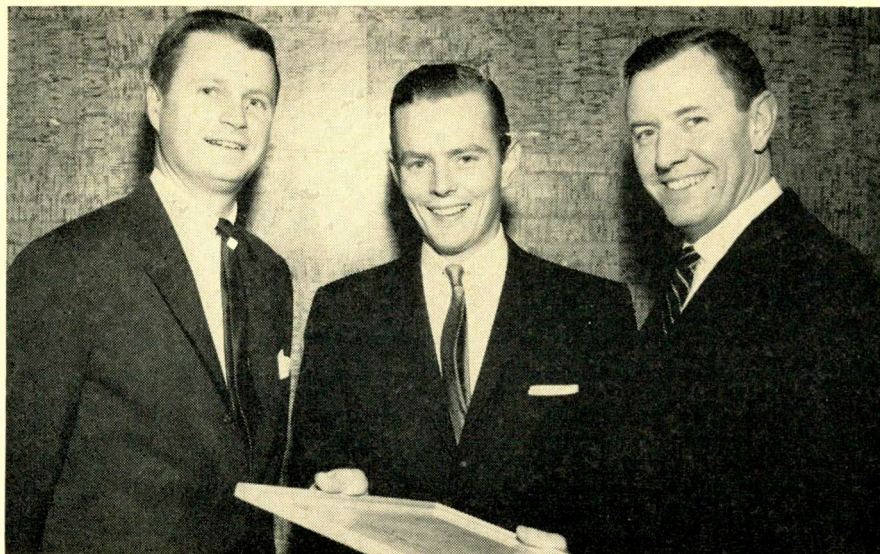
"During the past 4 years our toy sales have increased over 300%. We attribute this spectacular gain to our long-time use of WSOC-TV's award-winning children's show, "Clown Carnival." Charlotte definitely is the Carolinas' most important market for toy sales."

Advertisers with a stake in young America can bank on this—nowhere in the Carolinas will you find children's program strength to match that of WSOC-TV. This better television fare for small fry complements the over-all program structure that is producing big sales successes for channel 9 advertisers throughout the Carolinas. Schedule WSOC-TV— one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC
Represented by H-R

Associated with WSB and WSB-TV, Atlanta;
WHIO and WHIO-TV, Dayton



Rollin P. Collins Jr. (l.) Chicago account executive, received the Peters, Griffin, Woodward tv "Colonel of the Year" award for 1962. Making the presentation were W. Donald Roberts (c.), midwest sales manager, and William J. Tynand (r.), vice president of the station representative firm.

for continued promotion throughout the year. Account executive William H. Bender is the contact.

ALLSTATE INSURANCE CO. (Leo Burnett Co., Inc., Chicago)

Allstate is reported underway in some two-dozen selected markets with spot drives to back up a 39-week radio push in prime-time driving periods. Joe Hall is the buying contact.

BEST FOODS, INC., Div. **Corn Products Co.** (Guild, Bascom & Bonfigli, N. Y.)

SKIPPY peanut butter uses daytime minutes in the Harrisonburg, Va., Toledo and Rockford, Ill., markets to fill in where its CBS-TV network property, *Dennis the Menace*, is not seen. Gail Cummings is the buyer.

BORDEN CO. (DCS&S, New York)

Borden's Instant Coffee gets underway the last of the month with 13-week drives of ID's in selected markets after a four-year's absence from the medium and a concentration on newspaper advertising. Plans call for an initial 13-week run, a hiatus of a few weeks, and a second run of 13 weeks. Frank McDonald is the timebuying contact.

BRISTOL-MYERS CO. (DCS&S, New York)

VITALIS hair tonic is reported renewing 52-week schedules of early and late night minutes in a large number of national markets. Prime minutes are also being sought where available. Stu Eckert is the timebuyer.

BRISTOL-MYERS CO. (Grey Advertising Agency, N. Y.)

Two Bristol-Myers accounts were active through this agency at issue date: TRUSHAY hand lotion with a ten-market

drive of daytime minutes in the midwest, and SCORE, a men's hair dressing, with drives of nighttime minutes in Buffalo, Rochester and Syracuse. Bob Greenstein places for both products.

CLARK OIL & REFINING CORP.

(Papert, Koenig, Lois, Inc., N. Y.)

In a reported switch of emphasis from radio to spot tv, Clark Oil got underway early this month with five-to-six-week drives of prime-time ID's and 20's in 20 markets in seven states: Minnesota, Wisconsin, Michigan, Indiana, Illinois, Missouri and Iowa. Consumer reaction to the initial tv campaign will determine whether the company extends its tv schedules. Elaine Art is the buying contact.

FELS & CO. (Richard K. Manoff, Inc., N. Y.)

GENTLE FELS and INSTANT FELS got underway early this month with 25-week drives of day and non-prime minutes and prime-time 20's in over 35 markets. Yolán Turo is the timebuying contact.

J. H. FILBERT, INC. (Young & Rubicam, Inc., N. Y.)

MRS. FILBERT's margarine goes into 51 television markets this month with 12 weeks of weekday minutes spread over a 16-week period. Piggyback commercials also promote cooking oil and whipped margarine. Karl La Borie is the timebuying contact.

R. T. FRENCH CO. (J. Walter Thompson Co., N. Y.)

French gets underway this month with a consumer offer of a sauce server with its COPPER KITCHEN sauce or gravy mix using women's magazines, network tv and spot in roughly 26 national markets. Sixteen weeks of nighttime minutes and 20's are the reported buys. Don Miller is the buyer.

One Buyer's Opinion . . .

SPOT VS. MAGAZINES

Has anybody been noticing what's happening with magazines lately?

Maybe this corner is wrong, but things in that area of the "print media" appear to be brighter than they have been in some time. For years, now, we've been hearing and reading that the mass-market magazines were in trouble, that they were losing ad lineage and revenue in a vain effort to boost circulation by cut-rate subscriptions, and thus combat the huge audiences claimed by television.

Now, almost overnight, all the space salesmen dropping into the office and all of the promotional pieces coming across the desk are shouting about gains, not just in circulation, either, but in ad dollars. If the magazine business is truly up over-all, what's the reason behind it? Do the publishers know something that the television boys don't? Can tv do something, *should* it do something to combat the books?

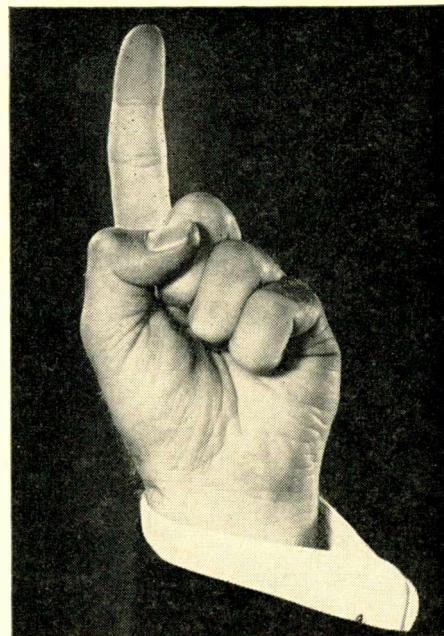
First of all, let's look at the content of the magazines themselves: to the average buyer—in spite of much-publicized editorial revampings, firings and hirings—the pages look just about like they have over the last few years. There's very little change there to attract new customers at the stands, or new advertisers, either.

But, there has been a major change in the way mags are being sold to the advertiser. The regional edition concept has spread to the biggest publications, and to the smallest. Some of the books are giving things away free—bleed pages, color, special readership surveys. Obviously, the move is toward furnishing the advertiser with greater flexibility than in the past, and it's paying off.

Take the test-campaign situation, for example. Spot tv, every buyer knows, is a great medium for testing a new product or a new campaign. You can carefully select a market, choose your exposure and frequency, change your plans in mid-campaign, etc. But now you can do much the same with a magazine campaign; in fact, it's possible to pinpoint your audience much more selectively with the right magazine and the right distribution than with spot. You're right, it may cost you plenty, but you *can* get exactly what you want.

The big change, though, is not so much what the magazines themselves have been doing, but in the way they're being looked at. In the past, there were just a couple of things on which to judge a book—circulation and Starch data. And, the result was that you had a cost-per-thousand for magazines of about \$6—compared to \$2 for spot. *Now*, there's Nielsen in the field, and the audience data coming out of the researcher is getting some mags' cpm down around \$2.50. It's surprising to some clients, yes—but if you accept the Nielsen numbers for tv, you gotta accept them for print, too. So, this cost factor, plus the fact that the magazines have made it a lot easier for a client to test out a campaign, can make an attractive proposition.

What can tv do? The medium certainly is far more flexible than magazines in many respects: you can get out of a buy on two weeks' notice; you can get your copy in on the day of broadcast, you can choose the kind of "editorial copy" you want to run near, etc. The flexibility is there, the cpm is there—perhaps spot somehow must emphasize a difference in *impact* . . . which is going to mean developing some inter-media research projects.



Only one advertising medium in the Kansas City market offers in-store merchandising help . . .
KCMO-TV

Feature Merchandising Service is more than a KCMO-TV *exclusive*. It's the *only* in-store merchandising help offered by *any* advertising medium in the Kansas City area.

Feature Merchandising Service is the perfect backing for your food or drug product. A modest budget for 13 weeks—excluding the 6:30 to 10:15 p.m. segment—qualifies *your* product for this service.

For more information contact your nearest Katz man or KCMO-TV, Broadcasting House, 125 East 31st Street, Kansas City 8, Missouri.



KCMO-TV
CBS-TV—Channel 5

E. K. Hartenbower
Vice President and General Manager
S. B. Tremble, TV Station Manager
A Meredith station . . . affiliated with
Better Homes & Gardens and Successful
Farming magazines.

THE KATZ AGENCY, INC.
National Representatives

E. J. GALLO WINERY

(Carson/Roberts, Inc., L. A.)

THUNDERBIRD wine breaks this month with coast-to-coast campaigns in a fair number of markets, using the slogan: "Tonight—taste the excitement of Thunderbird." Minute and 20-second spots are the buys. The winery, which is putting nearly all of its money into spot tv, last year spent more than \$2.25 million in the medium. Carla Christensen is the buying contact.

GENERAL FOODS CORP.

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

Regular MAXWELL HOUSE coffee continues its active use of spot with another six-week drive of prime time ID's. The brand buys in flights, normally, throughout the year. Sue Morrell is the contact.

GENERAL MILLS, INC.

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

GOLD MEDAL flour reportedly broke at mid-month with a 13-week drive of day and non-prime minutes to reach the homemaker with baking chores in mind. Jacques Cornet is the buying contact. Also, new schedules for TOTAL cereal are scheduled to break early next month in a moderate number of markets for at least three-week runs. Joe Campion is the buyer.

GENERAL MILLS, INC.

(Knox Reeves Adv., Minneapolis)

WHEATIES offers a premium long-play record, *Take Five to Keep Fit*, during a special six-to-eight-week promotion which breaks at mid-month in 50-75 major markets. Spot schedules augment participation on *Bud Palmer Sports International* on NBC-TV and *Professional Bowlers' Tour* on ABC-TV. Paul Ewing is the contact.

GLENBROOK LABORATORIES, Div. Sterling Drug

(Cunningham & Walsh, Inc., N. Y.)

FLETCHER's cold tablets, aspirin for children and cough syrup, all new products, are reported testing in six markets with extended drives of daytime minutes and non-prime 20's. Markets are being tested for effective message weight, as well. Rudy Baumohl is the buyer.

GOLDEN PRESS, INC.

(Wexton Co., Inc., N. Y.)

Campaigns of daytime minutes and prime 20's break late this month and early next month in 100 markets for this firm's dictionary, atlas, *Treasury of Knowledge*, *Home & High School* encyclopedia and *Mechanix Illustrated* series—all available through chain food stores. Drives run for two-four weeks, take a hiatus of eight, and come back in for another few weeks. Zee Guerra is the buyer.

HANES HOSIERY

(James R. Flanagan Adv., N. Y.)

HANES hosiery breaks early next month with 10-week drives of prime ID's and

Rep Report

BRAM EMOUS has joined the sales service staff of Blair Television's BTA division. Mr. Emous, a native of The Netherlands, previously worked as a sales representative for several Dutch companies. He most recently has been a vice president and sole U. S. representative of Flower Bulbs, Inc.

RICHARD J. QUIGLEY has been appointed a vice president of Blair



Television. Mr. Quigley, who has been with Blair for 15 years, is head of the company's St. Louis office.

THOMAS M. LAWRENCE has joined H-R Television, Inc., as a senior account executive. Previously, he had been with WRCV-TV Philadelphia as a senior account executive.

WILLIAM CONDON was named mid-west sales manager for TvAR, returning to Chicago to succeed Lamont Thompson, recently named sales manager for KPIX San Francisco. Mr. Condon has been in the



TvAR New York office as an account executive, although he joined the rep in Chicago in 1959.

20's in roughly 30 markets. Walter Bowe is the contact.

HEUBLEIN, INC.

(FRC&H, New York)

A-1 steak sauce was reported underway with eight-week drives of daytime minutes to give added weight to daytime participation schedules on CBS-TV. Miss Johnny Johns is the contact.

HILLS BROTHERS COFFEE, INC.

(N. W. Ayer & Son, Inc., Philadelphia)

HILLS BROTHERS coffee breaks the last of this month with short-term buys of day, prime and non-prime minutes and 20's in a fair number of markets. Bill Graham is the buying contact.

Buyers' Check List

Station Changes

WRCB-TV Chattanooga is the new call letter designation of WRCP-TV.

WSVA-TV Harrisonburg, Va., has become a U. S. interconnected affiliate of CBS-TV. Advertisers will be protected on all network periods at the class A hourly rate of \$250 through June 5. Commencing June 6, the class A hourly rate will be \$300.

WUHF-TV Milwaukee is the new call letter designation of WXIX-TV. The station has commenced work on a new antenna system with a radiated power of 440,000 watts directed to the majority of the land areas in southeastern Wisconsin. It is expected to increase WUHF-TV's coverage area by 46 per cent.

New Representative

KTEN Ada, Okla., has appointed Select Station Representatives, Inc., as national sales representative, effective immediately.

KTTS-TV Springfield, Mo., has appointed Select Station Representa-

tives, Inc., as national sales representative, effective immediately.

Network Rate Increases

ABC-TV:

WSJS-TV Winston-Salem, from \$800 to \$900, effective June 1.

The Skyline Network (KID-TV Idaho Falls, KLIX-TV Twin Falls, KOOK-TV Billings, Mont., KFBB-TV Great Falls, Mont., KXLF-TV Butte), a secondary affiliate, combined rate from \$1,225 to \$1,250, effective June 2.

NBC-TV:

KGW-TV Portland, Ore., from \$1,100 to \$1,225, effective July 1.

KRTV Great Falls, Mont., from \$150 to \$200, effective July 1.

WESH-TV Daytona Beach, from \$500 to \$600, effective July 1.

WHIZ-TV Zanesville, from \$100 to \$120, effective July 1.

WNBC-TV New York, from \$8,600 to \$9,000, effective July 1.

WTMJ-TV Milwaukee, from \$1,750 to \$1,800, effective July 1.

Profile PHIL BURRELL

In a multi-faceted job that bears the title of "assistant to the tv-radio manager," Phil Burrell of New York's Albert Frank-Guenther, Law, Inc., handles a good measure of buying on such accounts as First National City Bank, Buitoni macaroni products, Caron perfumes, Van Houton chocolates and others, and he also supervises, monitors, checks and attends to various details of program and commercials production.

Unlike many in the field who enter advertising only after getting out of college, Mr. Burrell first became acquainted with the inner workings of broadcast buying and selling at the age of 16. At that sapling age, he was doing a late-hour radio disc jockey show for WLOF Syracuse. Following his natural bent, the sandy-haired buyer continued in radio through his undergraduate years at Syracuse University, where he majored in speech.

His radio training, he feels, provided a natural base for his later



positions: upon receiving his B.S. degree from Syracuse, he joined Edward Petry Co. as assistant manager of tv promotion research, and from there he went to Ogilvy, Benson & Mather, Inc., where he served as a broadcast supervisor on Lever Bros.

Because he has worked on several aspects of broadcasting, Mr. Burrell feels qualified to speak out on things such as program critics: "If anyone is going to criticize television, it's better that Newton Minow should do it, rather than some of the tv and radio

critics around. The FCC chairman at least is doing a service by providing stimulation."

Color television is another topic on which the buyer feels strongly, holding that "color is the biggest thing since Shredded Wheat," and the medium definitely has a boom ahead.

Mr. Burrell's most cherished possession is a tape library from his radio days that consists of some 50 interviews he conducted with music and theater personages, running the gamut from Louis Armstrong to Arthur Fiedler. He's been negotiating recently for a local-station radio slot in which he could utilize the taped conversations, explaining, "I'd like to keep a foot in the 'on-the-air' side of things."

A bachelor, Mr. Burrell devotes his leisure time to photography, swimming, the theatre and music—with an accent on piano. He lives in a mid-Manhattan apartment "a stone's throw from the East River" and a little further from his agency job in the Wall Street area.

Perception is a most important quality for a television



station that reaches a greatly diversified audience. With its coverage of metropolitan, suburban, and rural areas, WRGB strives to be perceptive of the varied tastes of thousands of profes-

sional, commercial, industrial, and agricultural workers and their families. Perceptive programming to this broad cross section gives WRGB excellent test market capabilities.

Perception, sensitivity, and judgement are qualities that make WRGB the top-rated station in the important Northeastern New York

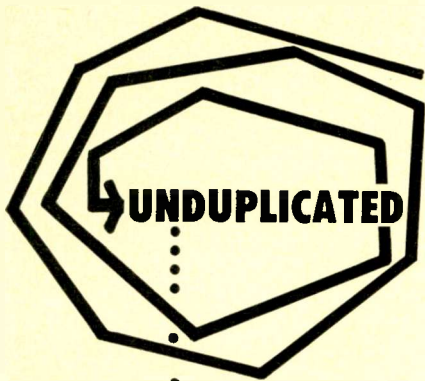
and Western New England market.

WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

THE KATZ AGENCY, INC.
National Representatives



ALL THE GREAT ABC SHOWS

Unduplicated coverage makes WSUN your most efficient buy in the Tampa Bay market.

WSUN-TV

Tampa - St. Petersburg

Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS

WTRF-TV STORY BOARD



"Awards!"

Annual Awards Announced! DIRTY BIRD AWARD goes to the father of the little guy who told his mother, "We had fun sitting in the park. Dad imitated a bird every time a girl passed by."

wtrf-tv Wheeling

ASSET TO MUSIC AWARD goes to the Twist, the footloose and fanny free frolic that put the E back in -motion!

Wheeling wtrf-tv

JOB DEDICATION AWARD goes to the executive so devoted to his work that he keeps his secretary near his bed in case he gets an idea during the night.

wtrf-tv Wheeling

APPROPRIATE NAME AWARDS . . . the first goes to the home builder who called his new development "Gesund Heights" . . . second goes to "Mafia," the foreign car with a hood under every hood and a heater in the glove compartment . . . and third awarded to the SOB, the new organization of so-called "Sons Of Business."

Wheeling wtrf-tv

EFFECTIVE TV AWARD goes to NBC for having such a powerful Wheeling area affiliate and for the wtrf-tv NBC audience survey which reported that a man, born deaf, viewed just two episodes of Dr. Kildare then heard from his cousin in California.

wtrf-tv Wheeling

APPROPRIATED GIFT AWARD goes to the courtin' cannibal who went wooing his lady fair with a box of Farmer Fannie's and a book entitled "How To Serve Your Fellow Man."

Wheeling wtrf-tv

BEST REP AWARD is presented to George P. Hollingbery for being the REPutable national authority on the Wheeling-Steubenville Industrial Ohio Valley and what WTRF-TV can sell for alert advertisers who want results!

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

KEEBLER BISCUIT CO.

(Lewis & Gilman, Inc., Philadelphia)

KEEBLER biscuits were reported lining up day and prime 20's in weekday timeslots in a few markets at issue date. Evelyn Walmsley is the timebuying contact.

LEVER BROTHERS CO.

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

GOOD LUCK margarine is reported testing a new copy approach via daytime 20's in the Philadelphia and Baltimore markets, and LUCKY WHIP is using daytime minutes in Detroit and Philadelphia. Both products are expected to begin flight buys soon, Good Luck through the year, Lucky Whip in the late spring and fall. Tom Lawson is the buyer.

THOMAS J. LIPTON, INC., Div. Lever Brothers

(SSC&B, New York)

As it did last year at this time, LIPTON regular tea set schedules in about 40 markets. As before, day and night minutes are the buys. Drives run for about four weeks from issue date. Don Ross is the buyer.

THOMAS J. LIPTON, INC., Div. Lever Brothers

(Edward H. Weiss Adv., Chicago)

For its WISH-BONE burgundy and Chianti salad dressing, Lipton was reported considering spot drives in a number of western markets for the spring. Media director Nathan Pinsof is the contact.

C. F. MUELLER CO.

(DCS&S, New York)

MUELLER's macaroni is reported under-way in selected markets with extended runs of non-prime minutes and prime-time ID's, buys to run through April. Frank McDonald is the buyer.

NATIONAL ASSOCIATION OF INSURANCE AGENTS

(Doremus & Co., New York)

This association was reported (at issue date) considering buys in five-minute news, sports and weather shows to reach men with family responsibilities. A spring campaign is planned, with another to follow in the fall leading up to "Protection Week" (about the first week in November). Paul Zappert is the buyer.

NATIONAL BISCUIT CO.

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

DROMEDARY cake mixes were expected to hit a number of major markets at issue date with 13-week drives of day and night minutes. Ken Caffrey is the timebuyer.

NATIONAL BISCUIT CO.

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

Besides sponsoring the final night tv coverage of the Westminster Dog Show in New York next month, Nabisco was active at issue date with test campaigns in selected markets for FLAVOR-SNACKS dog food and AMERICAN HARVEST cereal. Helen Lavendis is the buying contact.



Barton A. Cummings (l.), president of Compton Advertising, Inc., points proudly to a chart diagramming a statistical fact often withheld in the competitive advertising world: the agency's annual billings. Behind the disclosure was the happy revelation that Compton's billings for 1962 topped the \$100-million mark for the first time in the agency's 54-year history. Total international billings, including Great Britain and Australia, reached \$112 million.

NATIONAL DAIRY PRODUCTS CORP.

(N. W. Ayer & Son, Inc., Philadelphia)

SEALTEST Cherry Nugget ice cream leads off as the first of several popular flavors to be promoted in 100 markets this year via 20-second spots. The first campaign will continue until late next month. Dee Mack is the buyer.

NESTLE CO.

(McCann-Erickson, Inc., N. Y.)

Two Nestle products were active through this agency at issue date: QUIK instant, with seven-nine-week drives of kid-show minutes in selected markets, and NESCAFE, with five-week schedules backing up network activity. Judy Bender is the contact.

PINEX CO.

(Wexton Co., Inc., New York)

Eight-week drives of live kid-show minutes got underway in a small group of markets at mid-month for this firm's cough remedy. Zee Guerra is the buying contact.

PROCTER & GAMBLE CO.

(Grey Advertising Agency, N. Y.)

PREMIUM DUZ breaks next month with the first of several night-minute drives designed to cover at least 100 markets by year's end. New blocks of markets will be added each month. Day minutes will be bought in some. Bob Greenstein is the timebuyer.

QUINTON LABS, Div. Merck & Co., Inc.

(DCS&S, New York)

S-T 37, originally considered an anti-septic, is being promoted as a mouthwash and gargle via 13-week spot drives in selected markets through this agency. S-T 37 is one of several former ethical

ARB City-by-City Ratings October 1962

BUFFALO

3-Station Report (two-week ratings)

TOP SYNDICATED FILMS

1. Wyatt Earp (ABC Films) WGR-TV Mon. 7..20
1. Honeymooners (CBS Films) WBEN-TV Mon. 7 ..20
2. People Are Funny (NBC Films) WBEN-TV Fri. 7 ..19
3. Phil Silvers (CBS Films) WBEN-TV Tues. 7 ..18
4. Quick Draw McGraw (Screen Gems) WGR-TV Tues. 5:30 ..17
5. Death Valley Days (U.S. Borax) WGR-TV Wed. 7 ..16
6. Popeye (King, UAA) WBEN-TV Sun. 9 ..15
7. Ripcord (UA-TV) WGR-TV Tues. 7 ..14
7. Divorce Court (Storer) WGR-TV Thurs. 7 ..14
7. Dragnet (MCA) WGR-TV Sat. 7 ..14
8. Hennessey (NBC Films) WBEN-TV Wed. 7 ..13
8. Yogi Bear (Screen Gems) WGR-TV Mon. 5:30 ..13
9. Sea Hunt (UA-TV) WGR-TV Mon. 6 ..8
10. Bat Masterson (Economee) WBEN-TV Thurs. 7 ..7

TOP FEATURE FILMS

*1. Early Show WKBW-TV Fri. 5:30-7 p.m.13
2. Late Show WKBW-TV Fri. 11:30-1 p.m.11
3. Family Playhouse WGR-TV Sun. 12:30-3:30 p.m.10
4. Late Late Show WKBW-TV Sun. 1-2 a.m.10
5. 1120 Show WBEN-TV Thurs. 11:20-1 a.m.7

TOP NETWORK SHOWS

1. Ben Casey WKBW-TV ..32
2. Saturday Night Movies WGR-TV ..36
3. Lucy Show WBEN-TV ..35
3. Candid Camera WBEN-TV ..35
4. Alfred Hitchcock WBEN-TV ..34
5. Danny Thomas WBEN-TV ..33
6. What's My Line WBEN-TV ..31
7. Price is Right WGR-TV ..29
7. Garry Moore WBEN-TV ..29
7. Sunday Night Movies WKBW-TV ..29

INDIANAPOLIS

4-Station Report (two-week ratings)

TOP SYNDICATED FILMS

1. Whirllybirds (CBS Films) WISH-TV Mon. 6:30-17
2. Death Valley Days (U.S. Borax) WLW-I Fri. 10:30 ..16
3. Huckleberry Hound (Screen Gems) WLW-I Mon. 6:30 ..14
3. Maverick (Warner) WISH-TV Wed. 6 ..14
4. Surfside 6 (Warner) WISH-TV Thu. 9 ..13
5. Hennessey (NBC Films) WLW-I Thu. 7 ..12
5. Ripcord (UA-TV) WLW-I Fri. 7 ..12
5. Deputy Dawg (CBS Films) WFBI-TV Sat. 9:30 ..12
5. Five Fingers (TCF) WLW-I Sun. 5:30 ..12
6. Aquanauts (UA-TV) WISH-TV Sat. 6:30 ..11
7. Quick Draw McGraw (Screen Gems) Wed. 6:30-10
8. Popeye (King, UAA) WTTV Tue. 5 ..9
9. Supercar (Assoc. TV) WTTV Tue. 6:30 ..8
9. Yogi Bear (Screen Gems) WLW-I Fri. 7 ..8
9. Three Stooges (Screen Gems) WFBI-TV Sat. 9:30 ..8

TOP FEATURE FILMS

1. Late Show WISH-TV Fri. 11:15-1 a.m.13
2. Early Show WISH-TV Thu. 5-6 p.m.13
3. Pix on Six WFBI-TV Sun. 11-12:30 p.m.6
3. Sunday at the Movies WFBI-TV Sun. 2:30-4:30 p.m.6
3. Movie 6 WFBI-TV Sun. 11:15-1 a.m.6

TOP NETWORK SHOWS

1. Red Skelton WISH-TV ..39
2. Lucy Show WISH-TV ..37
3. Danny Thomas WISH-TV ..36
3. Ben Casey WLW-I ..36
3. Hazel WFBI-TV ..36
4. Gunsmoke WISH-TV ..33
5. Andy Griffith WISH-TV ..32
6. Wagon Train WLW-I ..31
6. Perry Mason WISH-TV ..31
6. Ed Sullivan WISH-TV ..31
6. Bonanza WFBI-TV ..31

CLEVELAND

3-Station Report (two-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) KYW-TV Mon. 7 ..25
2. Yogi Bear (Screen Gems) KYW-TV Thurs. 7 ..19
3. Quick Draw McGraw (Screen Gems) KYW-TV Fri. 7 ..18
3. Death Valley Days (U.S. Borax) KYW-TV Wed. 7 ..18
4. Expedition (ABC Films) WEWS Tues. 9:30 ..16
5. Jeff's Collie (ITC) WEWS Mon. 7 ..14
5. Wyatt Earp (ABC Films) KYW-TV Tues. 7 ..14
6. Hennessey (NBC Films) WEWS Tues. 7 ..12
7. Popeye's Party (King, UAA) KYW-TV Sun. 12 ..11
8. Divorce Court (Storer) WJW-TV Sat. 6:30 ..10
8. Robin Hood (Official) KYW-TV Sun. 11:30 ..10
8. Dragnet (MCA-TV) WJW-TV Sun. 5 ..10
9. Tombstone Territory (UA-TV) WEWS Sun. 7 ..9
10. Surfside 6 (Warner) WJW-TV Mon. 10 ..8
11. Supercar (Assoc. TV) WEWS Sat. 5 ..7

TOP FEATURE FILMS

1. Premier Performance KYW-TV Sat. 6-7:30 ..14
1. Late Show KYW-TV Sat. 11:30-1 ..14
2. Early Show KYW-TV Mon. 5-6:30 ..11
3. Picture for Sunday KYW-TV Sun. 1-2:30 ..10
4. Big Show WJW-TV Fri. 5:30-7 ..8
4. Afternoon at Movies KYW-TV Sat. 3:30-5 ..8

TOP NETWORK SHOWS

1. Ben Casey WEWS ..48
2. 77 Sunset Strip WEWS ..37
3. Saturday at Movies KYW-TV ..35
4. Perry Como/Bob Hope KYW-TV ..34
5. Wagon Train WEWS ..32
5. Sunday Night Movie WEWS ..32
5. Candid Camera WJW-TV ..32
6. Dick Powell KYW-TV ..31
6. Joey Bishop KYW-TV ..31
7. Donna Reed WEWS ..30
7. My Three Sons WEWS ..30

MEMPHIS

3-Station Report (two-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (UA-TV) WRBO-TV Thu. 6..24
2. Rebel (ABC Films) WHBQ-TV Fri. 9:30 ..20
3. Sea Hunt (UA-TV) WHBQ-TV Tue. 6 ..18
4. Tombstone Territory (UA-TV) WRBO-TV Sat. 5:30 ..14
5. Whirllybirds (CBS Films) WHBQ-TV Thu. 5:30-12
5. Huckleberry Hound (Screen Gems) WMCT Thu. 5:30 ..12
5. Aquanauts (UA-TV) WMCT Sun. 2 ..12
6. Yogi Bear (Screen Gems) WMCT Mon. 5:30 ..11
6. Quick Draw McGraw (Screen Gems) WMCT Tue. 5:30 ..11
7. Superman (Flamingo) WRBO-TV Sat. 7:30 a.m. ..10
8. Lone Ranger (TeleSynd) WMCT Fri. 5:30 ..9
8. Ripcord (UA-TV) WMCT Wed. 9 ..9
9. Supercar (Assoc. TV) WHBQ-TV Sat. 11 ..8
10. Popeye (King, UAA) WHBQ-TV Sat. 10 ..7

TOP FEATURE FILMS

1. Fantastic Features WHBQ-TV Sat. 6-7:30 p.m.30
2. Early Movie WRBO-TV Mon. 5-5:30 p.m.15
3. Late Movie WRBO-TV Fri. 10:15-11:45 p.m.13
3. Million Dollar Playhouse WRBO-TV Sat. 10:15-11:45 p.m.13
4. Late Show WHBQ-TV Fri. 10:30-12 a.m.8

TOP NETWORK SHOWS

1. Ben Casey WHBQ-TV ..48
2. Beverly Hillbillies WRBO-TV ..37
3. Bonanza WMCT ..37
4. Candid Camera WRBO-TV ..33
4. What's My Line WRBO-TV ..33
5. Cheyenne WHBQ-TV ..32
6. Password WRBO-TV ..31
7. Andy Griffith WRBO-TV ..30
8. Danny Thomas WRBO-TV ..29
8. Red Skelton WRBO-TV ..29
8. Gunsmoke WMCT ..29

MIAMI

4-Station Report (two-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U.S. Borax) WTVJ Wed. 7 ..32
1. Checkmate (MCA-TV) WTVJ Thurs. 7 ..32
2. Everglades (UA-TV) WTVJ Sat. 6:30 ..29
3. Ripcord (UA-TV) WTVJ Fri. 7 ..26
4. Quick Draw McGraw (Screen Gems) WOKT Tues. 7 ..23
5. Sea Hunt (UA-TV) WOKT Mon. 6:15 ..22
5. Yogi Bear (Screen Gems) WOKT Wed. 7 ..22
5. Surfside 6 (Warner Bros.) WTVJ Sat. 6:30 ..22
6. Huckleberry Hound (Screen Gems) WOKT Thurs. 7 ..20
7. Riverboat (MCA-TV) WOKT Fri. 7 ..16
8. Jeff's Collie (ITC) WTVJ Sat. 9 ..13
9. Rebel (ABC Films) WOKT Fri. 8 ..12
10. Topper (Schubert) WTVJ Sat. 9:30 ..11
10. Dragnet (MCA) WOKT Sun. 6:30 ..11

TOP FEATURE FILMS

1. Big Show WTVJ Tues. 7-8:30 p.m.33
2. Monday Movies WOKT Mon. 7-9 p.m.21
3. Movie 7 WOKT Tues. 5-6 p.m.15
*4. Early Show WTVJ Tues. 5-6 p.m.11
5. Cloud 7 Theatre WOKT Sun. 1:30-3 p.m.9

TOP NETWORK SHOWS

1. Lucy Show WTVJ ..40
2. Red Skelton WTVJ ..38
2. Perry Mason WTVJ ..38
3. Ben Casey WLBW-TV ..35
3. Bonanza WOKT ..35
4. Ed Sullivan WTVJ ..34
5. International Showtime WOKT ..32
5. Defenders WTVJ ..32
5. Lassie WTVJ ..32
6. Danny Thomas WTVJ ..31

PORTLAND

4-Station Report (two-week ratings)

TOP SYNDICATED FILMS

1. Yogi Bear (Screen Gems) KGW-TV Tues. 6:30 ..20
2. Pioneers (Robeck) KOIN-TV Mon. 7 ..19
3. Rebel (ABC Films) KOIN-TV Thurs. 7 ..18
3. Third Man (NTA) KOIN-TV Sat. 7 ..18
3. Sea Hunt (UA-TV) KOIN-TV Thurs. 6:30 ..18
4. Highway Patrol (UA-TV) KOIN-TV Fri. 6:30-17
4. Ripcord (UA-TV) KOIN-TV Mon. 6:30 ..17
4. Quick Draw McGraw (Screen Gems) KGW-TV Mon. 6:30 ..17
4. Adventurers in Paradise (TCF) KGW-TV Sat. 6:30 ..17
5. Flying Doctor (TV Marketeers) KOIN-TV Sat. 6 ..16
5. Death Valley Days (U.S. Borax) KOIN-TV Fri. 7 ..16
5. Across 7 Seas (Bing Crosby) KGW-TV Wed. 7 ..16
7. Five Fingers (TCF) KOIN-TV Wed. 6:30 ..15
8. Popeye (King, UAA) KPTV Fri. 5:30 ..12

TOP FEATURE FILMS

*1. Early Show KOIN-TV Tues. 5-5:45 p.m.15
2. Showtime on 6 KOIN-TV Sat. 11:15-1:15 a.m.10
3. Armchair Theatre KOIN-TV Sun. 11:45-1:15 p.m.8
3. Family Theatre KATU-TV Sun. 4:30-6 p.m.8

TOP NETWORK SHOWS

1. Lucy Show KOIN-TV ..37
2. Route 66 KOIN-TV ..37
2. Ben Casey KPTV ..36
3. Wagon Train KPTV ..35
4. Red Skelton KOIN-TV ..32
5. Andy Griffith KOIN-TV ..31
6. Bonanza KGW-TV ..30
7. Beverly Hillbillies KOIN-TV ..29
7. Danny Thomas KOIN-TV ..29
8. Dr. Kildare KGW-TV ..28
8. Rawhide KOIN-TV ..28

drugs which will be spot-advertised as consumer products in the months ahead. Frank McDonald is the buyer.

STANDARD BRANDS, INC.
(Ted Bates & Co., Inc., N. Y.)
Whipped BLUE BONNET margarine is being promoted in Huntington, W. Va., Louisville, St. Louis, Birmingham, Nashville, New Orleans, Dallas and Memphis via piggyback 20's tacked on to regular 40-second Blue Bonnet commercials. Minute spot combinations run during the day and in fringe time. Some prime 20's for the whipped product are also being used. Everett Keller is the timebuyer.

U. S. TOBACCO CO.
(Donahue & Coe, Inc., N. Y.)
CIRCUS FOODS peanut butter gets underway at issue date with 13-week drives of ID's in day, prime and fringe hours. Markets include San Francisco, Fresno, Sacramento, San Diego, Chico, Bakersfield and Eureka. Stu Kaufman is the timebuyer.

VAN CAMP SEA FOOD, INC.
(EWR&R, Los Angeles)
As it traditionally does, Van Camp Sea Food kicked off drives of minutes and 20's, day and night, in a large number of markets for its CHICKEN OF THE SEA tuna to catch the pre-Easter trade. Account executive Phil Joanou is the contact.

WATERMAN-BIC PEN CORP.
(Ted Bates & Co., Inc., N. Y.)
This company expands its current east coast spot drive into the midwest and selected New England markets next month. Nine-to-13 weeks of nighttime spots are expected to appear on 148 stations in 106 markets. Jack Dougherty is the buyer.

WELCH GRAPE JUICE CO.
(Richard K. Manoff, Inc., N. Y.)
Various Welch products break at mid-month with 11 weeks of daytime minutes

and 20's to back up network activity on ABC-TV's *Flinstones*. Yolán Turo is the timebuying contact.

Personals

DONALD LEONARD, formerly vice president and director of media at Fuller & Smith & Ross, Inc., New York, joined Kudner Agency, Inc., in the same capacities. Before FSR, Mr. Leonard was with W. B. Doner, Baltimore, as media director, and previously with McCann-Erickson, New York, as a timebuyer and media supervisor.

HELEN MACARTHY has been appointed media research analyst of Wesley Associates, Inc., New York. She most recently served as assistant buyer with Kenyon & Eckhardt, Inc., and was a media buyer with Nahas-Blumberg Corp., Houston.

Account Activity

Carter Products, Inc. is shifting Arrid roll-on deodorant from Ted Bates & Co. back to Sullivan, Stauffer, Colwell & Bayles, Inc., which also handles Arrid cream deodorant. Estimated billings for the roll-on deodorant are approximately \$1,600,000.

Sullivan, Staffer, Colwell & Bayles, Inc., has acquired the \$1,750,000 Northeast Airlines account from J. Walter Thompson Co.

Burlington Hosiery Co. has placed its \$700,000 account in the hands of Doyle Dane Bernbach, Inc. Donahue & Co., Inc., formerly handled the account.

Hat Corp. of America has appointed Smith/Greenland Co. to handle the retail division of the account. Grey Advertising continues to handle the company's three hat divisions, Dobbs, Cavanagh and Knox.

Agency Adds

CARROLL R. LAYMAN has joined the George Ray Hudson Advertising Co., Chicago, as vice president. Mr. Layman, an advertising television consultant, serves as business manager and radio-tv director at the agency. He was formerly with Harrington, Righter & Parsons, Inc., as western manager.

ROBERT M. GLATZER has become head of tv broadcasting operations at Carl Ally, Inc., New York. Mr. Glatzer was previously with Ogilvy, Benson & Mather, Inc., and Ben Sackheim, Inc.

JOHN ROBINSON, formerly with Lambert & Feasley, joined Doyle Dane Bernbach as assistant to the director of radio-tv programming.

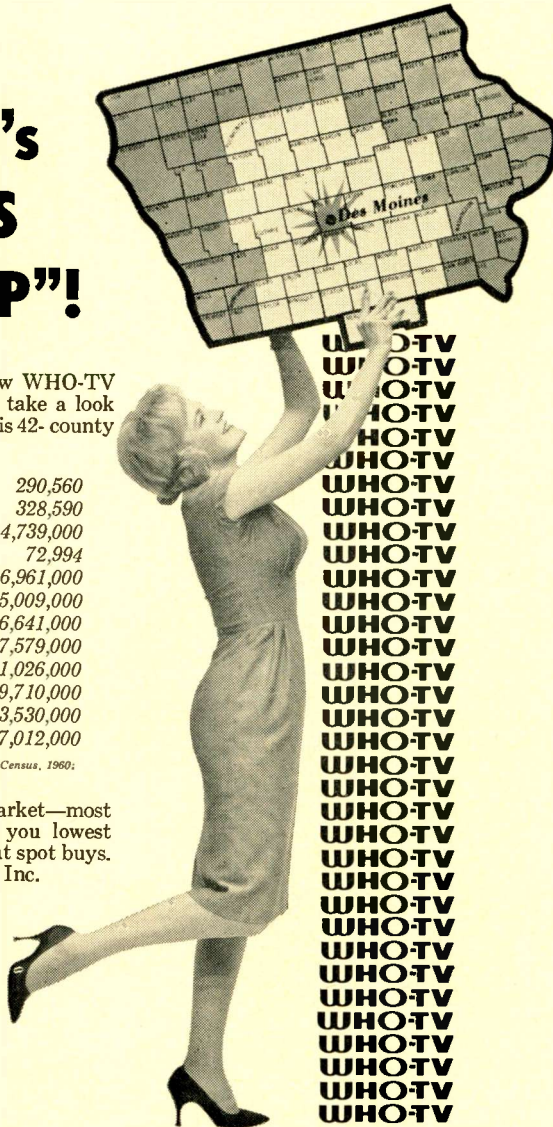
WHO-TV's FIGURES "STACK UP"!

The Nielsen '61 map shows how WHO-TV covers Central Iowa, plus—but take a look at the market-data figures for this 42-county area:

TV Homes	290,560
Households	328,590
CSI	\$1,914,739,000
Farm Households	72,994
Gross Farm Income	\$1,006,961,000
Food Sales	\$ 295,009,000
Gen. Merch. Sales	\$ 136,641,000
Home Furn. Sales	\$ 57,579,000
Automotive Sales	\$ 241,026,000
Gas Station Sales	\$ 119,710,000
Drug Sales	\$ 43,530,000
Total Ret. Sales	\$1,377,012,000

(Sources: May, '62 SRDS; Iowa Annual Farm Census, 1960; June 10, 1962 Sales Management.)

Get your share of this great market—most economically. WHO-TV offers you lowest costs-per-thousand on many great spot buys. Ask Peters, Griffin, Woodward, Inc.



CHANNEL 13 • DES MOINES **WHO-TV**

 PETERS, GRIFFIN, WOODWARD, INC.,
National Representatives


AFFILIATE

Color (Continued from page 27)

ville, which was in last position on the list in 1961, moved upwards a notch, with Raleigh-Durham supplanting Des Moines for the No. 50 spot. (The Nashville increase, as were those of about 40 other markets, can partly be attributed to the ABC-TV colorcasts now getting into the areas for the first time.)

In the last 18 months, during which available sources and estimates furnish data testifying to the sale of well over a half-million color receivers, a number of major markets have greatly increased that all-important "percentage-of-penetration" figure. For example, Cincinnati—continuing as the country's first color market—nearly doubled its color-penetration mark, while a dozen other cities are well above the national-penetration figure of two per cent. (See box, page 27.)

Effect On Ratings

What does this growing penetration mean to the advertiser and station? With an ARB-NBC survey in Omaha last year (TV AGE, June 11, 1962) showing color-set owners view color programs more frequently and steadily than do viewers with b-&w sets, it's possible to provide some hypothetical examples of how differences in penetration can effect program ratings:

(1) Stations A and B are located in a city of 100,000 tv homes, with 2,000 color homes included, for a penetration figure of two per cent (about the national average). On a given night, the stations are equally splitting the viewing audience of one-half the total homes—25,000 homes, including 500 color homes, to each station. Both, telecasting a black-and-white program, thus have a rating of 25. Station A shortly afterwards begins telecasting a program in color. Assuming other factors are equal, but that the station adds *one-half* of Station B's color-set homes, the rating for Station A would be 25.3 vs. 24.7 for B.

(2) Taking the same figures, but increasing the color-set audience to 3,000 homes, or three per cent, Station

A would have a rating of 25.4, as compared to 24.6 for Station B.

(3) With a four-per-cent color penetration, Station A would have a 25.5 rating, as compared to 24.5—or a clear one-point difference—for Station B.

(4) A six-per-cent color-penetration level could cause Station A to rate 25.8 vs. Station B's 24.2.

(5) And, with a 10-per-cent penetration, Station A's rating could reach 26.2, as compared to 23.8 for Station B—almost a three-point difference.

All of the above, of course, is based on a number of assumptions—the most important obviously being that three-quarters of the color-set viewers would gravitate to a color program in preference to one in black-and-white. (The Omaha study gave *all* nighttime color programs in a single week last March an 82-per-cent advantage, in comparing the programs' ratings in color homes to those in b-&w homes, but the advantages varied considerably on a program-by-program basis.) Secondly, the examples assume competing programs are of equal merit and appeal, except that one is in color and one is not; obviously a *Gunsnake* in black-and-white would greatly outdraw a colorcast panel discussion on the Cuban crisis.

Nevertheless, it is obvious that color penetration in some highly important

markets has reached the stage where the tint-set owners *can* affect program ratings. Advertisers, particularly those who set schedules on a strict cost-per-thousand basis, will have to begin paying close attention to whether or not certain programs are aired in color; and, if they are not, whether there are color programs on *opposite* them.

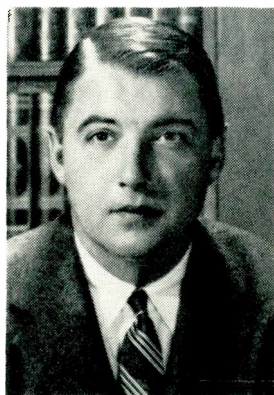
Color's status as the new year dawned, then, was far brighter than in the several years preceding, but what's ahead for 1963 and afterwards? To find out, executives at the more-than-a-dozen firms now making and selling color receivers were queried.

Upbeat Sales Reports

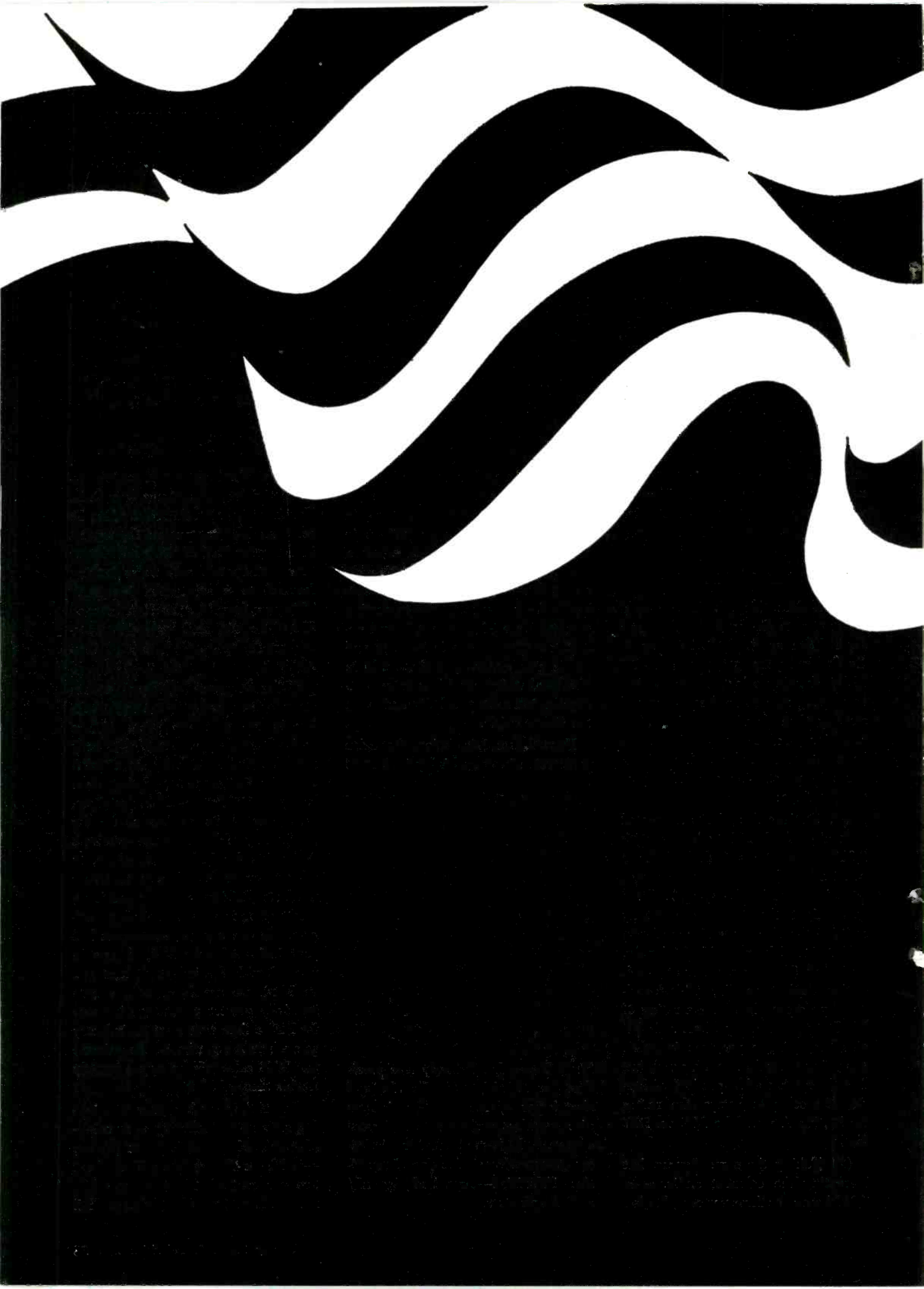
From Westinghouse Electric's tv-radio division, general manager O. H. Yoxsimer reported that sales of the 10 color models first put on the market in the latter half of '62 were "better than anticipated, and we're looking forward to a substantial increase." This year, he said, sales should exceed 500,000 units, and one-million-sets-sold would be reached no later than 1965.

Philco Corp., which, like numerous other makers, had gone into color selling in the past two years with a limited number of models (mostly manufactured by RCA) primarily because its dealers protested they were losing customers to RCA retailers, demonstrated its confidence in the medium by adding four new receivers to its line for 1963. J. A. Kane, tv sales manager for Philco's consumer products division, said, "There is no doubt color is a solid, growing business. We can say our color sales last year increased over 1961 figures in parallel with the industry's increase. In 1963, we are forecasting a substantially greater percentage increase for Philco than we expect the industry as a whole to experience. We estimate our 1963 sales will be approximately double those of 1962."

One of the very few name tv manufacturers not yet offering color sets—Motorola, of course, is the major one—is Muntz TV, which claims about two per cent of the black-and-white market. Muntz president Wallace Keil



Thad Brown Jr., formerly vice president for television for the National Association of Broadcasters, is now vice president and executive director of a recently formed television industry group—Association for Competitive Television—organized by uhf station operators.



We are challenged You are summoned

The news is making it clear that this is a testing time for Americans.

At a time of challenge, the American future depends upon the American people: what we think, what we do, how we rise as individuals to the task of meeting great challenge with great achievement.

We each have a part to play.

Yours is described in the timely new citizen action guide "Challenge to Americans" offered here which puts the crisis of the moment in the true perspective of the struggle which is likely to continue for years.

The world situation is far more complex than the emergencies of daily headlines.

As President Kennedy says:

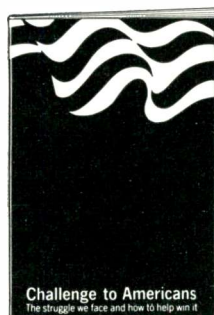
"We are challenged by the revolution of communism. The Communists seek power through conspiracy, terror, aggression and deceit. They exploit and corrupt legitimate revolutionary forces, scavenging on poverty, ignorance, despair.

"And also we are challenged by the revolution of hope in continents long captive to stagnation and despair.

"We are challenged by the revolution in science and technology bringing new boons and new dangers to humanity.

"We are challenged by the revolution in international relationships. Nation has begun to work with nation to solve mankind's common problems. New international bodies are exploring uncharted paths of world cooperation in the interests of worldwide peace, justice, and freedom."

In an age of revolution, we dare not forget that we



are heirs to a continuing, liberating revolution. We dare not fail to press that revolution forward, to perfect democracy at home, to make it an example to the world. *Only in earning our freedoms over again can we strengthen them. Only by extending our freedoms to all mankind can we preserve them.*

This we can and must do as individuals. *We must accept our responsibilities as we do our rights, the two are today inseparable. We must look upon national challenge—whether it is an immediate challenge in Cuba,*

Berlin, or Asia, or the continuing longer range challenge—as a personal opportunity to do something important for our country. *We must seek to excel, to stand up, to stand out; in our private lives, our homes, our work, communities, schools, in all places, in all things.*

A good way to begin is with a mature understanding of what we are up against and what you personally can do about it. You will find exactly that in the timely new booklet, Challenge to Americans. Endorsed by Presidents Kennedy and Eisenhower, approved by the Department of State, it is an indispensable information and action guide for the purposeful citizen.

We need many such citizens. We need them now. We need you—your value as an individual, your power as the source of our national strength, your aid in deciding our common future.

Your copy of Challenge To Americans is free. You can be learning from it and you can be acting upon it in a matter of days. Write CHALLENGE, Box 1776, New York 17, New York.

FREEDOM IS NOT A GIFT BUT A TASK

"Understanding — knowing today's challenges, knowing how to meet them—is the theme of this booklet. Let action follow understanding. Let each of us resolve to do something extra for our country in this period of momentous trial and magnificent opportunity."



"I commend this booklet to every American. It shows how you may add to our country's strength. The important thing is to do something and not excuse oneself by thinking 'I can do so little it will make no difference.' It does make a difference, a great difference."

This advertisement marks the start of another volunteer public-service campaign by The Advertising Council. All advertising space and time for Advertising Council Campaigns are contributed as a public service; and all creative work by advertising agencies is done free of charge.

Among other voluntary Advertising Council campaigns are: U.S. Savings Bonds, Forest Fire Prevention, Highway Safety (seat belts), Youth Physical Fitness, Red Cross, Peace Corps, etc. The Advertising Council, 25 West 45th St., New York, N. Y.

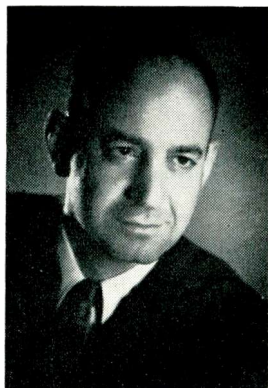


told this magazine the firm would have its first color models in pilot form in March and in production in July. "Frankly," he said, "we've held off as long as we can, waiting for the promised shorter picture tube. We were in color in 1957 and got hurt, but now the dealers want sets on the floor, so we'll go with the RCA tube everyone else is using." Mr. Keil sees no "real boom" in color immediately ahead, but does credit the surge of interest in color with bringing customers into showrooms and getting them to "buy up" on higher-priced b-&-w sets. First Muntz color models—there will be three in the line—will go to the firm's 38 major dealers, with some 15,000 other retailers supplied thereafter. The move of the firm, long noted for high-value, low-cost tv, undoubtedly will help further the idea that color tv is not simply a rich man's luxury (although Muntz prices will of necessity be only competitive with those of RCA and the other color suppliers).

No Holdout

That major "holdout"—Motorola—ceases to be that at mid-year, with a company spokesman reporting the firm will "definitely" be out with color models then. Motorola, he said, is "very hopeful" the models will feature the new, shorter 23-inch picture tube to be produced by independent National Video Corp. The tube, which the industry has awaited for some time now, is "about ready," but Motorola is not yet prepared to *guarantee* its color sets will utilize it. If not, initial models will be equipped with the standard RCA-made 70-degree picture tube. For the last year, the company's dealers have been field-testing some 1,000 pilot models using RCA picture tubes, but with all other parts made by Motorola. Even with its entry into the field yet some five or six months away, the firm feels its shorter, bigger-picture sets will give it a "substantial share" of a predicted 550,000 tint sales in 1963.

Another major firm planning to market color sets using a non-RCA picture tube is Zenith, which helped spark the '60's color drive two years



Jerome Bess has been named executive vice president of RKO General Broadcasting, the newly-created division of RKO General, Inc. Before joining RKO General, Inc., in 1961, he was executive vice president of Arkwright Advertising, Inc.

ago when it joined RCA, its close competitor in b-&-w sales, in the color fray. L. C. Truesdell, Zenith president, took pains to point out that the fact there was no reported shortage of color sets prior to this past Christmas—as there was before Christmas, 1961—did not indicate a lessened demand for color. On the contrary, he said, consumer demand was greater in the last part of 1962 than a year earlier, but the increasing number of manufacturers providing sets made it possible to meet demand. Zenith sales met company objectives, the executive reported, and "placed us in a very dominant second position in the industry."

For 1963, Mr. Truesdell sees a 100-per cent increase in Zenith color sales, a rise ahead of an over-all industry color increase that will see 600-650,000 sets sold. A delay in introducing a shorter picture tube, which RCA also had planned to have out early this year, will not adversely effect color sales in 1963, he feels. Indeed, he says, "it should tend to cause prices to be more stable for the year because it would eliminate the necessity of some companies 'dumping' 70-degree models" had the shorter sets been introduced. Rauland Tube Division of Zenith will begin production of the firm's own color tubes early this summer, Mr. Truesdell states, and expanded production facilities in general will enable the company to meet its '63 projections.

Emerson Radio president Benjamin Abrams is another executive who looks for constantly improving color-set reception in the year ahead, perhaps as much as a 100-per cent increase. Consequently, the company plans to expand its line from the present three models. "We're shipping more sets now than we were a year ago," said Mr. Abrams, but he refuted the oft-heard idea that the high ticket price of most color sets meant higher profits to the dealer. "The dealers who are really sold on color, and who promote it," he said, "make a good profit, but others cut their selling price to the bone just to move the sets."

On the west coast, president Robert S. Bell of Packard Bell Electronics—a rarity in that it, along with RCA, has been continuously in color from 1951 onward—noted that company color sales increased 500 per cent in 1962 over 1961, and are expected to increase another 2-300 per cent this year. Mr. Bell looks to an industry volume of 800,000 color sets in '63—one of the most optimistic predictions. And he thinks additional gains will come in succeeding years until 1966 registers two million tint sales. Packard Bell, says its president, has recently increased its color manufacturing potential by 700 per cent and will sell every set it can build. (Its distribution area covers 13 western states primarily, along with various major cities elsewhere on a factory-direct basis.)

The east coast's Andrea Radio Corp. is a much more recent entry into the color field, having offered three initial models late last year, but its optimism is no less unbridled. A company executive said it got off to a "very encouraging" start and has plans to expand the model line this year. "We're thinking of emphasizing color in our ad campaigns," was the word, "and promoting the custom-crafted features of the line thereafter."

Sylvania Corp. is the third major manufacturer which will have color sets on the market this year featuring a picture tube not produced by RCA. The three models brought out by Sylvania last June did very well,



Morton S. Cohn, formerly station manager of WLOS-TV Asheville, has been appointed vice president and general manager of the station.

a spokesman said, and the line will be brought up to five models this summer. By August, he said, Sylvania-made color sets "from the ground up" will be on the market. A 20-per-cent gain for the entire tv industry was foreseen, with color alone getting a larger increase: "There's no reason not to be optimistic. Our whole advertising budget is up over that in 1962, and color is getting an important share."

Some 700,000 multichrome sets sold is the prediction of Ross D. Siragusa, chairman of the board of Admiral Corp., looking into the 1963 crystal ball. "The steady growth of color tv," he said in a year-end statement, "during 1962 has led to the expansion of our color tv manufacturing facilities to produce in excess of 100,000 color sets in 1963. The only possible limiting factor may be a shortage of picture tubes."

From all indications, no picture-tube shortage should materialize in the year ahead. RCA, which claimed color sales in 1962 were double those of 1961, has expanded its tube-making facilities at two plants. ("They even raised our quota," one customer stated.) This, along with lessened demand on RCA supplies once Zenith, Sylvania and Motorola begin using "outside" tubes, should assure the industry meeting the immediate demand. Corning Glass president Amory Houghton Jr. announced recently that his company had orders for one million glass envelopes for RCA color tubes this year, and David Sarnoff is predicting total-industry tint-receiver

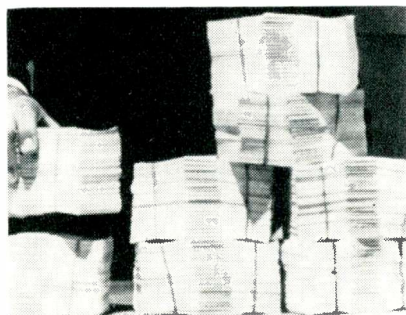
Funny Money Story—Almost

There's nothing funny about \$1 million.

Manufacturers Hanover Trust Co. of New York, along with its agency for the past 30 years—Edwin Bird Wilson, Inc.—and Pelican Productions, found that out recently in shooting a commercial. To give impact to a theme that "\$1 million can shrink to \$600,000 overnight because of Federal and state taxes," the bank decided to show \$1 million in \$100 bills during its sponsorship of a 13-week *Boston Symphony* series on WNEW-TV New York.

Authentic to the end, officials arranged with the Federal Reserve Bank to provide the necessary 10,000 bills for five hours of shooting. Special power lines were run into the bank's vaults. Extra guards were on hand to keep an eye on the stacks of bills. Filming began promptly at nine, two versions of the commercial were completed by early afternoon, and the money was shipped back to the Federal Reserve without incident.

But then things happened. Manufacturers Hanover, thinking it over, decided maybe the Secret Service ought to see the commercials—just to make sure it hadn't run afoul of some counterfeiting laws. The SS was horrified: of course you can't photograph real money. (The bills had been bundled, partly hidden by straps and rubber bands. No matter. Even some forms of stage money look too real to use.)



Looks real, but isn't

The production crew worked swiftly, rounding up "approved" stage bills and reshooting the necessary sequences. Cautious to the end, the bank decided it would have to change its copy from "This is what \$1 million looks like" to "This is what \$1 million might look like." The announcer on the films made a second trip from his job with a station in Boston to cut a new sound track. Editing was rushed and the commercials got on the air in time.

While the bank felt its idea had been blunted in translation, response from viewers was reported good, with 100 new names added to the bank's personal trust business as a "direct result" of the commercial.

The funny thing, as the bank and its associates have learned, is that you *can* photograph money. Under public law 85-921, September, 1958, genuine currency—both paper and coins—can be photographed, printed, microfilmed, televised and projected for a variety of purposes—educational, entertainment, record-keeping, etc. Advertising, however, is not one of them.

Quite understandably chagrined, Manufacturers Hanover is critical of the law. Those ads everyone sees, the ones with money in them? Well, according to the bank, they're in violation of the law—but nobody asked the Secret Service for permission *before* running them.

Honesty, the bank now knows, is often a costly policy—but would anyone want a bank to operate otherwise?

sales of 750,000 to one million.

Add to these felicitous forecasts the heightened color efforts on the parts of General Electric, Olympic, Sears Roebuck and others, including the arrival of some of the long-promised "low cost" Japanese-made sets—Delmonico has a 14-inch set it's

demonstrating at a \$399 list—and the outlook is much more than just "good." It's long been said that color—as perfected and service-free as it is today—will sell if it's seen. With a promotion and advertising barrage laid down from 15-20 sources in 1963, color will be seen as never before.

Window (Continued from page 31)

everything, including a generator and fuel for the generator. At one point this fall, five television crews were spread from Monza, Italy (covering that country's Grand Prix), to Pendleton, Ore., (for the Pendleton Rodeo championship). Says Mr. Arledge: "We'll go any place in the world to do the greatest sporting event that is then going on; and wherever we are, it's the World Series."

Wide World, budgeted at about \$50,000 a segment, has rather complicated problems in paying rights fees, since there is literally no precedent in some of the events that are covered. As much as \$50,000 has been paid for a big rodeo, as little as \$1,000 to \$5,000 for a less-known event.

Bargain for Dives

Once, while covering water skiing at Acapulco, Mr. Arledge ran into some high-level rights negotiations. He had decided, as an added fillip, to shoot a local tourist attraction (*Wide World* always tries to give viewers a feel of the place in which an event occurs)—the native cliff divers who come hurtling out of the sky into the surf. If their timing is off, and they miss a wave, they're finished.

It seemed that the divers had a sort of union, and, after much consultation, announced that they were planning to sell a big tv special, and for the privilege of shooting some of their dives, they would want \$100,000. Mr.

Arledge told them in so many words to go jump off a cliff, and that seemed to end that.

Several hours later they were back. Said their spokesman: "They'll take \$10 a dive."

Wide World of Sports will undoubtedly become something of an institution in television, not only because it is international in scope but also because its subject matter is universal. "In sports," says Mr. Arledge, "just as in painting and music, political antagonisms are forgotten." An instance: *Wide World* covered the World Figure Skating championships which were held in Prague, Czechoslovakia, last year. Anti-German feelings run high in the area, for just 25 miles away lies the village of Lidice, desecrated by the Nazis in 1942. But when a German figure skater put on an excellent exhibition, he was given a standing ovation. Similarly, despite much anti-American propaganda, when the United States' lone entry (the entire team had been killed in a plane crash the year before), a teenager, skated reasonably well, he was given a five-minute, standing ovation.

International Sports

With a background of solid achievements behind them, it can be expected that the show's producers and crews will further refine their techniques and make a substantial contribution toward the international understanding of sports.

Everything (Continued from 33)

which markets products long familiar to tv viewers—Geritol, Somnex and various other drugs.)

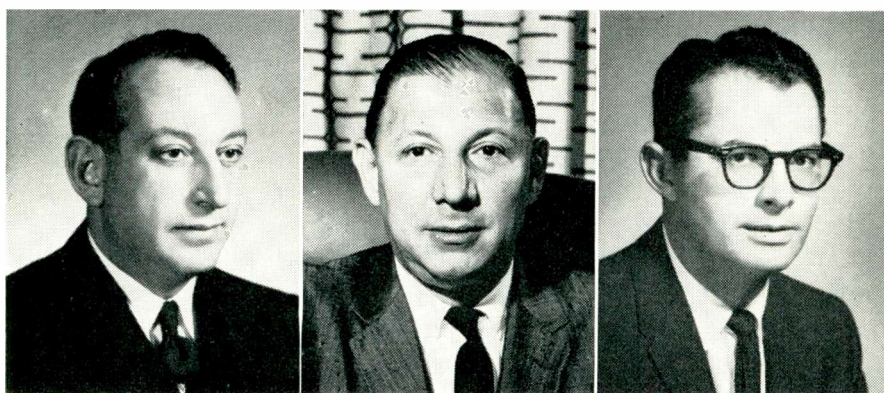
While Universal makes its appeal to men, women and children, other firms—fabricators of building materials, tools and the like—aim directly and indirectly at the man of the house. Many use television to supplement a print message. One is the Masonite Corp., which stepped up its tv budget eight-fold in the last two years—from roughly \$11,000 in spot in 1961 to about \$33,000 in spot and \$150,000 in network advertising in the first nine months of 1962—promoting its interior paneling, outside siding and lumber dealer services on the *Today* and *Tonight* shows and in selected spot markets.

Easy to Use

The campaign, handled through Buchen Advertising in Chicago, marked a decided shift in emphasis away from the more conventional ways of advertising such products, but confirmed the belief shared by many advertisers that television makes as much of an impact visually on men—by *showing* them how easy it is to use a product—as reams of print do *telling* them how easy it is. Use of daytime tv is also an indication that Masonite recognizes the influence exerted by women in the decision, ultimately, to renovate the house.

Some products, however, make no bones about appealing to men only. In what is believed to be a first use of tv for them, the Outboard Marine Corp. this spring breaks six-week drives on *Tonight* for its Lawn-Boy power lawn mower to reach men who will be struggling with old-fashioned hand mowers, and another offbeat-tv advertiser, the Otto Bernz Co., plans to introduce a new quart-size aerosol paint spray in spot in coming months. The product was tested recently in six upstate New York markets and is expected to move into other northern and southern markets with "quickie" two-week drives similar to those run just before Christmas.

Television has also proved its ability to sell corn plasters. For its Dr.



Changes in the upper executive echelon of the Schwerin Research Corp. have resulted in Horace S. Schwerin (l.), founder of the organization, becoming chairman of the board of directors, Leonard Kudisch (c.) succeeding him as president, and Donald McCollum (r.) assuming the post of executive vice president. Mr. Kudisch was formerly executive vice president and Mr. McCollum vice president in charge of client relations.

JOHN GREEN BUYER OF ADVERTISING

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

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

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

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

Competent Service-Ads, strategically located in SRDS,

are your assurance that the true profile of your medium will be present every time comparisons are being made.

This safeguards your position against competition whether your man is with the prospect or not, whether the contact is accessible or not, whether evaluation is going on after hours or not, whether the key contact is well-known to you or not, whether you are aware of sudden interest in your medium or not.

But more important, Service-Ads in SRDS make all your selling and promotion efforts many times more effective. They backstop your men. They reinforce your ads and direct mail, bring them to mind at buying action time.

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

SRDS Standard Rate & Data Service, Inc.

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



C. Laury Botthof, President and Publisher

Scholl Zino-Pads — essentially tiny medicated cushions to protect milady's tender toes and heels—the Scholl Manufacturing Co. this past year set selected spot drives and bought into five ABC-TV daytime shows to pave the way for a heavy all-media promotion in the spring shoe-buying season. Donahue & Coe, the Scholl agency, deftly fielded the knotty problem of presenting corns and bunions in a visual medium by focusing attention on three pairs of women's legs, obviously painful after a hard day at the supermarket. Flashing to a box of Zino-Pads and moving back to the same three pairs of legs jauntily in step, their owners comfortable once more. The company returns to television again, using participation plans in six ABC-TV daytime shows in the April-through-June period in support of the same product.

Trade Promotions

Various trade associations also have made good use of the medium to call attention to the products they represent. Recently, the Michigan Blueberry Growers Association set spot campaigns to back up extensive newspaper promotion in a dozen Michigan cities for that state's fresh-picked berry crop; the National Cotton Council broke 13-week drives for cotton cloth on the networks and in spot to catch women with White Sales in mind, and, the New York & New England Apple Institute set drives in various eastern markets to catch the Thanksgiving and Christmas holiday trade.

Travel and resorts have also been promoted via tv. The Missouri State Division of Commerce and its counterparts in North Dakota and New Jersey, used it in behalf of their respective play-areas recently, and the Florida Development Commission promoted the merits of sunny Florida on the air.

Each year the list of products and services featured in television grows as advertisers realize that the medium offers tremendous potential for almost anything from the humblest bar of soap to the most elaborate piece of machinery.

Doctor (Continued from page 35)

one whose ideas might just as well be imaginary as real. The parent MGM too, which suffered from "schizophrenia" toward the medium before giving birth to a tv child, could and did breathe a sigh of relief.

Talking about those early days, John B. Burns, director of tv sales, said: "There was considerable internal wrangling at the studio when tv came along. The staff was split for and against the new medium. Studio personnel disdained tv as minor entertainment and preferred not to work with it."

In 1953, MGM decided to use tv to promote feature films on a program called *MGM Parade*. The show closed in less than a season. Stung by this premature entry, the studio preferred to ignore all further discussion of tv for the next three years.

Had it not been for an unsolicited offer to sell more than 700 pre-1918 feature films, MGM conceivably would have gone on shunning thoughts of the new medium for several seasons thereafter. Even so, the studio was a comparatively late entry among the motion picture giants.

Reaping Apples

If MGM had permitted the sale of its pre-1918 films to a syndicator, that might have been the beginning and the end of the role the studio could expect to play on tv. But Richard A. Harper, now director of worldwide features and syndicated sales, who had followed tv progress, told the studio: "If we sell outright it would be a mistake. If you want to reap the apples for years to come, don't chop down the tree."

Therefore deciding to distribute and sell its features to tv on its own, MGM searched for a person knowledgeable in the strange medium who could act as tutor for an undefined tv operation for the studio. The man selected was Charles C. (Bud) Barry, who had been a network vice president in charge of programming. The choice inevitably led MGM into tv program production.

Until Dr. Kildare came along, the studio could very well have regretted

taking this step. But once the tv child came into being, there was little the studio could do but bring it along.

MGM-TV debuted with *The Thin Man* series in 1957-58 as the studio again turned to a motion picture property for its official beginning on the airwaves. Though the series ran through two seasons in prime time and another two in daytime strips, "it never attained the popularity which the original features had received," an MGM-TV spokesman said.

Wrong Medicine

Sticking to stories derived from motion pictures, MGM-TV next tried *Northwest Passage* in 1958. The program was "ill conceived" and failed to finish out the season. After languishing through 1959-60 without a first run tv property in view, the studio again tested its motion picture formula in 1960-61 with *National Velvet* and added an original, *The Islanders*. *Velvet*, the story of a horse and a family, helped somewhat though MGM-TV officials contend its time period opposite strong competition in its first year and the shift in the second kept it from being a front runner. *The Islanders* action adventure turned out to be the wrong medicine altogether and collapsed after 26 weeks.

Meanwhile the studio kept switching doctors with the hope of finding a permanent cure. Mr. Barry gave way to George T. Shupert who in turn went on to be vice president in charge of sales for 20th Century-Fox. Then Mr. Weitman took over program production responsibility.

To finish out the season started by *The Islanders* on ABC-TV, MGM-TV went back to its motion picture formula for *The Asphalt Jungle*. Though *Asphalt* was used for 13 weeks and carried for another 13 in summer rerun, it was squeezed out of the network's schedule for 1961-62.

So by 1961-62, MGM Inc. had good cause to worry about its division. Other motion picture studios, including Columbia Pictures, 20th Century Fox and Warner Brothers already had proven they could make it in television. Only MGM seemed to flounder.

The studio offered several pilots but networks appeared reluctant. A

property like *Harry's Girls*, based on the musical motion picture *Les Girls*, which starred Gene Kelly and several foreign actresses, reportedly was liked by all three networks but "no one bought it," an MGM-TV man said. An inquiry was made by one network into the motion picture's success. That network obviously trusted the parent but not the division. When MGM acknowledged *Les Girls* had not lived up to expectations, the network lost interest. It certainly could not have been expected to run the program on MGM-TV's track record alone.

Perhaps *Harry's Girls* best indicates the change in reception toward MGM-TV on the part of the networks, following the success of *Dr. Kildare*. NBC-TV gave a very early commitment to the sophisticated comedy starring Larry Blyden for next season, though the half-hour program format has hardly been altered. (New girls will be used, however, because of unavailability of the original actresses and a desire to inject new faces into the production.)

But before the 1961-62 season started, MGM-TV had no doctor in the house as yet. CBS-TV did buy *Father of the Bride* series, based on yet another feature film, but the purchase was made from General Mills rather than MGM-TV. *Cain's Hundred*, whose rough and tough pilot followed in the path cut out by highly prized *The Untouchables*, was picked up by NBC-TV. But just then the federal government got interested in violence on tv.

Villains and Heroes

Though the pilot itself was held back and a milder episode employed to kick off the program, the *Cain* type of program was damned by FCC Chairman Newton Minow and Congressional investigating committees and the production did well to finish out the year.

Fortunately for MGM-TV though, *Dr. Kildare* arrived on NBC-TV in time to become the hero of the hour. With Mr. Weitman and other tv-oriented people now on call as well, MGM could look at its division without embarrassment. Perhaps the dif-

ference in studio attitude became perceptible when personnel and ideas began to flow back and forth from one medium into the other.

Motion picture directors Boris Sagal and Buzz Kulik willingly went into tv direction; Jack Arnold went the other way. Jack Dunning, Oscar-winning editor of *Ben Hur*, became director of the MGM-TV editing department. Supporting actors Edmund O'Brien and Wendell Corey showed up in series' roles following in the footsteps of Raymond Massey, who, as tv's Dr. Gillespie, guides Dr. Kildare through his daily rounds. Two episodes of *Cain's Hundred* were packaged into a feature film for overseas distribution.

MGM is considering a program originally intended as a biographical tv special for a full-length feature, *Gable*, the biography of the studio's late Clark Gable, is being produced for tv.

A Seller's Market

The studio and its division are spinning off the success of Dr. Kildare in many other ways. *The Eleventh Hour*, study of psychology and psychiatry introduced this season, spun off a Dr. Kildare program and indicated somewhat of a seller's market for MGM-TV. "The network was as interested in the program as we were from the beginning," division spokesmen agreed.

The Very Present Help, a Dr. Kildare episode starring Glynis Johns as a nun, reportedly received so great a response that it is being considered for a tv series to be called *Sister Mike*, though the program was not intended as a spin-off. Angela Lansbury is being mentioned for the title role. Though MGM spun off another program called *The Search* about the U. S. Public Health Service on *Dr. Kildare* without success, it reportedly will try again with another spin off this season. A social service worker series could spin off that spin-off *Eleventh Hour*.

MGM-TV also is becoming identified with the hour-long dramatic program format with a young leading man learning the ropes from an elder

statesman in a particular profession. What Richard Chamberlain is to Raymond Massey, Jack Ging is to Wendell Corey on *The Eleventh Hour* study of psychiatry and Dick Rust is to Edmund O'Brien on MGM's other entry in the current season, *Sam Benedict*, the attorney. One reason neither program has done as well as the precedent setting *Dr. Kildare* may be that the young performers have not been given a chance to shine in their respective fields in the way Richard Chamberlain was given room to maneuver in the medical profession.

An MGM-TV spokesman acknowledges the role of the young man may be the key to success and the one the studio is counting on to develop new blood. There is little chance of developing stars among the older generation no matter how good the vintage, he said. As for developing young actresses in the same way, he said: "Show me one dramatic program that has made it with a woman unknown in the lead."

For 1963-64, MGM-TV has received network commitments for *The Tra-*

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on the fingers of one hand!"**



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FIRST to colorcast indoor remotes under normal lighting conditions—with new low-light color tube developed by GE and Crosley Broadcasting engineers. Cincinnati Royals and U. of Cincinnati basketball games.

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... which adds up to about 55 hours of color TV programs weekly on WLW-T, including almost 1/2 of night-time programs in color.

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WLW
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Television
Columbus

vels of Jaimie McPheeters, Mr. Novak and *The Human Comedy* as well as for *Harry's Girls*, which is being filmed abroad, in MGM's London studio. Both *Jaimie*, based on the Pulitzer Prize-winning novel, and *Mr. Novak* have that young man-adviser relationship in the story line, though it is more or less coincidental in the former.

Just announced in production without a network commitment is *The Lieutenant*, an hour-long dramatic series of the experiences of a young Marine officer in peacetime—under the reign of a hardbitten captain. Gary Lockwood is the young hitherto obscure performer who could emerge with all the laurels in the title role. For the future there is *The Time for Decision* which has been picked up and put down several times by the division.

But at least as yet, MGM-TV refuses to be typecast. Though Dr. Kildare opened the door, the division, Mr. Weitman indicates, intends to pursue every avenue of approach to and from it. *Harry's Girls* is the tip-off of something different, even in the way of situation comedies, and the MGM-TV executives admit they are not absolutely sure it will work.

"In tv we have to sell a program to a network, which, in turn, has to convince advertisers of its merit. They think they know what the public wants," Mr. Rabinowitz noted. "Sometimes they do, sometimes they don't."

Despite such obstacles and the temptation to stick to the road already clearly marked by *Dr. Kildare*, MGM-TV ventures down other lanes with the hope that the sum total one day may lead to financial satisfaction comparable to that attained by the motion picture studio. It even tried production of tv commercials on film until that step proved unfeasible.

A quiz show is being developed by Steve Carlin, noted for \$64,000 *Question* and *Big Surprise*, for daytime use, perhaps during the 1963-64 season. The division is exploring 90-minute or even two-hour dramatic show possibilities, Mr. Weitman reported. Musical spectaculars are possible "if the vogue for such specials returns," Mr. Rabinovitz added.

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MGM-TV continues to comb the motion picture properties of its parent. Like *Harry's Girls*, *Bells Are Ringing* was a motion picture musical comedy slated to be boiled down to a tv comedy series. It would have marked the first direct relationship in programming between MGM-TV and CBS-TV, but "technical difficulties intervened," Mr. Burns said, and the project has been dropped for the moment. The *Andy Hardy* series based on successful feature episodes was rejected in pilot form by one network, but it could come back "at the right time," Mr. Weitman suggested.

"At the right time" is the phrase particularly apropos for MGM-TV's D-day in documentaries. On hand in this Ted Rogers department is a tv version of *The Rise and Fall of the Third Reich* by William L. Shirer.

On its own, MGM took the idea to a network. "The terms were onerous," Mr. Rabinovitz said. "The network wanted complete control of the program as well as distribution of it. We would have been limited to the role of middleman."

The philosophy of compact organization packed with key men the division considers outstanding permeates the company. Mr. Harper, for example, is one. He heads worldwide sales of programs and features, and he sold features to theaters long before MGM became interested in tv. He was in the house when MGM decided to go on the tv road.

With Mr. Barry, Mr. Harper worked on the first sale of pre-'48 features to tv stations. At the time, they did not even know if they could obtain all the films desired by the tv outlets. Without a full staff to investigate portfolio, MGM refrained from making sales for sales' sake. Instead "we gained agreement from the stations to permit us to pull out as many as 30 titles from the list of 723 films if necessary" even though such arrangements conceivably could have jeopardized sales.

This department, like its programming counterparts, functions conservatively. Change comes slowly for those established techniques which have been found to work. Only after

MGM-TV saw its home market completely saturated by pre-'48's did it venture into the post-'48 features "to keep our salesmen on their toes, maintain client relationships and bring in the additional revenue." The five salesmen rang up a \$170-million gross on pre-'48's. It subsequently decided to release post-'48's, 30 at a time, to approximately match the studio's yearly input. The first package appeared in May, 1961; the second in January, 1962, and the third this month.

Mr. Harper concentrates on the top 50 markets "which bring in 80 to 90 per cent of the revenue." Even so, MGM-TV will hold back in a major market if the stations are unwilling to meet what it considers its bottom price for a given station or market. To date, post-'48 MGM motion pictures have not been sold to the networks, though Mr. Harper does not discount the possibility in the future, which could alter his entire sales arrangement of features in the U. S.

Mr. Harper strives for balance in each package rather than an overload

Viewpoints (Continued from page 38)

encounters with implausible delivery boys, and recrudescing high school love affairs.

Carl Reiner seems so thoroughly to understand the exquisite gifts of Dick Van Dyke, and to write so accurately toward these, that any viewer who follows the show and who identifies Reiner's work with its success, is aware that Reiner—had he starred himself in his own creation—would be enjoying today the public achievement that Van Dyke has won. One can see Reiner in any of the Van Dyke situations, benumbed or exploding over all the unsettling stimuli that are sprinkled through the atmospheres of the Petrie home and the Petrie office.

What are these?

An aggressive female out of Rob Petrie's past shows up and demands that Rob help her find her way into the "theatre." (We all know such.) Rob auditions her. Laura (his wife) resents her. Laura resents her husband "falling" for the stratagem, for the no-talent no-good woman; and resents him more particularly for not realizing the woman is also making a play for Rob himself. But Rob has agreed to audition her and he does so. She is just great and he puts her into the *Allen Brady Show*, of which he is head writer. Laura is now so mad, she is ready to leave Rob. Or kill him. Or kill the woman. Or Allen Brady. The woman is a smash on the program. Agents and talent scouts barrage her. She goes off with them, never thanking Rob, who has made it all possible.

Now Laura reverses, becomes homicidally furious at the woman's ingratitude, begins to comfort the husband she has just been blasting.

Or this: can the average husband disguise his voice over the telephone enough to fool his own wife? And make a cocktail hour date?

Or, when rummaging innocently through your wife's bureau hunting for a spare handkerchief, find your wife has a secret bank account.

Or, when your seven-year-old son claims he's been bitten on the head by a large woodpecker, you pooh-pooh it and then find out it is quite true.

Or, when Laura and Rob have a good fight and each one gives his own side of it to a neutral listener, there's no way for the audience to know who is right until the goldfish—who were the only witnesses to the quarrel—discuss it briefly, but objectively, in their bowl.

Or, when Rob, who does not believe in hypnotism but is willing to try, is left with a fine dose of post-hypnotic suggestion that renders him alternately stone drunk, then stone sober, whenever the office phone rings.

Rose Marie, Morey Amsterdam, Richard Deacon, Eddy Matthews and Mary Tyler Moore are a meld as useful to Van Dyke's spins and helicals as were Abby Dalton and Roscoe Karns to Jackie Cooper's stammerings in *Hennesey*. As long as they stay together and as long as Carl Reiner quarterbackes from his typewriter—the *Dick Van Dyke Show*, perhaps the most skillful and continuously inventive production in tv—will go on and on.—GBR

of films featuring a particularly "hot" name or a single motion picture designed to carry the lot. Cinemascope and other wide-screen features were held back until MGM could be certain a means had been perfected to follow the principal action on the much smaller tv screen.

Overseas sales of features are handled just as judiciously. Like many other studios, MGM has held back all feature films for tv use in the United Kingdom, Japan, West Germany and other markets where theatrical owners frown on such sales by U. S. companies which are distributing motion pictures to them. The division also will not release its pre-'48s, which are the only ones it offers abroad, unless its price is met. Only two years ago did it conclude its first such sale, of 700 features, to Australia for five-year use by any and all stations.

\$3 Million Package

"It is still the largest deal of its kind made," Mr. Harper said. The package went for more than \$3 million. The only other overseas deal for features made by MGM-TV was with the Italian RAI, which sorely needed programming for the second channel which it had opened up.

MGM-TV also tries to make every dollar count with programs in syndication. Programs are not necessarily



Alan Henry has been named assistant to John W. Kluge, president and chairman of the board of Metromedia, Inc. Previously, he was general manager of KWK St. Louis, and held the same positions with WCKR Miami Beach and KXEL Waterloo-Cedar Rapids, Iowa.

distributed here immediately following network run. *The Thin Man*, after two seasons in prime time and another two in daytime strip, has been kept out of syndication "until the time will be ripe" for this type of program. *Northwest Passage* was kept out for several years before being released. Abroad, *Cain's Hundred* is being held back until the feature made from two of its episodes completes its theatrical run.

Distribution Rights

The only notable mistake of consequence admitted in this department was caused by *Dr. Kildare*, which has made MGM-TV live to regret that it did not hold onto distribution rights as it did with virtually all its property in the past. But, by and large, licensing and syndication are at least as carefully thought out at MGM-TV as programming is. Though cartoons and short subjects for the most part were released to tv even before the division was created, *Tom and Jerry* cartoons have been held back, because there is still theatre life left in them.

And no one should hold his breath while waiting for *Gone With the Wind* to emerge on the tv screen.

The Payoff

Though MGM-TV is hardly the giant in tv that its parent is in motion pictures, its philosophy of dollars-and-sense seems to be paying off. In the fiscal year ending August 31, 1962, MGM's tv revenue had risen to \$21 million from \$18 million the previous year, while money coming in from motion pictures had dropped from \$106 million to \$96 million. To get that \$21 million—\$12 million from program and commercial production, \$9 million from the licensing of films and shorts—the company spent only \$13.6 million on production, distribution and administration, for a net profit before taxes of about \$7½ million.

As Robert Weitman said: "MGM thought only to find its place in the sun in tv when it first went into the field. We have found it. How much further we can go is anybody's guess, but we're not ruling out any possibilities."

Opticals (Continued from page 36)

Contrary to usual producer-agency procedures, VPI presented to Mathes and Canada Dry still photographs and sketches, along with an oral outline by cameraman, director-designer and technicians. Thus, even before one "inky" was lighted or one frame of film exposed, the finished film was clearly in mind.

Cameraman Farkas, who has won many film "festival" awards for his photography, espouses the critical need for pre-planning:

"I diagrammed the Canada Dry lighting plan in my mind for days before shooting," he says. "The objective here was to simulate a 'single source' of light. But this charming effect is not actually obtained with one light. Many are used. And when both the camera and the subject move in many directions you can lose the desired effect quickly. Worst of all, if you have not pre-planned your lighting, you dissipate costly hours with abandon. Here, my workhorse was the tiny 'inky,' carefully shaded, delicately

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directed and skillfully handled by my favorite electricians. The light on the face must be held down, but the performer must come through as a vibrant human being and not a symbolic silhouette. One must, too, anticipate the multiple movement: the performer moves up and laterally; the camera on a crab dolly moves up on the crane while the operator must pan and tilt. This is simple with full lighting. When all these elements are in action one must have a pre-conceived plan to retain the effect throughout the shot."

The secret of welding the copy words, "multiplies your satisfaction" to the man drinking from a glass is found in technical know-how and opticals made a few feet from the sound stage. Before and during the shooting, Harvey Plastrik, VPI's optical operator, would leave his camera to advise on effects or aid in the actual photographing of scenes to be optically treated.

Optical Secret

"The secret is not in what we do," he admits, "but in how and where you work. For instance, my optical camera is 40 feet from the sound stage. Frank Huber, producer for Mathes, worked with me even during breaks in the shooting. Immediately after a scene was shot, Frank and I would confer with Goodford concerning the exact composition and placement of optical effects. Having one of the two east-coast's on-the-premises optical benches makes this possible."

In the finished Canada Dry *Dance Party* film this optical work is seen in the form of a man drinking from a glass and, as he drinks, progressive lighter images of the man drinking again and again are seen—multiple images and "multiplies flavor . . . multiplies your satisfaction." Quite simply and in lay terms: the scene is run through the optical printer five times. Each successive run is posi-

tioned five frames (a single shot of motion picture film) out of "sync." In other words, the first run is "burned" on the original negative of the man drinking, but it starts five frames later. The fifth image, then, would be twenty-five frames retarded. The effect is one of an exaggerated strobe. However, this treatment is (in keeping again with the copy platform) a much smoother and attractive device. Another credit to this assiduous pre-planning is the fact that the complicated affect was achieved the very first time it was optically photographed, the producers report. This, in view of the fact that each image was exposed at a lower density than the previous shot, and all images were perfectly timed.

Communications Lesson

The Canada Dry *Dance Party* tv film is considered a lesson and an experience in the art of communications. It's a common knowledge that the vast majority of tv commercials look a different way to each of the parties concerned in their storyboard stages and frequently each is disappointed when the finished product doesn't strictly adhere to a pre-conceived concept. Sadly enough, this paradox pops up consistently in an industry based on the art of communications. The Canada Dry-Mathes-VPI operation proves what can be done when a "ticklish" problem needs to be solved. If the problem can be solved and includes new advertising and new art forms, so much the better. The producers feel that *Dance Party* is a fabulous film that was seen as fabulous *before* it was shot.

Perfect Pitch

Patience and pre-planning, combined with constant and clear-cut communications, can easily be the means to transmitting the combined intents and creative products of the client-agency-film producer to the ultimate consumer. The total effect is to sell more goods with the first pitch. A fancy wind-up has no relationship to a perfect delivery. But a pre-planned pitch, properly delivered after the whole team knows the signal, is a joy to behold by the paying customers.

News (Continued from page 23)

the *Man's World-Sinners* walls started to crack, have returned.

Thomas Leeming, which left *Man's World*, is back. So is Carnation and Clairol, which supported both shows, and Procter and Gamble. Others continuing or returning are Miles Laboratories, Max Factor, Brown & Williamson, Scott Paper Products, and Chesebrough, which were involved in one show or the other. In fact, none of the regular backers failed to come home to the network, once the feature finger was stuck in the dike.

In addition, U. S. Rubber, The Cotton Council, Glenbrook division of Sterling Drugs, Lipton Tea and Corning Glass have joined the others in requesting time during the telecasts of the features.

Stations, too, are calling on motion pictures in their hours of need. WWL-TV New Orleans, a CBS affiliate which sensed the hour-long *Fair Exchange* program was slipping, recently rang in a *Hollywood Premiere*. In addition to the independents which have long thrived on features, Seven Arts Associated Corp. is one distributor which reported several affiliates scheduling its motion pictures in prime time, and noted there was at least one station in every night of the week airing motion pictures in the provinces usually reserved for networks. An SAA survey shows that while several only used the waning minutes of prime time, particularly on the week-ends, others were airing motion pictures starting variously from 7 to 8 p.m. during weekdays, presumably in place of network offerings which had not been doing well for them.

Network use of features in prime time on special occasions also could become the vogue, following in the footsteps of CBS' *Wizard of Oz*, which has consistently scored high ratings during the Yuletide season. *A Christmas Carol* and *Easter Parade* also have become regular favorites, and *Yankee Doodle Dandy* can attract quite an audience around the Fourth of July. *White Christmas* and Disney films also could hit the networks with a big splash when they are ultimately released.

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In the picture

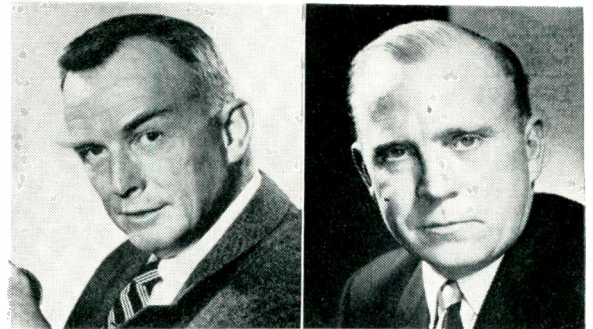
Gordon H. Johnson has been named an executive vice president at Dancer-Fitzgerald-Sample, Inc., New York, filling a position that has been vacant since late 1961, when Chester T. Birch became president, and Clifford Fitzgerald chairman of the board. Mr. Johnson is an 18-year veteran with the agency, having joined it in 1944 and subsequently serving as an account supervisor on the Procter & Gamble and General Mills accounts. He was named a vice president in 1947 and in 1959 became a senior vice president and a member of the executive committee. A graduate of Cornell College in Mount Vernon, Iowa, Mr. Johnson served with Montgomery Ward prior to his affiliation with Dancer-Fitzgerald-Sample. Married, and with a son who is a senior at Yale University, the executive resides in Manhattan's East 70's.



Edward P. Shurick, formerly vice president of CBS and executive vice president of Blair-Tv, joined H-R Television, New York, as vice president in a senior executive capacity. Other moves in a major realignment of the H-R companies: **Frank M. Headley** was named chairman of the board, chief executive officer and treasurer of H-R Representatives and H-R Television; **Dwight S. Reed** became president of H-R reps and vice president of H-R tv; **Frank E. Pellegrin** became president of H-R tv, executive vice president of H-R reps, and secretary of both companies; **James M. Alspaugh** was promoted to executive vice president for H-R reps, and other sales executives raised to v.p.-sales manager posts were **John T. Bradley**, **Max M. Friedman**, **Grant Smith**, **Bill McRae**, **William MacCrystal** and **Joseph Friedman**.



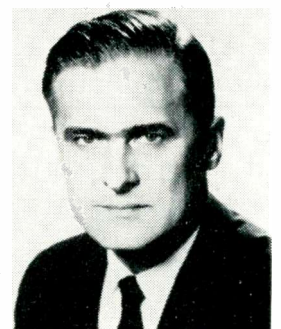
George H. Gribbin (l.), president of Young & Rubicam, Inc., since 1958, has been named chairman of the board succeeding Sigurd S. Larmon, who retired from the post on December 31, 1962. **Edward L. Bond** (r.), executive vice president and general manager since February, 1961, replaces Mr. Gribbin as president of the agency. Mr. Gribbin, a Stanford University graduate, began his career as a copywriter in the retail business before joining Y&R in 1935. Mr. Bond attended Washington and Lee and New York University before joining the agency in 1937, serving in a variety of contact positions thereafter.



Robert S. Marker, formerly senior vice president in charge of creative services for the Detroit office of MacManus, John & Adams, Inc., has joined Leo Burnett Co., Chicago, as a vice president and a creative director. Mr. Marker heads a newly-instituted creative section organized in the agency's creative services division. Before his eight-year stay with the MJ&A organization, Mr. Marker was a copy group head at Maxon, Inc., Detroit; an account executive and copywriter at the Griswold-Eshleman agency in Cleveland and advertising manager of B. F. Goodrich Co. Last year he headed advertising and public relations work for George Romney in the candidate's successful campaign preceding the Michigan gubernatorial election. A Vanderbilt University graduate, Mr. Marker earned his master's degree in business administration at Emory University.



Anthony C. Kupris, with 15 years of experience as a "top echelon executive in the fields of marketing, advertising, sales promotion and public relations" (in the words of agency president Don E. West), has been appointed marketing vice president of Donahue & Coe, Inc., New York. Before joining D&C, Mr. Kupris was with Interpublic, Inc., for five years as vice president of the company's Market Planning Corp. affiliate. A graduate of Chicago Teachers College in 1942, the executive served in the Navy during World War II, and later joined the Standard Oil Co. (Indiana) in Chicago, where he progressed from assistant advertising manager to sales manager. In 1954, he joined the R. M. Hollingshead Corp., supervising advertising, sales promotion and public relations activities. In his new post, Mr. Kupris will coordinate D&C's total marketing approach in client services.



Shell Oil recently hosted a cocktail preview of its 1963 Wonderful World of Golf series on NBC-TV. The first match shown, amidst the tinkling of ice-filled glasses, featured Gene Littler and Eric Brown chipping away on the King's Course at Gleneagles, Scotland. As the show unreeled, the sound system went awry, and one wag remarked that the film would be better "if it were dubbed in Scotch." Or did he say dipped?

* * *

Some interesting problems for television are posed by the announcement out of the Olin company that it has entered the livestock-stunning-cartridge field with a new cartridge "designed to complete stunning swiftly, humanely, economically (about 1-1½ cents per head) and with maximum safety to the dispatcher, (who is called a 'knocker')." Problem? Like, how would you make a commercial to

demonstrate the effectiveness of the product? Olin itself supplies the answer in a publicity brochure: for sheep and rams without horns, approach from the rear and aim just above the neck and toward the mouth; for large cattle, aim at a point three-quarters of the distance up from the eyes to the horns and in the center of the head; for swine, the stunning point is slightly above and between the eyes. And so on. You hardly need a script. Any comments, NAB Television Code Review Board?

* * *

Television has often shied away from calling its newsmen "reporters," feeling this gives them too much of a newspaper aura, perhaps. Still, hasn't CBS gone a bit too far when it recently christened Marvin Kalb "CBS News Diplomatic Correspondent"?

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Nat. Rep. - Venard, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden

This is the month when prognosticators and economic forecasters are crystal-balling the year ahead, and Steve Allen of the nightly Westinghouse-produced show joined the fold with a rash of rash statements like the following:

In 1963, Ben Casey will operate on Dr. Kildare.

Fidel Castro will do a shaving commercial for Gillette.

Jacqueline Kennedy will lead a tour through the White House—and get lost.

Tommy Manville will marry the June Taylor dancers.

We don't guarantee the accuracy of Steve's predictions, but our own items below carry a 100-per-cent warranty:

Dickens and Fenster will feud with Huntley and Brinkley.

Loew's State will schedule two hours of old tv re-runs under the title of *Saturday Night Before the Television At the Movies*, and will outdraw the Radio City Music Hall.

ABC-TV will be questioned by the CIA when a *Combat* episode, "taken from the wartime files of the U. S. Army," turns out to *have* been taken from the wartime files of the U. S. Army.

Password will be cut off the air when a contestant passes the wrong word.

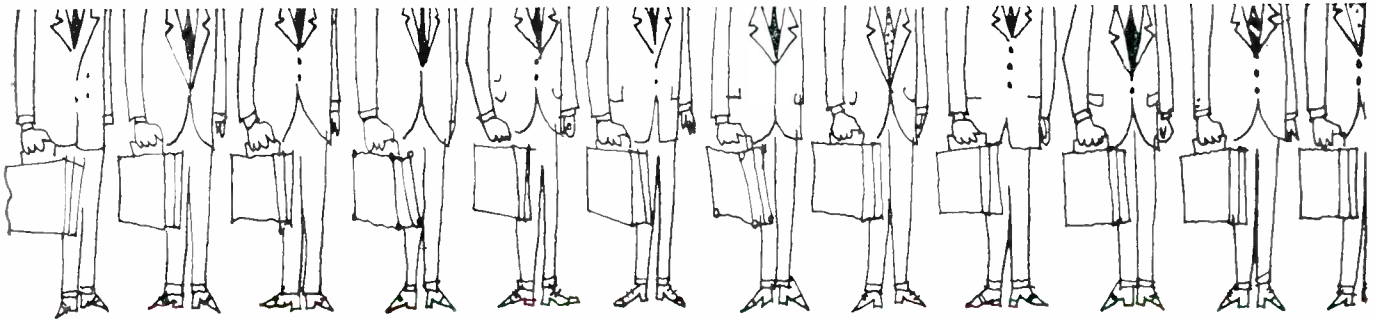
Four affiliates will question NBC-TV on why it schedules *The Eleventh Hour* at 10.

Bennett Cerf and Dorothy Kilgallen will arrive at the wrong studio and appear on *Candid Camera*.

Mr. Smith, wearing a Vicuna coat, will leave Washington.

* * *

An unsolicited, but extremely friendly letter arrived not long ago from an ex-convict, just out of prison, who thought we'd like to know what kind of shows were behind-bars favorites. As expected, anything with women and action led the rating list. But the best comedy programs, he said, were any that called for a prison locale.



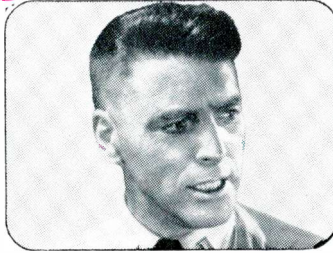
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BURT LANCASTER

Starring in "RUN SILENT, RUN DEEP"

● one of the 33 UA "Showcase For The 60's" ●



GREGORY PECK

Starring in "PORK CHOP HILL"

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MARLENE DIETRICH

Starring in "WITNESS FOR THE PROSECUTION"

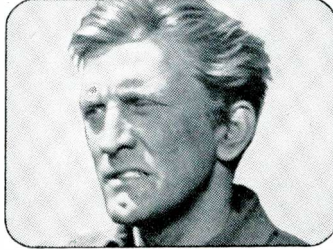
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FRANK SINATRA

Starring in "JOHNNY CONCHO"

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KIRK DOUGLAS

Starring in "THE INDIAN FIGHTER"

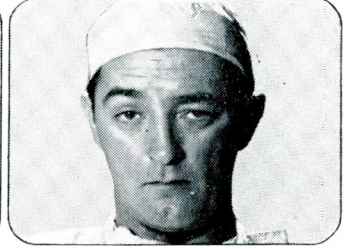
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ALAN LADD

Starring in "MAN IN THE NET"

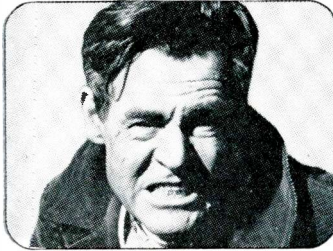
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ROBERT MITCHUM

Starring in "NOT AS A STRANGER"

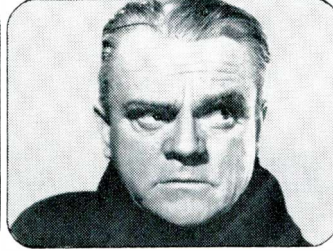
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ROBERT RYAN

Starring in "ODDS AGAINST TOMORROW"

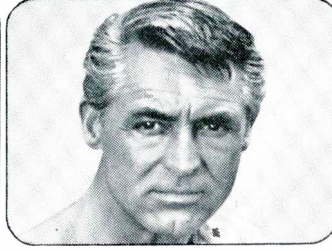
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JAMES CAGNEY

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CARY GRANT

Starring in "THE PRIDE AND THE PASSION"

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ERNEST BORGNINE

Starring in "MARTY"

● one of the 33 UA "Showcase For The 60's" ●



ANTHONY QUINN

Starring in "MAN FROM DEL RIO"

● one of the 33 UA "Showcase For The 60's" ●

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● one of the 33 UA "Showcase For The 60's" ●



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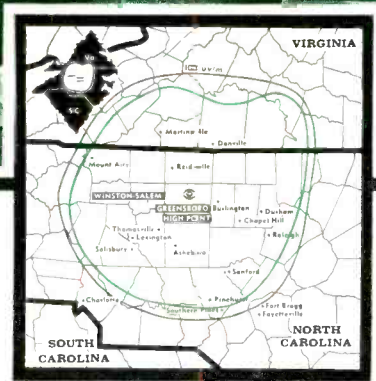
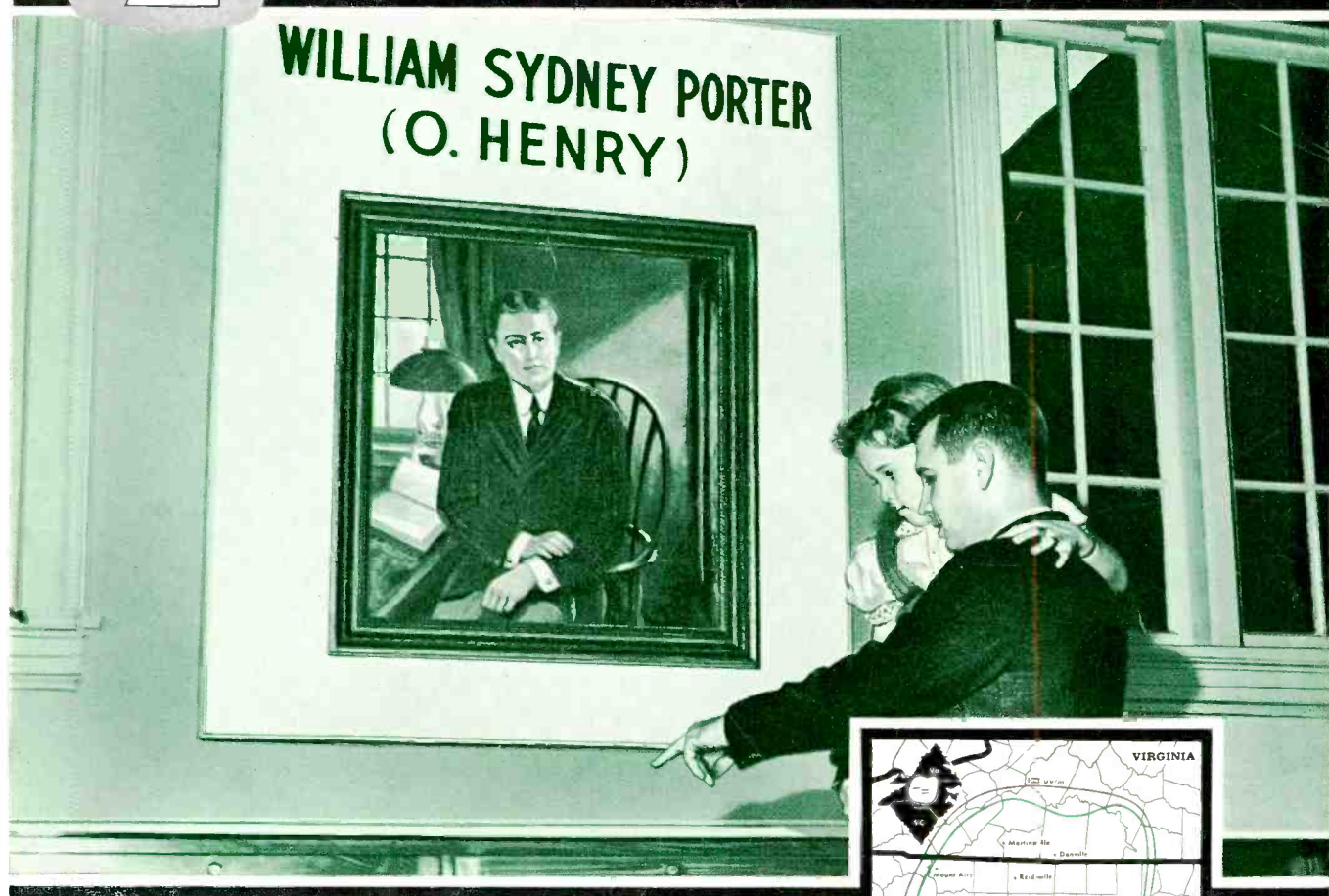
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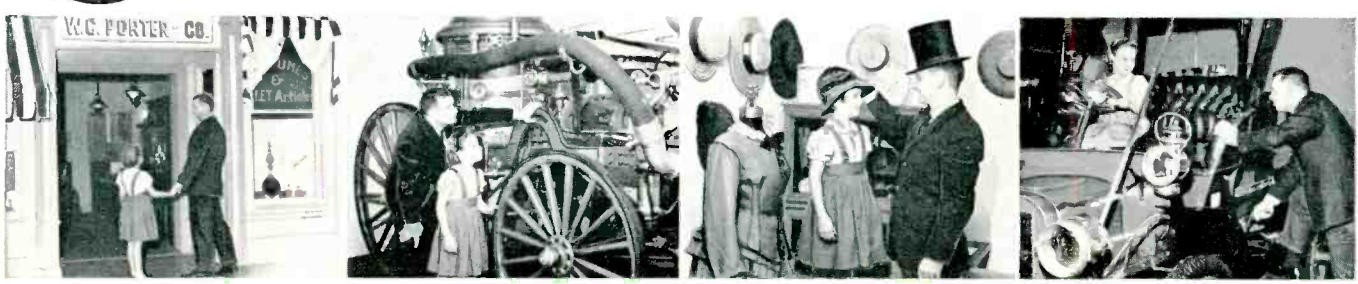
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