

Television Age

OCTOBER 8, 1956; FIFTY CENTS

Featured in this issue:

*What audience
can spot television
advertisers get?*

Index on page 7



MIRIAM CONE: "No medium . . . compares with tv." (see page 40)

**Sioux City, Iowa
Aug. '56 Pulse Proves:**

79% MORE AUDIENCE*

for

KVTV
Channel 9

- Top 25 Shows
- 41 of Top 42 Shows
- Top 20 Net Shows
- Top 11 Synd. Shows
- Top 39 Local Shows
- 88% Greater Av. Nighttime Rating
[6:30 P.M. TO 10:30 P.M.]

DOMINANT
7 Days a Week . . . Day and Night

*August '56 Pulse proves 79% greater share of audience for KVTV during all time periods when KVTV and the competition are on the air.

ASK YOUR KATZ MAN

KVTV*Channel 9* CBS . . . ABC

A Cowles station. Under the same management as WMAX-570 Yankton, South Dakota. Don D. Sullivan, General Manager.



"Take this down"

WJIM-TV
Lansing
Covering more
of Michigan
than any other
TV station!



Falstaff
bought it



C. Schmidt
bought it

ROD CAMERON STARS IN

STATE

39 all new half-hour action-packed motion pictures filmed on location with the full cooperation of Nevada's law enforcement agencies. Vivid scenes of Mojave desert, Virginia City, Lake Tahoe, Reno, Las Vegas offer backdrop for thrilling adventures.

In
th



for a total
of 71 markets



How about
you?

ETROOPER

Investigate...and
Act Now for
the Big '57 ahead

MCA TV

FILM SYNDICATION

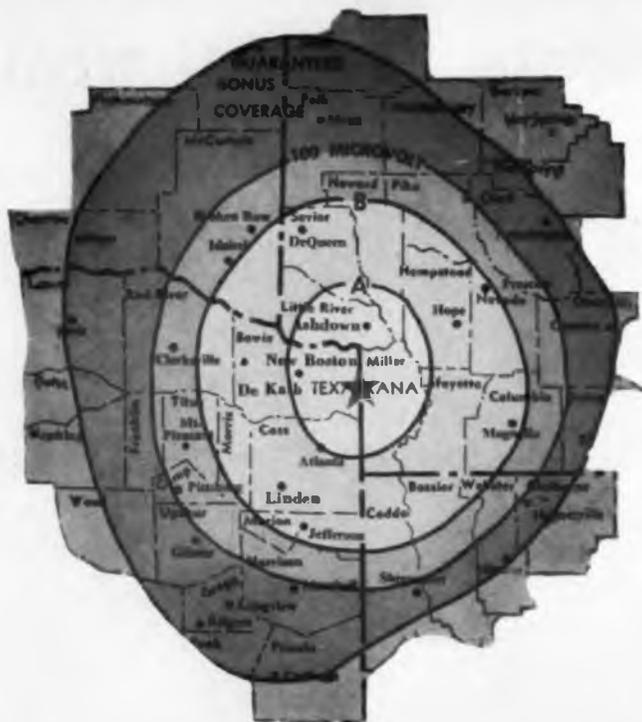
The Market that Television Built . . .

**TEXARKANA
METROPOLITAN
POPULATION
106,500**

**26 COUNTY AREA
DOMINATED
POPULATION
489,300**

**TOTAL COVERAGE
AREA POPULATION
771,000**

(Includes portions of
17 Additional Counties)



**MAXIMUM
POWER**

**CBS—ABC
INTERCONNECTED**

**EQUIPPED TO
TELECAST NETWORK
COLOR**

**ESTABLISHED
SERVICE**

**On-the-Air Over
2 Years**

...and Keeps Prosperous and Growing

FULL POWER KCMC-TV HAS DONE A BIG JOB

- With 250 Hours per Month Sponsored Network Programs
- Spot Business from the Nation's Leading Advertisers
- Ever Growing Potential Audience of Over 750,000

WITH RATINGS TO PROVE IT

58% Total Weekly Share of Audience In 26 Counties

First in Total Audience in 20 of the 26 Counties • First in Every Program Period Day & Night • More than Twice the Audience of the 2nd & 3rd Station Combined.
(Area Telepulse, January-February, 1956)



Walter M. Windsor
General Manager

KCMC-TV

CHANNEL 6

Texarkana, Texas—Arkansas

Represented By Venard, Rintoul & McConnell, Inc.



Richard M. Peters
Dir. Nat'l Sales & Promotion

OCTOBER 8, 1956

Television Age

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The lighter side



Everyone...

in the Texas
Gulf Coast Area



is sold on KGUL-TV

The only station that delivers
a primary city signal to
Galveston and Houston.

KGUL-TV is top preference in prime time* with the most popular night-time program, the largest average audience and the highest number of quarter hour firsts.

(Source: ARB, July, 1956,
7 days, 4 P. M.—Midnight)*

1/4 OF TEXAS



Charted in proportion to effective buying income for counties included in KGUL-TV's coverage area.

1/4 of all Texas buying income, over 600,000 families with 475,000 television sets, make up the rich Gulf Coast Area, including Galveston and Houston.



Represented Nationally by
CBS Television Spot Sales

kgulTV

GALVESTON, TEXAS



....In good company

On September 16. WGH-TV, Channel 18 in Hartford, became a CBS Owned station... changed its call-letters to WHCT... immediately increased its weekly operating hours... and began a new era of television service for viewers in the Hartford-New Britain area, the nation's *sixth* market in per family income.

As viewers in New York, Chicago, Los Angeles and Milwaukee have known for a long time, CBS ownership means a great deal. Very soon, viewers in Greater Hartford will be seeing the difference. They'll see WHCT become a pace-setter in community affairs. And they'll see more *and more* big-name CBS Television Network shows... plus an expanding schedule of local programming tailored for local tastes and produced to the showmanship standards which have made CBS Television the most popular entertainment medium in the nation.



HARTFORD WHCT



For advertisers, CBS Owned WHCT shapes up as a dynamic new sales force in a market where family incomes exceed \$7,300 annually. Better check CBS Television Spot Sales today for details on the new WHCT, Hartford!

WHCT COVERAGE DATA:

television families (UHF)	275,029
retail sales	\$2,078,741,000
food sales	\$467,326,000
drug store sales	\$68,888,000
effective buying income	\$3,328,943,000

(Sales Management Survey of Buying Power, May 1956; Television Magazine, August 1956)



Just Look At That Coverage!

SAN FRANCISCO CHRONICLE • NBC AFFILIATE • PETERS, GRIFFIN & WOODWARD

Television Age

VOL. IV

NO. 4

Publisher

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Detroit Votes for WWJ-TV



All three of Detroit's network-affiliated stations carried the National Political Conventions. And—WWJ-TV was clearly the People's Choice.

13.5% more people watched WWJ-TV than watched Convention Station B.*

33.3% more people watched WWJ-TV than watched Convention Station C.*

This preference for Michigan's First Television Station was no accident. The combination of WWJ-TV's reputation for thoroughness and believability and NBC-TV's splendid coverage was unbeatable.

*Convention Survey by Market-Opinion Research Co.





BORN-a dynamic new TV network-**NTA**

This picture, taken shortly after the actual birth of a baby, announces a mighty exciting and important event to everyone interested in television.

It's the birth of a healthy, sound, spirited new television network—known as the NTA Film Network.

As with most parents, it represents the fulfillment of a long-cherished dream. But unlike most new arrivals, this one already has an objective in life which can be stated very simply:

To provide better entertainment for the public...and to offer a significant new marketplace for the advertiser.

Actually, its whole reason for being is a happy marriage between the two! You'll be hearing a good deal more about the NTA Film Network from now on. But meanwhile, wouldn't you agree that...

When the public gains...and the advertiser gains...and the station gains...the birth of the NTA Film Network is a decidedly blessed event for everyone?

4 good reasons for the 4 dimension network

1 102 Stations Covering 82% of U.S. TV Homes. They offer access to the nation's top markets...where 38,173,100 families live...in 28,143,500 TV homes...with about *214 billion dollars* in buying power. To say the least...it's a vast market...with vast sales opportunities for the national advertiser.

2 At a Fantastically Low Cost Per Thousand. To those appalled by the high cost of TV advertising, the NTA Film Network is the answer. It offers enormous audiences at a remarkably low cost per thousand. Thanks to top talent at a fraction of the cost of the average TV show. Thanks to no staggering coaxial cable costs.

3 With the Greatest Flexibility in TV Network History. No costly "must-buys". Now you can buy what you want...when you want...where you want it. One contract covers everything—time and program...with no worry about time differentials. You get the prestige of network *plus* the flexibility of spot purchase.

4 And Guaranteed Clearance of Time and Programming. No waits...no debates about station clearances. You can get the availabilities you want and need *now*...without standing in line. Whatever your present TV situation...look to the NTA Film Network—The Four Dimension TV Network!

For the full story, call, wire or write:



a subsidiary of National Telefilm Associates, Inc.
60 West 55th Street, New York, N. Y. • Phone: PLaza 7-2100



NOW!
the full facilities
of a
GREAT MAJOR STUDIO
for your television
commercials
and industrial films

Write or Phone
**WARNER BROS.
TELEVISION COMMERCIAL
AND INDUSTRIAL FILM DEPT.**
4000 Warner Blvd. • Burbank, California
Telephone: **HOLLYWOOD 9-1251**
WALTER BIEN, Executive in charge
New York Office, 321 West 44th St. Phone Circle 6-1000 Ext. 464

Letter from the Publisher

The Celler Hearing

The focal point and keystone of the tv industry is the individual television station. The station is a trustee of an important facility, the basic point of contact with the public. In a sense, all things start and end at the local level. Without stations there can be no networks, no film producers—in fact, no tv industry.

Therefore, it is significant that thus far the House Anti-trust Subcommittee has expressed very little interest in stations. To date, not a single station manager had been asked to testify. A few testified voluntarily.

Who is in a better position to judge the workings of network option time than the network affiliated stations who live and work with these problems every day? Who is in a better position to judge the film program clearances than the managers of the 468 commercial stations that program an average of five hours of film a day? Several station managers testified before the Magnuson Committee. Their testimony is part of the record for all to read.

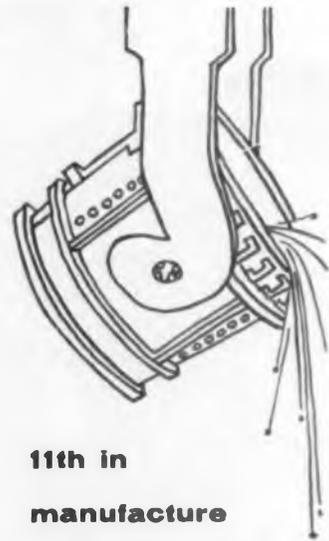
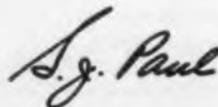
But there are no headlines here—just solid, basic and possibly, to Mr. Celler, uninteresting facts. A station manager's testimony certainly won't capture the headlines in this election year.

It becomes abundantly clear what Mr. Celler is after in his investigation, and it is remotely connected with facts as to the *modus operandi* of the television business.

What is even more disturbing about this so-called investigation is the atmosphere in which it is being conducted. There is a revival of the witch-hunting practices that the industry had an unpleasant taste of during the late 40's, commonly referred to as the technique of the "raised eyebrow." It is accusation by harassment. Guilt by inference. Because the tv industry is successful, it must therefore be operating within the gray shadings of the law. Because the networks are big business, it follows therefore that they are bad business. This is a line of thinking that pervades not only the Celler Committee but apparently also the Department of Justice. The testimony of Assistant Attorney General Victor Hansen before the Committee was most unjudicial and unorthodox. Here we have the spectacle of the chief of the anti-trust division delivering several intimations on network practices before the Justice Department has completed its study of fact finding. Mr. Hansen has been in his job a little over a month.

It can easily be said that Mr. Celler has not uncovered any factual material that has not been placed before other Congressional investigating bodies or the FCC, but that obviously is not his major concern. He has struck pay dirt in other directions. Press coverage has been good. Emanuel Celler has wound up on page 1.

Cordially,



11th in manufacture of primary metals

Among the television markets foremost in the manufacture of primary metals, the Channel 8 Multi-City Market ranks eleventh, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Channel 8 Multi-City Market



Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative

the MEEKER company, inc.

New York
Chicago

Los Angeles
San Francisco

COLOR



RCA LIVE COLOR CAMERA

**"ALL-IN-ONE"
PROCESSING
AMPLIFIER**

**SPACE SAVING
EQUIPMENT**

All-electronic unit provides identical control equipment for both live and film camera chains.

Only 100 inches of rack space required for all equipments necessary to operate camera chain. With monitors and processing amplifier at the console, only $\frac{3}{4}$ of a rack needed for efficient complete installation.

**NEW
POWER
SUPPLY**

**CENTRALIZED
CONTROLS**

Occupies only $\frac{1}{2}$ space of former d-c power supplies . . . high efficiency plus high output . . . 1500 ma.

Minimize setup time . . . only two controls in "on-air" operation. In addition, over-all stability, peak camera performance and picture quality are assured.

means business!

**STATIONS NOW USING LIVE COLOR
TO BUILD HIGH SPONSOR INTEREST**

Equipped with RCA Live Color Camera Equipment, alert station managements are trail-blazing along the new frontiers of television... adding brilliant dimensions to programming techniques, transforming commercial products into thrilling reality. These progressive television stations are using local color originations to build prestige and stimulate sponsor interest.

LIVE COLOR STATIONS

KHQ, Spokane	WBAL, Baltimore	WJAC, Johnstown
KJEO, Fresno	WBEN, Buffalo	WKY, Okla. City
KMTV, Omaha	WBTV, Charlotte	WNBQ, Chicago
KOMO, Seattle	WCBS, New York	WOAI, San Antonio
KRCA, Los Angeles	WCCO, Minneapolis	WRCA, New York
KRON, San Francisco	WDSU, New Orleans	WSAZ, Huntington
KTLA, Los Angeles	WFBM, Indianapolis	WTMJ, Milwaukee
WBAP, Fort Worth	WGN, Chicago	WTVJ, Miami
WFIL, Philadelphia	WRCV, Philadelphia	

Local studio originations, and live commercials in color are making sponsors sit up and take notice. Your station can spark the same type of advertiser interest in production of live color with RCA's color camera equipment! For complete technical information call your RCA Broadcast Sales Representative. In Canada write RCA VICTOR Company Limited, Montreal.



RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT **CAMDEN, N. J.**

**ARE YOU
GETTING
INDIVIDUAL
MARKETING
ATTENTION
WITH YOUR
ADVERTISING?**



You do in Milwaukee at WISN

The value of marketing and merchandising as an aid to advertising in today's highly-competitive economy cannot be over-emphasized. So important is it in Milwaukee that WISN-TV and WISN Radio maintains a separate department to execute its functions. It is the most comprehensive service of its kind in Milwaukee broadcasting. Most of its features are exclusive with us.

and it doesn't cost station advertisers a cent!

The individual merchandising needs of any type of advertiser are quickly and extensively fulfilled because of constant contact with food, drug, manufacturing and other distributors, brokers and retailers.

In the food field, for example, WISN arranges for displays in A&P, IGA and Sentry food stores; runs product ads for station advertisers in a monthly publication sent to 1,092 grocers; explains advertising programs to local sales outlets; makes regular calls on distributors and sends monthly reports to advertisers on services rendered.

A long list of satisfied sponsors attests to the success of merchandising programs for other types of sponsors. No matter what the product or objective, WISN creates the plan that enables the advertiser to reach even the most extensive marketing and merchandising goals.

Why not let us solve your marketing or merchandising problem, today?

1150
WISN
Milwaukee
RADIO

John B. Soell, Director

12
WISN-TV
CHANNEL 12 MILWAUKEE
BASIC ABC AFFILIATES

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

NEW YORK • CHICAGO • PHOENIX • DETROIT • LOS ANGELES • SAN FRANCISCO • LOS ANGELES

444 Letters to the Editor

444 Madison Avenue, New York 22

Bristol-Myers

This is a very belated note of thanks and congratulations to you and your staff on the excellent article concerning Bristol-Myers which appeared in your August issue.

For good reason I think that many of us are wary of articles of this type, but I feel that you people did a most objective, accurate and comprehensive job of reporting which all of us here at Bristol-Myers thoroughly appreciate.

D. S. FROST
Bristol-Myers Product Division
Bristol-Myers Co.
New York City

Missed Station Listing

Your constant efforts to improve TELEVISION AGE are certainly paying off, as your book is a "must" in our office here. There is only one change you made in the September 10th issue, namely, leaving out the station listings. This is a very valuable part of your

publication to us here, as it saves carrying a heavy *Standard Rate and Data* in the first place and gives the most comprehensive listing of stations, plus sets, personnel, etc., that we have ever found—and we miss it.

You may have a good reason, but if we're voting, we'll cast a ballot to put it back in the next issues.

MICHAEL J. FADELL,
President,
Mike Fadell Adv. Agency
Minneapolis

Note: The station listings will appear in every other issue of TV AGE under the new bi-weekly publication schedule. Alternate issues will carry the Network Program Chart.

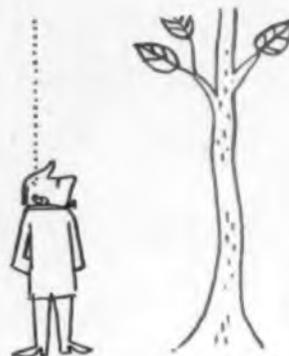
Women's Show Review

Some time back—March 1954, to be exact—you people did a very nice job on the then current women's shows. Have you brought this up to date lately? Seems like personnel and programs change too frequently to rely on two-year-old data for a public-relations schedule, so we'd be grateful for anything brand-new you might have.

DOLORES RYAN
Product Representative
Public Relations
Pillsbury Mills, Inc.
Minneapolis

Note: We agree with Miss Ryan. An up-to-date rundown on present women's shows will appear in an upcoming issue of TELEVISION AGE.

(Continued on page 21)



"JAX" AND THE BEANSTALK

Jacksonville has grown into a market of 394,000 inhabitants, a marketplace for 700,000 more; it's the mail address of WMBR-TV, which reaches more than 370,000 tv families in 68 Florida and Georgia counties.

Television Age

444 Madison Avenue
New York 22, N. Y.

Please enter my subscription for TELEVISION AGE and the 1957 Yearbook:

- one year \$7.00
 two years \$12.00

My Name

Title

Company

Address

City..... Zone..... State.....

I enclose payment.

Bill me.

WMBR-TV

Jacksonville, Fla.

Channel 4 CBS

Operated by

The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

you don't just **LEAP..**



Unlike this gentleman, we consider it foolhardy to plunge into anything without first having all the facts in hand.

When we make sales calls, intelligent advance preparation stands behind them. It's a ruling premise of successful representation for successful television stations.

Knowledge of advertisers' problems and station background is not only important, but necessary to the salesman eager for and interested in getting the most for the stations he represents.

All this — plus hard work and conscientious effort for a *limited* group of stations — add up to an outstanding calibre of performance. What it means in profitable results is, we think, worthy of examination by others.

Harrington, Righter and Parsons, Inc.

television — the *only* medium we serve

New York
Chicago
San Francisco
Atlanta

WCDA-B Albany WAAM Baltimore WBEN-TV Buffalo WJRT Flint
WFMY-TV Greensboro/Winston-Salem WTPA Harrisburg
WDAF-TV Kansas City WHAS-TV Louisville WTMJ-TV Milwaukee
WMTW Mt. Washington WRVA-TV Richmond WSYR-TV Syracuse

7 DAYS A WEEK
from SIGN ON to
SIGN OFF

KSYD-TV

IN WICHITA FALLS,
TEXAS

**DOMINATES
THE MARKET**

10 out of the top 15 shows*
7 out of the top 10 shows*
Numbers 1, 2, 3 and 4 shows*
173 top rated quarter hours

All On

KSYD-TV

CHANNEL



CBS TELEVISION

100,000 watts

Syd Grayson: Gen. Mgr.

Hoag Blair: Nat. Rep.

*Reference: *Most Pulse 1956*

Letters (Continued from page 19)

Helpful

Congratulations to you for one of the best publications in the television business. We look forward to each issue. The informative articles covering all phases of our business are most helpful.

WILLIAM L. CLARK
Vice President
ABC Film Syndication
Hollywood

Industry Problems

You are to be congratulated for your keen anticipation of some of the industry's problems, and we owe you a vote of thanks for the efforts which you have contributed to ease the pain. . . . will continue to alert you to our public-service efforts from time to time. . . . Keep up the good work.

LEE RUWITCH
Executive Vice President
WTVJ Miami

Public Service

I think you are doing a great job of serving the industry by directing attention to the important contributions made to public service by the various stations. Keep up the good work.

HAROLD C. LUND
Vice President
KDKA-TV
Westinghouse Broadcasting Co.
Gateway Center
Pittsburgh 22, Pa.

Headline Precedent

Your headline on page 46 (TV AGE, Sept. 10, 1956), "A Little Child Shall Lead Them," brought back shades of the past—i.e., our 1953 presentation (brochure attached) on the same subject, kid shows.

Not that we request a credit line on such things, but just for the record. After all, we are both plagiarists from the Good Book.

Congratulations on a good story.

BOB HUTTON
Edward Petry & Co.
New York City

Note: Our headline writer knew he owed a credit to the King James version, but had forgotten the Petry precedent. Maybe it was this brochure that made the line stick in his mind.

(Continued on page 26)

Dominant Leader...

in RESULTS
Advertisers experience proves "REX's" ability to produce sales . . . the most accurate measuring stick of any promotional effort.

in VIEWERSHIP
WREX-TV is favored by viewers in the WREX-TV "Grade A" area by better than a 3 to 1 margin. This fact has been brought out in an extensive viewership survey just recently completed. This dominant leadership results in a far lower cost-per-thousand . . . making WREX-TV your "best buy".

market power!

NOW No. 2 Market in Illinois and GROWING — has currently under construction \$25 million in expanded manufacturing and retailing facilities. Are your sales messages reaching this market untouched by either Chicago or Milwaukee, 90 miles away? Only one VHF station covers this area —

ROCKFORD, ILLINOIS
WREX-TV
channel 13
CBS - ABC AFFILIATIONS
telecasting in color
REPRESENTED BY
H-R TELEVISION, INC.

A dense, abstract black and white sketch by J.H. Spink. The drawing is composed of numerous overlapping, expressive lines and scribbles. In the center, there is a figure that appears to be a person or a creature, possibly wearing a hat or a hood. To the right of this figure, there is a large, circular shape that resembles an eye or a lens, with a smaller circle inside it. The overall composition is highly textured and chaotic, with a sense of movement and depth. The text "Newsfilm sends you" is superimposed over the lower-middle part of the drawing.

Newsfilm sends you

J.H. Spink



the best

Into Newsfilm's four big processing centers pours *more than a mile of film a day* . . . speeded from some 250 camera correspondents throughout the world. This footage, equal to two full-length feature films each day, is expertly edited to select only the very best footage for each news story. Then the final result—12 minutes a day of *complete* world news coverage—is rushed direct to you.*

It's the best news in television, because it's the *only* syndicated news service that's produced exclusively for television station use. Newsfilm is planned, shot, scripted and edited for home viewing, not movie screens . . . and is produced with the needs of stations and sponsors in mind at every step. The result is letters like this one from KRNT-TV, Des Moines: "Newsfilm service is excellent and gives us one more exclusive feature with which to impress our viewers and clients. The viewers must be impressed, because Russ Van Dyke's nightly news-weather program at 10:00 pm pulls ARB ratings of 43 and better . . . winning 77% of the audience (in a three-station area). It's the highest-rated program among *all* multi-weekly programs in the Des Moines area. And our sponsors must be impressed, because this show went on the air sponsored and still has the original two advertisers it started with!"

Newsfilm, a service of CBS News (the top name in broadcasting journalism), is available to *all* stations. For details, call the nearest office of . . .

CBS Television Film Sales, Inc.

*Of course, not all of the edited-out footage "dies on the cutting-room floor." Much of it is carefully filed in Newsfilm's vast library for outscribers' future use . . . as background material or for special news and documentary programs.

THERE CAN BE
ONLY ONE
LEADER!

in
Central New York
it's
WHEN TV

**HERE
ARE THE FACTS**

Total Television Quarter Hours
during the last 12 months:

	PULSE	ARB
WHEN-TV	567	647
OPPOSITION	381	377
THIS	12	73

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 5	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	CBS	CBS	ABC	CBS	CBS	CBS

Represented by RAYZ AGENCY INC. JOHN BLAIR & CO. BLAIR TV. INC.

MEREDITH Radio and Television STATIONS
affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

ABC-TV Likes Mr. Minor

With the purchase of *The Ray Anthony Show* on ABC-TV (10-11 p.m. Fri.) for the Plymouth Division of the Chrysler Corp., Jack Minor, Plymouth vice president in charge of sales, became responsible for something like \$200,000 in weekly billings for that burgeoning network. Mr. Minor was the original discoverer of Lawrence Welk and bought his *Lawrence Welk Show* (9-10 p.m. Sat.) for the Dodge Division when he was with that segment of the motor company. He was also responsible for the purchase of the new Welk show, *Top Tunes and New Faces*, Monday nights on ABC-TV for co-sponsorship by Plymouth and Dodge. Rough estimates place the weekly time billings on the three shows at: old Welk show \$55,000, new Welk show \$85,000, Ray Anthony show \$60,000.

American Gas to Buy Tv

The American Gas Association is expected to become a red-hot tv advertiser in 1957. Although this year's print appropriation of \$1.2 million will be repeated next year, the association is raising an additional \$2.3 million for television activity. At this point there is no definite decision about the group's tv plans. There are indications, however, that the association is looking for a network show. At the same time, the association will probably supply filmed commercials for local use by its over 200 members, who include utilities, manufacturers and pipeline firms. Lennen & Newell, New York, is the agency. Henry Lowe, vice president, the contact.

Morning Television Popularity

More homes now watch morning television than watched all tv just three years ago, TvB announces in connection with new Nielsen material just released. Today, between 6 a.m. and 6 p.m. 30,221,000 homes turn on their tv sets. In September 1953 there were just under 25 million sets in the country.

Agency Wanted

The man at Philco Corp. whose opinion will carry the most weight in the selection of the company's new advertising agency is Max Enelow, advertising manager. Mr. Enelow, according to reports, is granting interviews to all agency emissaries "who knock at his door." When the sifting period is over, it is understood that Philco president James M. Skinner Jr. and the board of directors will lean heavily on Mr. Enelow's recommendation.

Sports Importance

Importance of sports programming to television is pointed up in current personnel moves. Jack Purvis, long-time sports director at N. W. Ayer & Son, Inc., New York, has been appointed to the CBS-TV sports-specialist post vacated by Ed Scherick. Mr. Scherick, who set up the network's present sponsor lineup for pro football, left CBS to establish his own firm, Sports Programs, Inc. At Ayer, Mr. Purvis has been responsible for buying and arranging sports for some of the most active sponsors of this type of programming, including Atlantic Refining Co., one of the heaviest users.

Perpetual Licenses

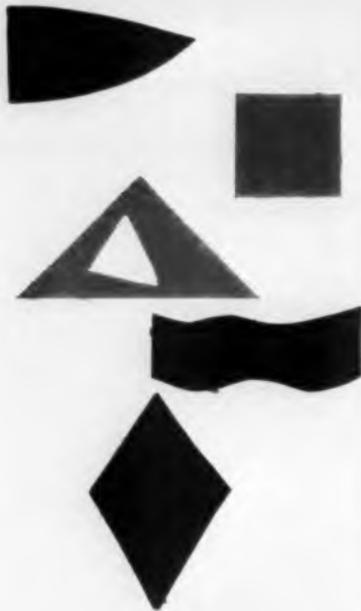
Another step toward less restrictive television-station control is the proposal by FCC Commissioner John C. Doerfer that stations be given licenses for an indeterminate length of time. Mr. Doerfer told the NARTB region-seven conference that they should keep the licenses as long as they can demonstrate that they are broadcasting in the public interest. His speech followed a declaration by FCC Chairman George C. McConaughy that licenses be extended from three to five years. (Tele-scope, TV AGE, Sept. 24, 1956)

Agency Media Shifts

Robert F. Hussey is the media account supervisor at Foote, Cone & Belding's new Detroit branch. Mr. Hussey moved from the agency's Chicago office to take on the media assignment for the Special Products Division of the Ford Motor Co. In the meantime, there have been media changes at Ted Bates & Co., Inc., New York. Edgar P. Small, vice president and media director, moved out of the department to become treasurer of the agency. His replacement is the former associate director of media, Edward A. Grey, vice president. (See Spot Report, page 87). And Mac Donald Dunbar and Darrell McCain, both media supervisors at Bates, have left the agency.

Amsterdam Does Commercial

Flav-R-Straws is drawing plans for more spot activity. The company is thinking about a new commercial announcement featuring comedian Morey Amsterdam. If the idea goes through, it will be placed in several leading markets around the country. Dowd, Redfield & Johnstone, New York, is the agency. Carol Diem, the timebuyer.



MAKE YOUR MARK

IN THE



**MOUNTAIN WEST
WITH KSL-TV..**

Your brand will
make a better impression
when you cover this area which
ranks the equivalent to
19th in population,
23rd in families and
33rd in effective buying income.
You get unduplicated domination of
26 counties when you use
the area station . . .



KSL-TV

SALT LAKE CITY

Represented by CBS-TV Spot Sales

Letters (Continued from page 21)

Color Reprint

Would it be possible for TELEVISION AGE to grant us reprint permission so that we may quote from an article entitled "Color Introduction," which appeared in the February 1956 issue of TELEVISION AGE? Our purpose in quoting the article would be to convey information contained therein to our trainee-associates in a manual on color-television programming which we are currently preparing for their use.

MICHAEL LONDON
Residential Director
United Electronics Laboratories
Louisville, Ky.

Note: Permission granted.

Film Article

Would you please send 250 reprints of your very comprehensive article, "The New Sell," in the August issue. We would like to distribute these to many of our clients and prospects.

LARRY F. HERNDON JR.
Partner and Sales Manager
Keitz & Herndon
Dallas, Tex.

Keeping Abreast

Congratulations to TELEVISION AGE and the staff for the great new changes in this already exceptionally fine magazine. I expect to have my schooling interrupted by a draft call for two years in the Army, and I can think of no better way to keep abreast of developments in the industry than to keep up with TELEVISION AGE. I want to be sure and extend my subscription for three years, for which I am enclosing a check.

DONALD LUBITZ
New London, Wis.

Personal Copy

I should like to subscribe to your magazine. I am a member of the staff at Fletcher Smith Studios and have enjoyed the use of their copies, to date. However, the wealth of good material to be found in your magazine takes time to absorb, and this time is not available during the work day. Please send my subscription to my home address.

DOROTHEA M. HANNA
Fletcher Smith Studios, Inc.
New York City

We've Moved

**TO
THE
TOP!**



• **TOP POWER**
316,000 Watts

• **TOP ELEVATION**
2,000 Ft. above average
terrain - 2,936 Ft.
above sea level

• **EXCLUSIVE CBS
AFFILIATE**



For 32 years, WDBJ has been the favorite name in Radio in Western Virginia. Now—it's TOP HEIGHT—TOP POWER for WDBJ-TV—with exclusive CBS affiliation and top-rated programming. Let established audience, plus maximum coverage, plus finest facilities and talent work for you. WDBJ-TV is now at maximum power and height—backed by a power-packed viewer promotion program throughout the coverage area!

Ask Peters, Griffin, Woodward!



ROANOKE, VA.

Owned and operated by
the Times-World Corp.

Peters, Griffin, Woodward, Inc.
National Representatives

Business barometer

The network billings summer decline, which began in June, continued in July, following almost exactly the pattern set in 1955. The TELEVISION AGE Business Barometer report shows business was off 4.5 per cent, as compared with June. The decline in June was 5.5 per cent over May.

A year ago network billings dropped 6.4 per cent in June and 4.3 per cent in July, an almost exact duplication of the decline this year.

In 1954 the June decline was 6.1 per cent and in July only 3.6 per cent. This pattern is shown in detail for all three years on the accompanying chart.

If 1956 network business continues to follow the pattern set in the past two years a gain may be expected when the August reports are complete. In 1955 this gain amounted to 1.1 per cent and in 1954 to 2.2 per cent.

The Business Barometer, which is exclusive in TELEVISION AGE, has been reporting the month-by-month changes in network, local and national spot business since October 1953.

By station classification the July study indicates that the smallest (those with billings under \$500,000) stations' network business compared very favorably with totals in June. The group was well above the national average in this department.

Next larger stations, those with billings between \$500,000 and \$1 million, were also in a favorable position when compared with the national average. Their billings were not as far above this average as were the smallest stations, however.

Stations with billings between \$1 and \$2 million reported network business of less than the national average for the most part. Of course, in each group, there were exceptions to the general rule.

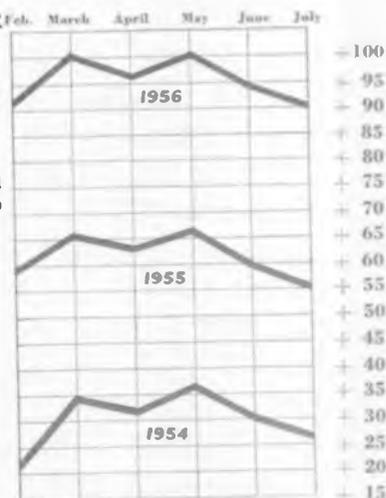
Outlets with total billings between \$2 and \$3.5 million were very close to the national figures, showing a little more strength on the plus side than the minus, but hewing close enough to the national line to be considered average.

Largest stations, those with billings of more than \$3.5 million, showed slightly larger drops in network billings than the national figures.

This is the 34th monthly Business Barometer report on network business. The report on spot and local business will appear in the October 22nd issue of TELEVISION AGE.

The copyrighted reports are prepared from percentages which are furnished to the editors of the magazine by Dun & Bradstreet. That Wall Street firm prepares these percentages from figures sent to them by a scientifically selected sample of television stations.

NETWORK BUSINESS



Walter Pidgeon in HOW GREEN WAS MY VALLEY... Clark Gable in TEST PILOT... Jeanette MacDonald in ABE LINCOLN IN ILLINOIS...
nothing succeeds like success!

Henry Fonda in OX-BOW INCIDENT... William Powell in THE THIN

MAN... Jeanette MacDonald in WITH A STRANGE... Tyrone

Power in THE GLASS... Kirk Douglas in NIGHT AT THE

OPERA... Irene Dunne in ANN VICKERS... Lloyd Nolan in THE

HOUSE ON 92ND STREET... Judy Garland in EASTER PARADE...
worth of the

Cary Grant in **WORLD'S FINEST FEATURE FILMS**... Lana Andrews

in BOOMERANG!... Greta Garbo in GRAND HOTEL... Kirk Douglas

in THE BIG SKY... Tallulah in THE BOAT... Greer Garson

in GOODBYE, MR. CHANG... Robert Mitchum in BLOOD ON THE

MOON... Don Ameche in ALEXANDER GRAHAM BELL... Freddie

Bartholomew in DAVID COPPERFIELD... Orson Welles in CITIZEN

KANE... Martha Raye in FOUR GILLS IN A JEEP... Spencer Tracy

in NORTHWEST PASSAGE... Greer Garson in FOLLOW THE FLEET...
M-G-M

Betty Grable in FOOTLIGHT SERENADE... Charles Laughton in

MUTINY ON THE BOUNTY... John Wayne in FORT APACHE...
20th Century-Fox

Fredric March in LES MISERABLES... Spencer Tracy in CAPTAINS

COURAGEOUS... Clark Gable in GINGA DIN... Gene Tierney in

BELLE STARR... Jeannette MacDonald in SAN FRANCISCO... Charles

Laughton in HUNCHBACK OF NOTRE DAME... Joan Crawford in

DAISY KENYON... Paul Muni in THE GOOD EARTH... Victor

McLaglen in THE INFORMER... Don Ameche in A WING AND A
RKO

PRAYER... Charles Boyer in GASLIGHT... Ginger Rogers in KITTY

FOYLE... Paul Muni in HUDSON'S BAY... Red Skelton in DuBARRY

WAS A LADY... Joseph Cotten in MAGNIFICENT AMBERSONS...
No other Philadelphia station can make this statement

Lloyd Nolan in THE MAN WHO WOULDN'T DIE... Greer Garson in

MRS. MINIVER... John Wayne in TALL IN THE SADDLE... Walter

Huston in DRAGONWYCK... Clark Gable in HONKY TONK...
TRIANGLE STATION

Jane Russell in UNDERWATER... Darnell in BRIGHAM YOUNG

... Ronald Coleman in THE HARVEST... Clark Gable in

SARATOGA... Robert Young in THE ENCHANTED COTTAGE... Jane

Wyman in THE YEARLING... Jeanette MacDonald in DRUMS ALONG THE
W.F.I.L.-TV
PHILADELPHIA, PENNSYLVANIA

MGHAWK... Bruce Cabot in KING KONG... Greta Garbo in ANNA

CHRISTIE... Jane Russell in THE BRONCO... Judy Garland in BABES IN
CHANNEL 6
APPLY EARLY

ARMS... Clark Gable in BOON TOWN... Clark Gable in TEST PILOT

- Color picture is brighter page 29*
ARF county-by-county reports ready . page 33
Total uhf stations dwindle to 90 . . . page 66

COLOR HEIGHTENING. Touch the electronic pulse of color tv and you will find it quickening. NBC has increased color programming 500 per cent for the fall. CBS is matching this with a 350-per-cent gain for the coming season. Almost every set-manufacturer is ready to throw newly-designed color models on the market; some of them are already there. More stations—over half the total operating stations—are equipped for network and local chromatic programming. Advertisers and agencies, their interest whetted by the impact this new vehicle promises, are anxious to see their visual pitches in color.

The number of color sets in consumer channels has now reached 95,800, according to the latest TV AGE survey. With the heavy set-buying that usually occurs during the fourth quarter, this figure is expected to be tripled by January. At present there are about 250 stations equipped for network color, and this figure is growing all the time. More than 70 stations are ready for local live color, and almost 100 can handle color slides.

The stepped-up tempo of pigmented programming is of paramount importance in the strides this new vehicle is making. NBC's 500-per-cent increase in evening tinted fare means that between 120 and 130 hours of such programming will be presented by the network this fall, as compared with 22.5 hours for the same 1955 period.

RAINBOW REALITY. With this expanded NBC schedule, color has become a very conspicuous program reality. There will be at least one major color show every night, in addition to the spectaculars. On some nights as many as three straight hours of color will be aired—in addition to daytime chromatic hours like the weekday *Matinee Theatre* and special weekend productions.

Coupled with this hue-program growth is the expenditure by NBC of \$12 million for additional color facilities in New York, Hollywood, Chicago and other locales. Highlighting this expansion are the conversion for tinted telecasting of the famous



One of the advertisements in the NBC-RCA all-out color campaign. Many of the nation's leading general circulation magazines will carry this, and other color pages and double-page spreads.

Ziegfeld Theatre in New York, the construction of what NBC terms the "world's largest" color studios in Brooklyn and the transmutation to color of NBC's owned station, WBUF Buffalo.

CBS is contributing its part to lengthening the color line. According to present plans, the multichrome showings that will account for Columbia's 350-per-cent color increase over the 39-week period which started last month will add up to 216 hours, as compared with 60.5 hours last season—5.5 hours per week for 1956-57, against 1.5 hours a week last year.

HIGH HOPES, NEW MODELS.

Those who are giving color its biggest backing are looking to the fourth quarter with the greatest hope. As proven in the past, this is the hottest time of the year for set-buying. NBC had previously estimated that by Oct. 1 about 100,000 color sets would be in use, a figure very close to that revealed by the TV AGE survey. The network further anticipates that by Jan. 1 this figure will be tripled, with color-sets-in-use totaling 300,000.

The extent of color programming is being carefully watched by manufacturer and advertiser alike—as a guide to immediate and future action. Manufacturers, for example, have spanning new sets in production—many in distribution—to meet the color demand.

RCA, General Electric, Sylvania, Emerson, Olympic and others have their new models on the market, or on their way. Westinghouse, DuMont, Zenith, Motorola, Admiral and Magnavox will enter the competition this fall.

One of the things that will undoubtedly affect color production at DuMont this year is the company's faith in the single-gun tube. According to a joint announcement by DuMont Labs. and Chromatic Tv Labs., both owned in part by Paramount, an agreement has been reached whereby DuMont will begin preparatory work leading to the mass production of the tube, which is alternately called the Chromatic tube and the Lawrence tube for its developer, Nobel prizewinner Dr. Ernest O. Lawrence.

Once in mass production—probably about a year away—"substantial reductions" will be able to be made in the prices of color sets, a company spokesman told TV AGE. In addition, the single-gun tube, as contrasted with the three-gun tube now in widespread use, will afford simplified tuning and circuitry, the announcement emphasized. The Chromatic tube will be available to all set manufacturers once production begins.

(Continued on page 33)



The beautiful Toledo Central Union Terminal is fitting testimonial to the nation's third largest rail center. Toledo is served by 13 major railroads.

If it's made of glass, you're in touch with Toledo, the "glass capital of the world."

Toledo's Museum of Art, rated among the top ten in the country, proves that industry and culture do mix.





Renowned for its exploits in peace and war, a modern workhorse for farm and industry, is the Toledo manufactured Willys Jeep.



Foreign ships are commonplace at the Port of Toledo, and Toledo ranks tenth in tonnage among all the nation's ports.

THE KEY TO THE SEA

Lying along both sides of the Maumee River near where it widens into Lake Erie, Toledo, Ohio, has been blessed with superb water transportation, but it ranks third in the nation as a railroad center, too. Its yearly shipment of over 20 million tons of coal each year leads the world, and Toledo is a manufacturing center of glass, plastics, textiles, machine tools, scales, and a myriad of other products.

No young upstart, the city of Toledo was founded in 1832, but despite its maturity, *retail sales*

have increased 108 percent during the past 10 years.

For 35 years, WSPD has been the voice of Northwestern Ohio, programming locally in character with its area. NBC programs have helped establish its radio audience leadership.

Nine years ago, WSPD-TV—Toledo's *only* television station—went on the air to serve a 23 county Billion Dollar Market, *the only medium covering this entire area.* WSPD-TV is a CBS Basic and also carries NBC and ABC programs.

 STORER BROADCASTING COMPANY	WSPD-TV Toledo, Ohio	WJW-TV Cleveland, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	WBRC-TV Birmingham, Ala.	KPTV Portland, Ore.	WGBS-TV Miami, Fla.
	WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	WBRC Birmingham, Ala.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

SALES OFFICES

TOM HARKER—vice-president and national sales director } 118 East 57th Street, New York 22 • Murray Hill 8-8630
BOB WOOD—national sales manager
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498
GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

YOUR Q FOR COLOR



Chicago homemakers get bright buying ideas in **COLOR** these days from "Bob and Kay with Eddie Doucette." This mid-day **WNBQ** favorite (12:30 to 1:30 pm daily) currently sells in **COLOR** for such leading advertisers as American Home Foods, Coty, Inc., International Cellulose and Rockwood Candy.

The stars of this show — Bob Murphy, Kay Westfall and Chef Eddie Doucette — have sold successfully for more

than 200 advertisers on **WNBQ** since 1950. And "Bob and Kay with Eddie Doucette" is only one of many programs included in the more than 30 hours of local **WNBQ COLOR** now presented weekly for over 40 local and national spot advertisers.

This is *your* cue to sell in **COLOR**, too. By all means the place to do that is **WNBQ**, where **COLOR** is proven through and through.

WNBQ

NBC Television leadership station in Chicago

SOLE BY



SPOT SALES

Newsfront (Continued from p. 29)

All the sets have 21" tubes, except for Westinghouse, which is introducing a revolutionary new 22" all-glass rectangular tube. Prices, following the lead set by RCA, start at \$495.

RCA has ten models priced from \$495 to \$850. General Electric has three, a table model for \$495 and two consoles marked a little higher. Since July, Emerson has been marketing a consolette for \$678. Sylvania has been selling since June a table model for \$595 and a console for \$695. Olympic features three mahogany styles priced from \$495 to \$695 (plus an additional \$20 for a blonde cabinet).

Admiral's color line starts with a table model for \$499.95. Westinghouse will have six new models—four table and two console receivers. DuMont will sell three models marked from \$750 to \$850. Magnavox has three styles in production for fall delivery,



Paul Raibourn (right), chairman of Chromatic Television Laboratories, Inc., points out that the Chromatic single-gun color picture tube has one thousand lines as David T. Schultz, president of Allen B. DuMont Laboratories stands by. DuMont is undertaking commercial production of the simplified tube and a color receiver which will use it.

with prices ranging between \$595 and \$795. (For further details on prices and models see TV AGE, July 1956).

PHILCO HESITANCY. Despite the profit potential and the enthusiasm by networks and advertisers, some set-makers are still hesitant in their treatment of color.

One of the largest manufacturers in this school of thought is Philco, which remains "bearish" about the immediate prospects. As James M.



Artist's concept of the new WRC-TV, NBC's owned-and-operated station in Washington. This will be the first television station in the country designed and built from the ground up specifically for originating color television programming.

Skinner, Philco president, puts it: "We do not think color will be an important factor this year." At present Philco is selling its old sets, which have been marked down to \$595 and \$695 from \$795 and \$895. At its convention last June, this Philadelphia firm introduced nine new color models which are engineered, designed and "ready to go," but are not in production.

Almost all set-makers, however, will have their new models on the dealers' floors this fall. General Electric, which a competitor described as the "hottest" outfit unit-wise right now, has its color sets rolling off the line, and has just started "restricted shipments where color is in demand." A national advertising campaign will break this month, consisting mainly of factory-paid newspaper ads.

A few other manufacturers describe their output as "limited production." By this they mean they are ready, willing and able to meet the color demand, once a tide of positive consumer reaction is felt.

But whether limited or not, one thing is certain: 1956 will see more color—programming, new sets and, certainly, consumer acceptance.

NEW ARF TV STUDY. Television's rapid expansion is pointed up once again by the release this month of a new study of tv households from the Advertising Research Foundation.

Titled *U. S. Television Households by Region, State and County—March*

1956, the study constitutes further analysis of ARF's *National Survey of Television Sets in U. S. Households—February-March 1956*, which was out in July.

This month's study is the second from ARF which gives the regional, state and county breakdown. The first, released in May this year, was based on the U. S. Bureau of the Census study made as of June 1955.

Based on both the Census Bureau's



Emerson's new color consolette

current population survey and the Nielsen Coverage Service, the March '56 study gives the country's tv-set total as 35,495,330. The June '55 report set the total at 32,106,000, which means an increase of 3,389,330 (10 per cent) in the ten-month span. National saturation in the same period is up almost seven per cent, from 67 per cent in June '55 to 73 per cent in

(Continued on page 66)

WBAP-TV *Land* 48 RICH TEXAS COUNTIES*



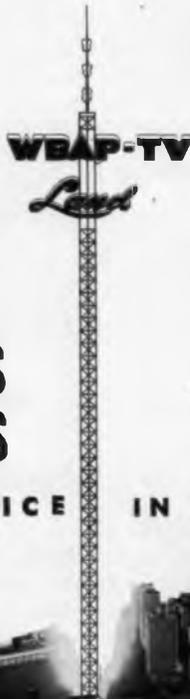
WBAP-TV Land — a luxuriant 53-county area in North Central Texas and Southern Oklahoma, centered around two great metropolitan areas, Fort Worth and Dallas . . . rich in natural resources and friendly progressive people who have the money to buy your product. WBAP-TV Land — top industrial market, busy producing automobiles, aircraft, work clothes, the latest in women's fashions, a variety of foods, and countless other articles in light and heavy industry. WBAP-TV Land — populated by easy going, informal folks who believe in doing big things to uphold the tradition of the biggest state! Southwesterners like comfort — are ready to buy what they want.

WBAP-TV Land — NUMBER ONE MARKET IN THE SOUTH

WBAP-TV 53 COUNTY MARKET TOTALS

POPULATION	2,671,900
FAMILIES	811,400
1955 EFFECTIVE BUYING INCOME (NET DOLLARS)	\$4,012,343,000
1955 EFFECTIVE BUYING INCOME PER FAMILY (NET)	3,493
1955 RETAIL SALES	3,188,047,000
FARM POPULATION	397,400
NUMBER OF FARMS	100,934
GROSS FARM INCOME	425,349,000

Source: Sales Management Survey of Buying Power, May 10, 1956
Standard Rate & Data Service Inc. May 10, 1956



WBAP-TV is the pioneer station of the South, serving 53 counties with maximum power of 100,000 watts on low-band channel 5 — as powerful as any television station in the United States. The antenna towering 1,113 feet in the air is strategically located between the Fort Worth and Dallas skylines. In addition to offering the largest studio facilities in the Southwest, WBAP-TV is the only station in the area offering complete COLOR telecasting facilities. WBAP-TV delivers top quality programs from both NBC-TV and ABC-TV Networks combined, plus outstanding live studio presentations — including award-winning News and Weather programs.

*Plus 5 Counties in Oklahoma

FORT WORTH & DALLAS METROPOLITAN MARKETS

CITY GRADE SERVICE IN BOTH CITIES



WBAP-TV CHANNEL 5

THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER Founder	AMON CARTER, JR. President	HAROLD HOUGH Director	GEORGE CRANSTON Manager	ROY BACUS Commercial Manager
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PETERS, GRIFFIN, WOODWARD, Inc.—National Representatives

Reaching the spot audience

*TvB studies show how
program type, frequency
and time-of-day influence
commercial impact*

WHAT kind of an audience can you get with a national spot television dollar?

What percentage of U.S. tv homes can you reach per week with local movie participations, say, or with local news programs?

Are daytime or nighttime ID's more effective in achieving an audience within certain budget limitations?

The list of questions about spot tv is endless, and the answers, up to now, have been few and far between.

Other media have that kind of information at their finger tips. It is broken down in dozens of ways. Even network television has had its measur-

ing sticks. But the methods of measuring spot's impact have been all too few and too limited in scope.

Now the Television Bureau of Advertising is coming forward with information which promises, in time, to fill the breach. Nearly a year ago they began, through an arrangement worked out with Rorabaugh Reports, to give new information on spot advertising on a regular basis, listing once a quarter the names of the top spot advertisers and agencies.

Now TvB is supplying advertisers, agencies and its members with additional information which will determine for the first time per cent

of U.S. tv homes reached per week with various types of announcements and programs, figured for differing frequencies and for both day and nighttime segments. These typical campaigns have been broken down even further so that the scope of participations on local movies, for instance, can be compared with news or weather programs. Participations on children's programs can be evaluated side by side with a schedule of ID's and announcements. Using these studies, it can be determined whether daytime or nighttime local news programs earn the greatest number of sales impressions.

This new and important guide to spot tv comes as a result of a series of special TvB studies conducted by the A. C. Nielsen Co. A base of 34 million homes was used for the principal part of the studies. Costs were compiled on a Standard Rate and Data Service 13-week basis.

While cost figures are a part of the studies no effort was made to keep cost-per-thousand figures low. TvB executives point out that experienced timebuyers could undoubtedly buy similar campaigns at costs considerably less than those shown in these studies. Most important, they feel, is the picture which this material gives of the kind of an audience which can be expected when the factors involved are similar to those in these test campaigns.

For purposes of comparison, however, this research can be considered authoritative. It is evidence of importance in determining national spot's place and effectiveness in television advertising.

Participations on local movies, a popular kind of spot advertising with television users in almost every product classification, offer a considerable range of efficiency when night movies are compared with those shown in daytime segments, or when two participa-

tions per week are compared with five (see study 1).

In a study of 95 stations in 76 markets covering an area taking in 86.7 per cent of all television homes, it was found that five nighttime participations per week (Monday through Friday) reached an unduplicated total of 6.9 million homes and made a total of 13 million sales impressions.

This means that the advertiser was reaching a total of 20.2 per cent of all U.S. tv homes, or 23.3 per cent of all television homes within the coverage area of the stations used. The frequency per week per home reached for these local movie participations was 1.9.

At the same time, three night participations (Monday, Wednesday, Friday) on the same movies reached an unduplicated total of 5.9 million homes and made 8.8 million sales impressions. This was considerably more effective than the schedule of two participations

Study 1: Local Movies

	NIGHTTIME (10 PM TO 1:30 AM)			DAYTIME (10 AM TO 5:30 PM)		
	5 particip. Mon thru Fri	3 particip. Mon, Wed, Fri	2 particip. Tues, Thurs	5 particip. Mon thru Fri	3 particip. Mon, Wed, Fri	2 particip. Tues, Thurs
Number of markets	76	76	76	58	58	58
Number of stations	95	95	95	68	68	68
Per cent of U. S. tv homes in area covered	86.7	86.7	86.7	78.2	78.2	78.2
Per cent of U. S. tv homes reached per week	20.2	17.3	9.7	15.6	11.0	10.5
Per cent of station coverage homes reached per week	23.3	20.0	11.2	19.9	14.1	13.4
Unduplicated homes reached per week (in millions)	6.9	5.9	3.3	5.3	3.7	3.6
Frequency per week per home reached	1.9	1.5	1.3	2.0	1.6	1.3
Total number sales impressions per week (in millions)	13.0	8.8	4.3	10.6	6.0	4.6
Cost per week (in thousands)	\$34.6	\$22.2	\$15.3	\$22.2	\$13.9	\$9.2
Cost per thousand sales impressions	\$2.65	\$2.51	\$3.57	\$2.09	\$2.33	\$1.99
Sales impressions per dollar	377	398	280	478	429	502

Note: TvB studies by A. C. Nielsen Co. Sample week April 18-22, 1955. Base 34 million U. S. tv homes. Cost SRDS 13-wk. basis

(Tuesday, Thursday) on an otherwise identical schedule of stations which reached an unduplicated total of only 3.3 million homes and made 4.3 million sales impressions. But even this smaller schedule, with its relatively modest cost of \$15,300 per week, as compared to the five-times-a-week cost of \$34,600, reached 9.7 per cent of all U.S. television homes—a total of 3.3 million families.

Taking a similar group of participations on local movies in daytime, this time in 58 markets on 68 stations, and comparing the audience of five, three and two commercials per week, shows an interesting picture.

The five-participations-a-week schedule gains an audience of 15.6 per cent of all tv homes, a total of 5.3 million. The frequency per week per home reached is two for a total of 10.6 million sales impressions. On a three-participations-a-week basis an audience of 11 per cent of tv homes is achieved, for

a total of 3.7 million unduplicated homes. Frequency per week is 1.6. The smallest schedule, that for two participations weekly, reached a total of 10.5 per cent of all tv homes, for an unduplicated-homes total of 3.6 million.

Summing up, then, one might conclude that from a strictly audience basis twice-a-week participations on daytime local movies are the best buy for an advertiser. This, of course, is not necessarily so. Advertisers and their agencies must take into consideration the time of day when they are most likely to attract the customers who will buy their products.

Daytime movies have been found to be ideal for products appealing to women, but few men are available for televiewing before 6 p.m. Again the number of participations and of sales impressions may be of utmost importance to the advertiser. Given good commercials more sales must inevitably result from more sales impressions.

Local children's programs, spotted in the daytime and early evening, have consistently attracted a large and prosperous group of advertisers. Shoe manufacturers, bakers, dairies and breakfast-food manufacturers are only a few of the product groups which buy participations and programs intended for children.

Studying the audience for participations on local children's programs on 127 stations in 101 markets which covered more than 95 per cent of all U.S. tv homes shows the possibility of reaching 12.1 million unduplicated homes per week, or 35.7 per cent of U.S. tv homes with five participations (Monday through Friday) per week (see study 2). This means that a total of 12.1 million unduplicated television homes was reached. The frequency per week per home reached is 2.5.

For the same markets and stations three participations per week (Monday, Wednesday, Friday) a total of 29.9 per

Study 2: Local Children's Programs

DAYTIME & EARLY EVENING

	5 particip. Mon thru Fri	3 particip. Mon, Wed, Fri	2 particip. Tues, Thurs
Number of markets	101	101	101
Number of stations	127	127	127
Per cent of U. S. tv homes in area covered	95.4	95.4	95.4
Per cent of U. S. tv homes reached per week	35.7	29.9	24.6
Per cent of station coverage homes reached per week	37.4	31.3	23.3
Unduplicated homes reached per week (in millions)	12.1	10.2	8.4
Frequency per week per home reached	2.5	1.7	1.5
Total number sales impressions per week (in millions)	30.3	17.3	12.5
Cost per week (in thousands)	\$49.8	\$31.3	\$21.3
Cost per thousand sales impressions	\$1.64	\$1.81	\$1.69
Sales impressions per dollar	609	552	590

cent of U.S. tv homes was reached per week. This was a total of 10.2 million unduplicated homes. For two participations (Tuesday, Thursday) 24.6 per cent of U.S. tv homes was reached, for a total of 8.4 unduplicated homes.

An interesting point is the total costs per week of these campaigns on local children's programs to the advertiser, which amounted to \$49,800 for five participations, \$31,300 for three and \$21,300 for two commercials per week for this mass audience. These figures tend to prove the flexibility of spot with its ability to fit a campaign to a larger or smaller advertising budget.

In a study of audience it is interesting to compare the number of viewers of participations, like those taken up

above, and of short programs, such as news programs or weather reports. It must be recognized that the audience for a news program varying from five to 15 minutes must be greater than that for a short participation schedule, but studies indicate the difference is not as large as might be expected.

Advertisers feeling the need for the greater exposure and longer commercial time offered by such a program, as compared to a participation, may find that results in sales more than make up for difference in cost.

The advertiser's problem is determined to some extent by what he has to say. Can he say it in eight seconds, or does it require a minute? Would he greatly increase his sales and still hold

his costs within the budget by sponsoring a program with its greater commercial possibilities?

In this series of studies considerable attention was given to local news and weather programs (see studies 3, 4, 5a and 5b). Both types were considered for various times of day as well as for various frequencies of sponsorship. In each case a sizable number of markets was considered.

Late-night news programs (see study 3) in 95 markets and on 115 stations, covering more than 95 per cent of U.S. tv homes, were examined on a five-time (Monday through Friday) frequency, three-time (Monday, Wednesday, Friday) and two-time (Tuesday, Thursday). Each of these campaigns

Study 3: Local News Programs

	LATE NIGHT (10 PM TO 12 M)			EVENING (5 PM TO 8 PM)		
	5 programs Mon thru Fri	3 programs Mon, Wed, Fri	2 programs Tues, Thurs	5 programs Mon thru Fri	3 programs Mon, Wed, Fri	2 programs Tues, Thurs
Number of markets	95	95	95	90	90	90
Number of stations	115	115	115	108	108	108
Per cent of U. S. tv homes in area covered	95.7	95.7	95.7	90.9	90.9	90.9
Per cent of U. S. tv homes reached per week	35.2	29.5	19.8	35.1	26.9	22.3
Per cent of station coverage homes reached per week	36.8	30.8	20.7	38.6	29.6	25.4
Unduplicated homes reached per week (in millions)	12.0	10.0	6.7	11.9	9.1	7.8
Frequency per week per home reached	1.9	1.4	1.3	1.9	1.4	1.2
Total number homes reached per week (in millions)	22.7	14.0	8.7	22.7	12.8	9.4
Average number of 1-minute commercials per program*	2.2	2.2	2.2	2.4	2.4	2.4
Total number sales impressions per week (millions)	50.0	30.9	19.3	54.4	30.7	22.6
Cost per week (in thousands)	\$92.7	\$58.9	\$19.2	\$54.4	\$30.7	\$22.6
Cost per thousand total homes reached per week	\$4.08	\$4.20	\$4.50	\$4.36	\$4.86	\$4.50
Cost per thousand sales impressions	\$1.85	\$1.85	\$2.05	\$1.82	\$2.02	\$1.88
Sales impressions per dollar	547	524	489	550	494	521

* Program varied from 5 to 15 minutes in length. Note: TvB studies by A. C. Nielsen Co. Sample week April 18-22, 1955. Base 34 million

attracted a sizable number of homes. Number of unduplicated homes for the five-time schedule was 12 million, three-time 10 million and two-time 6.7 million, with a frequency per week per home reached of 1.9, 1.4 and 1.3, respectively.

In the evening segment (5 p.m. to 8 p.m.) a local news program which was on 108 stations in 90 markets, reached a similar number of homes. The five-times-a-week program attracted an audience of 11.9 million unduplicated homes, three times a week 9.1 million and twice a week 7.8 million.

Audiences in the daytime for local news programs were, of course, smaller but still amounted to a sizable number

of families.

Midday local news programs (see study 4) in 50 markets on 55 stations covered an area including 73 per cent of U.S. tv homes. Programs offered five days a week (Monday through Friday) reached 8.5 per cent of U.S. tv homes. It should be pointed out that this survey, like most of the others, was made in 1955 and daytime listening was at a lower level than it is today.

On a three-times-a-week basis (Monday, Wednesday, Friday) the midday local news programs reached 6.2 per cent of tv homes, and twice a week (Tuesday, Thursday) they were seen in 5.1 per cent.

Morning local news programs attracted a larger audience, with five

programs a week being seen by 4 million unduplicated homes, three programs in 2.7 million, two programs in 3 million homes.

In study 5 local weather programs in daytime are considered. The sample for daytime programs was comparatively small, covering 37 markets on 49 stations. Night weather programs studied on a total of 101 stations in 88 markets covered some 86 per cent of U.S. tv homes.

Since some advertisers are interested in buying large schedules of announcements or participations at a favorable cost-per-thousand rate, a special study was made of daytime announcements and participations in a total of 106

(Continued on page 71)

Study 4: Local News Programs

	MIDDAY (11 AM TO 1 PM)			MORNING (7 TO 10 AM)		
	5 programs Mon thru Fri	3 programs Mon, Wed, Fri	2 programs Tues, Thurs	5 programs Mon thru Fri	3 programs Mon, Wed, Fri	2 programs Tues, Thurs
Number of markets	50	50	50	67	67	67
Number of stations	55	55	55	83	83	83
Per cent of U. S. tv homes in area covered	73.9	73.9	73.9	85.0	85.0	85.0
Per cent of U. S. tv homes reached per week	8.5	6.2	5.1	11.7	7.9	8.7
Per cent of station coverage homes reached per week	11.5	8.4	6.9	13.8	9.3	10.2
Unduplicated homes reached per week (in millions)	2.9	2.1	1.7	4.0	2.7	3.0
Frequency per week per home reached	1.7	1.4	1.1	1.9	1.5	1.2
Total number homes reached per week (in millions)	4.9	3.0	1.9	7.6	4.0	3.6
Average number of 1-minute commercials per program*	2.1	2.1	2.1	1.2	1.2	1.2
Total number sales impressions per week (millions)	10.3	6.2	4.0	9.1	4.8	4.3
Cost per week (in thousands)	\$30.1	\$19.0	\$12.9	\$37.2	\$23.6	\$15.8
Cost per thousand total homes reached per week	\$6.13	\$6.43	\$6.78	\$4.92	\$5.86	\$4.46
Cost per thousand sales impressions	\$2.92	\$3.06	\$3.23	\$4.10	\$4.88	\$3.72
Sales impressions per dollar	342	326	310	244	205	269

U. S. tv homes. Cost SRDS (13-week basis)

Long one of the big ten agencies, Foote, Cone & Belding proves

Old hands ...and new ideas



Fairfax Cone



Don Belding



R. F. Carney

JUST about all taxi drivers in Chicago seem to know one address—155 East Superior. The building is notable, the advertising agency inside is notable, and chances are the cabbie and his family—like half of America—are regular viewers of the agency's tv selections.

Located on the near North Side, between Chicago's rich Michigan Avenue business district and the lake for which it is named, 155 East Superior Street houses Foote, Cone & Belding.

The offices are unique—even to non-advertising people like cab drivers—for Foote, Cone & Belding occupies the entire building by itself. It has to, to accommodate—and at coffee-time feed—its 400 local employees. The entire six floors, a manufacturer's noisy warehouse a few years ago, have been converted into a neat, methodically planned and efficiently operated center for creating advertising.

The agency itself is distinguished—in or outside Chicago—for the importance of its clients (who include leaders like Ford, General Foods, S. C. Johnson), the eminence of client products (with Armour's Dial Soap, Kimberly-Clark's Kleenex and Hallmark Cards only a partial list) and the diversity of accounts (foods, drugs, appliances, clothing, wines, industrial machinery, aircraft, chemicals, trans-

portation, tourist promotion).

The extraordinary record of Foote, Cone & Belding, long listed among the top ten agencies in the business, would seem to rest largely on an approach that is as simple to state as it is difficult to execute. It boils down, simply, to: get a good client who has—or wants to have—a first-rate product, then sell that product.

That's another way of saying the agency places about \$77 million of advertising a year, a figure that, like client sales, is steadily rising.

Large Part for Tv

A large part of the total goes into television. A rough estimate indicates that of the agency's annual placement something like 40 per cent—over \$30 million—is spent to build sales via tv.

And the agency is an accomplished master at building sales—whether for Swiss watches or tuna fish. In fact, FC&B clients together realize an annual volume of a cool, if not a cold, \$20 billion.

"We're pretty old-fashioned guys," protests the agency's sage and soft-spoken president, Fairfax M. Cone (see cover). "We believe that advertising's got to give the consumer a selfish reason why he should buy a product."

Behind the advertising scenes, it's

pretty obvious at Foote, Cone & Belding that minds are at work, and certainly one of the most important is Fairfax Cone's. Quietly underplaying his hand, he combines a common-sense approach with astute business judgment. His thinking and methods are clearly demonstrated in two important areas. One is the operation of his own corporation and the other is television.

Although Mr. Cone makes his personal headquarters as president in Chicago, Foote, Cone & Belding considers itself an agency that has *no* home office. It manages its transcontinental business through outlets in New York, Montreal, Chicago, Houston, Los Angeles, Hollywood (its only strictly service office) and San Francisco. In September it opened another in Detroit, to handle the recently acquired Special Products Division of the Ford Motor Co.

This policy of diffusing operations through participating offices, rather than detouring them through a home headquarters, is sustained by several important facts.

First, Mr. Cone, recently freed of administrative details in Chicago, travels among all offices as creative man *par excellence* to maintain consistency among all client campaigns.

Second, the agency's other top executives are, like their business, spread

a leader again . . . with television



H. H. Webber



Roy Campbell



R. W. Taylor

among the various offices. Board chairman Robert F. Carney keeps his headquarters in New York, for example. Don Belding, chairman of the vital executive committee which is in constant session on behalf of FC&B directors, has maintained his offices on the west coast. (As of Nov. 27, Belding will end his 33-year association with the agency to enter politics. He has already proclaimed his candidacy for mayor of Los Angeles.)

Three Executive Veeps

Further, Foote, Cone & Belding operates under three executive vice presidents, each of whom is manager of the agency's three primary offices. They are Rolland W. Taylor in New York, Harold H. Webber in Chicago and Roy Campbell in Los Angeles. Each office can act autonomously in terms of client needs, yet, when the occasion arises, top-level administrative unity umbrellas all problems.

Television, fitting in at the account-supervision level, is also shared among offices. Vice presidents John B. Simpson in Chicago, Roger Pryor (the former film actor) in New York, Gene Fox in Los Angeles and Edward Cashman in Hollywood are the executive heads of television production, and all have free call upon whatever services

(Continued on page 62)



Danny Thomas, on ABC-TV



Skelton, on CBS-TV (above) Goebel, on NBC-TV





Children are the shoe dealers' number-one customers.

Not only does the average active boy need a new pair of shoes every 45 days, in the estimation of shoe men, but the stork is working overtime and sending the national birth rate soaring to new record heights since the war.

Last year more than 4 million babies were born in the United States. In 1940 the annual total was around 2.3 million. And baby, as any crap shooter knows, always needs a new pair of shoes.

The rising birth rate is not the only factor working toward bigger shoe sales. Manufacturers and dealers, principally through the magic of television, have more than done their part in creating a surge in demand for children's shoes. No longer are little tykes satisfied with one pair at a time. They need school shoes, party shoes, play shoes, sport shoes and a special pair for church on Sunday.

Multiply this shoe wardrobe by the

high mortality rate of children's footwear, and it is not hard to see why the production pace of small fry's shoes is estimated to be up 56 per cent since the end of the war, as compared to a rise of only 28 per cent in the manufacture of adult footwear.

To that may be added the fact that shoe experts believe the demand for women's shoes will rise 9 per cent by 1960, men's will go up by 7 per cent, but children's will swell around 21 per cent in the same period.

From the first, television has had a fascination for youngsters, surpassing even that which it has for their fathers and mothers. And shoe makers were quick to see its possibilities. Concentrating their fire on children's shows, which in most instances are placed in less expensive daytime segments, some of the bigger shoe companies have used network and national or regional spot television for years.

In most markets local shoe stores have tied in with these campaigns,

either through co-op agreements or out of their own advertising budgets.

Television, they have found, pays off in sales.

Children accustomed to regular television viewing are more and more becoming shoe-style conscious. Little girls especially are not content with a few classic models, insisting instead on junior editions of the many varied and changing fashions which their mothers and big sisters wear. Little boys want shoes which are more masculine.

To cater to this trend shoe makers now carry bigger stocks than they used to. For example, International Shoe Co., a heavy user of television, now stocks around 600 models of children's styles, as compared to about 300 before the war. Shoe stores, in turn, must keep many more styles on their shelves than they did a few years ago.

Another factor which influences shoe advertising is the pressure children bring to bear on their parents. Not only do the youngsters get their own

Shoe stores and manufacturers



Tv proves most effective means of reaching their best customers . . . children

way about the brands which are bought for them but they lead their parents to the stores carrying tv-publicized shoes, and more often than not Mom and Pop end up with footwear from the same firm's adult department.

Shoe manufacturers spent an estimated \$1.2 million last year for network television time. Manufacturers and their dealers spent even more, about \$2.2 million, for national spot. Local advertising, mostly for the store on the corner but partly paid for by the manufacturers, is estimated at \$600,000 in 1955. Added together, this comes to the tidy sum of \$4 million which shoe manufacturers and their dealers put into television time alone last year.

And the amount will be larger in 1956.

Shoe advertising on tv is predominantly channeled into programs which appeal to children, but these channels are many and varied. Some companies prefer ID's and announce-

ments adjacent to children's programs or participations in programs which have child appeal. Others use their own live shows or filmed programs.

Following, in alphabetical order, are capsule reports on a number of the more active manufacturers, as well as typical tv-advertising programs of some chains, both large and small, and even a few individual stores.

• Andy's Shoe Box, of Lake Charles, La., is a very small store (space is only 25x35 feet), but its proprietor, Andy Anderson, has found that television advertising on KPLC-TV Lake Charles is worthy of the 60 per cent of his advertising budget which he allots to it.

"Tv is the best medium in the country for selling fashion," he says. "In my area I can sell, or at least show, over 100,000 people the fine selection of shoes that I carry in stock, right in the comfort of their homes. The customers come in pre-sold and pre-selected according to their individual

style preferences, and all I have to do is to get the correct size for them."

Mr. Anderson has fashion shows twice a year. Each is one-half hour long and slotted in Class A night time. In addition, a few 10- and 60-second spots in Class C time are used.

The fashion shows cost about \$300 each for time, talent and production, and in the three months following each show Mr. Anderson figures that his gross is increased around \$9,000—an important increase for so small a store. The firm uses a small amount of direct mail, radio and newspaper advertising. It is planning to increase its television to four fashion shows a year in the near future.

• The Victor Ario Saddlery Co., of Great Falls, Mont., is a regular user of live minutes on KFBB-TV Great Falls. It specializes not only in boots but in "saddles, ranch clothing, bits and spurs and luggage."

The company has been using tele-

(Continued on page 82)

The network and its stations

*Television has made
affiliate relations
a complex—and
serious business*

Station relations—the network department that deals with affiliates—has undergone some rather radical changes in the years since the advent of television.

Once largely personal and not always untouched by favoritism, station relations was frequently a matter of “call them back and tell them we’re saving it for Joe.” The department was often looked upon as the country club of the network, for everyone seemed at play, entertaining out-of-town visitors.

But now, because of television’s enormous growth, its tremendous dollar volume and its emergence as a complicated advertising medium, station relations has become, in the words of Edward P. Shurick, national director of the department for CBS Television, “a serious business.” It is now “a new kind of operation” that compels “consistent, equal and uniform treatment for all affiliates.”

Part of the new order has been that the station-relations man himself has looked more closely at his department, its function and meaning. Here are a few of the things that he knows and is thinking about:

First of all, stations and networks have both “mutual and divergent interests,” as Harry Bannister, NBC’s well-known vice president in charge of station relations for both tv and radio, puts it. And, in operation, there are no sharp lines of demarcation; common (and opposing) interests constantly weave in and out.

“The relationship between the network and station affiliates is a complex and peculiar one,” he continues. “It is unlike the relationship between a manufacturer and a retailer, unlike that between a producer and a middleman, unlike that between a film company and a theatre—in fact, it is unlike any other relationship in our economy.”

A tv network obviously depends strongly on its affiliates, for, even today, a network remains a relatively simple concept: it is the interconnection of a number of stations for the purpose of carrying the same program at the same time.

But as the network depends on its affiliates, so do the station members depend on network programs.

Alfred R. Beckman, director of station relations for the ABC-TV network explains it this way: programs are the means by which a station makes its money. Not only does a network program usually deliver an important, prestige-building sponsor to the station, but it also “creates adjacencies that cannot be created in any other way.” The local station’s sales of those adjacencies, of course, mean major revenue increases.

Network Must Deliver

Certainly not to be overlooked in terms of network schedules, Mr. Beckman continues, is what can mostly aptly be described as service programming. That may include subjects of widespread, deeply-felt public interest, like football or baseball games. A network’s ability to deliver these events immediately and cross-country to many outlets simultaneously is of first-order importance.

The service may also include more educational programming, like children’s shows of national repute, regular news, weather reports or warnings and the like. Networks can also offer special interviews and panels featuring business, political, educational or religious leaders of international repute. And, importantly, there are national events of utmost urgency like a Presidential address or, this year, the political conventions, campaigns and the election. These network programs are simply beyond the practical reach of a local station.

(Continued on page 73)



KING-TV's Brandt lends helping hand to ABC v.p. Ernest Jahnce



Staff meeting of NBC's station-relations department includes (l. to r.) O'Connell, Berhalter, Rittenhouse, Mercer, Aaron, Lyford



WDSM-TV's Ridder (left), NBC's Mercer sign affiliate contract

Karl Troeglen introduces Ed Scovil to engineer Lowry of KCMO-TV Kansas City



Ed Scovil (center) discusses CBS station relations with Ed Shurick (l.), Bob Wood





Blair-tv works out method to ease flow of information from, and to, stations



Fingertip traffic

The amount of paperwork, phoning, telegraphing and TWXing a television station finds necessary in order to keep its representative firm up-to-date on its availabilities is taxing, physically as well as fiscally.

"Perpetual motion," is how one station executive describes the flow of information-traffic between his operation and his rep. Consequently, both station and rep executives are ever seeking ways and means to save money and time and gain accuracy and ease in the handling of this ever-present, ever-increasing communications snafu.

Action Needed

Last January, one such executive, William H. Weldon, president of the rep firm, Blair-Tv, decided that when it came to this problem, talk is expensive. He wanted action. Thereupon, Mr. Weldon appointed a three-man Traffic Committee from men within Blair-Tv,

who have to live each working day with the confusions of station traffic, "to solve their own problems."

The committee—account executives Frank Martin and Otto Ohland and sales-development director Martin Katz—went right to work and after several months of trial-and-error experimentation can now claim: "We have developed a traffic system that has cut down the station's paperwork by more than 75 per cent. In addition, on the other end, our salesmen can locate and quote availabilities and other information for the buyer, four to five times faster. And they can do it with greater ease and accuracy than before."

The system called, *Vis-Avail*, uses Acme Visible Records equipment, consisting of a series of flat trays, one for each of Blair-Tv's 20 stations, housed in cabinets. By use of different colored, movable markers, tabs and inserts, each tray contains such information as days

of the week, time slots, names of programs, kinds of announcements, sponsors, agency and contact and expiration dates. All of this is visible at one glance and at one flip—literally at the finger tips.

Gives Incentive

"The stations are cooperating beautifully," a committee spokesman said. "We think it's because this is the first system that's given them a quantitative incentive. Speed is the essence of the spot business, and *Vis-Avail* not only adds speed, it also increases economy, ease and accuracy. Because it does all of these things, our stations have seen that the system is helping us help them."

Then, almost ruefully, he added, "We're already dreaming about something for the future: an electronic system . . . that will eliminate all paperwork."

ANNOUNCING THE SECOND ANNUAL
ROBERT E. SHERWOOD AWARDS
 FOR TELEVISION



A scene from "Tragedy in a Temporary Town," which won \$20,000 as the best network drama last season. Written by

Reginald Rose and directed by Sidney Lumet, it was produced on the NBC Alcoa Hour by Herbert Brodtkin.

programs dealing with freedom and justice as presented on commercial television between October 1, 1956 and May 31, 1957.

\$20,000—for a network drama

\$20,000—for a network documentary

\$15,000—for a production by an independent station in either the drama or the documentary class

NOMINATIONS

may be made by anyone.
 Advance word is especially solicited.

WRITE OR PHONE:

The Robert E. Sherwood Television Awards
 The Fund for the Republic
 60 East 42nd Street, New York 17, N. Y.
 MUrray Hill 2-1250

THE JURORS

Kermit Bloomgarden
 Theatre Producer

Buell G. Gallagher
 President, College of the City of New York

Robert M. Purcell
 President, KEVE
 Minneapolis, Minn.

Mrs. Eleanor Roosevelt

James J. Rorimer
 Director, Metropolitan
 Museum of Art

Gilbert Seldes
 Author and Critic

Robert Taft, Jr.
 Attorney
 Taft, Stettinius & Hollister

Harrison Tweed
 Attorney, Milbank,
 Tweed, Hope & Hadley

Philip H. Willkie
 President, Rushville, Ind.,
 National Bank

RULES:

1. All dramatic or documentary programs dealing with a topic related to freedom and justice telecast on commercial stations in the United States and its territories between October 1, 1956 and May 31, 1957 are eligible for consideration with the exception of programs in which the Fund for the Republic may be involved.
2. The producer, director and writer of a winning program will share in the award on a basis to be determined

- by the jurors. The winning network or station will receive a citation.
3. In the case of a tie, the award will be divided equally between the winning programs or program series.
4. Kinescopes or films of nominated programs must be available if requested by the jurors.
5. The decisions of the jury will be final.

The Awards are given in memory of Robert E. Sherwood, until his death a Director of the Fund for the Republic and a valiant champion of American liberties. The Fund for the Republic is a non-profit corporation devoted to increasing the public understanding of the principles set down in the Constitution and its Bill of Rights.

THE FUND FOR THE REPUBLIC

60 East 42nd Street, New York 17, N. Y.

PAUL G. HOFFMAN
 Chairman of the Board

ROBERT M. HUTCHINS
 President

*A tv producer-director
tells how to make commercials
that pull instead of pall*



Proper visual punctuation

BY LEE DUDEK

Mr. Lee Dudek, supervising director of WBAY-TV Green Bay, Wis., is an experienced, practical telecaster with some definite ideas about how to make a commercial effective. His television background as a producer and director makes his ideas particularly timely.

When account executives, station sales service men or even sponsors themselves explain how they want tv commercials directed, I am often reminded of Dale Carnegie's well known dictum. "A man's name to him is the sweetest sounding word in the English language." In tv, however, it becomes, "An advertiser's brand name—his trademark—is to him the sweetest sound in any language."

I have no argument with that. Certainly, I do not differ with any advertiser who wants to capitalize on every means within the reach of tv to impress the name of his product or service on the public. My argument with advertisers is not *what* they're after; it's *how* they're trying to achieve it.

The answer, it seems to me, is to use television the best possible way. And the best possible way is what I call "proper visual punctuation." In short, use psychology—not just part of the time, but every second of the commercial's running time, and not just to get impact, but to get the double impact that's possible with the medium.

To explain what I mean by the term, proper visual punctuation, consider the meaning of each word:

"Proper" is easy. That simply means to get the greatest desirable effect. Even run-of-the-mill television repeatedly demonstrates the impact of the medium. To use it correctly is tantamount to doubling that impact.

"Visual" is also reasonably obvious. While tv is the only advertising medium that delivers both sight- and sound-impressions, it's with the pictures that we make the greatest imprint on the viewer's mind. Psychologists tell us that, generally speaking, only 8 per cent of our impressions come from hearing, while an overwhelming 90 per cent come from seeing. That means, in a tv commercial, you've got literally to keep your eye on the picture.

Same as Writing

"Punctuation" is a word that applies to either writing or speech, but it means just about the same thing for both. It means to break into or interrupt, and, just as importantly, it means to emphasize. And that's exactly what happens whenever the tv picture is altered in any way whatsoever. When a tv director changes from one shot to another, he is punctuating the video.

Put them all together—proper visual punctuation—and the idea is complete: In shooting a tv commercial, get a good picture, punctuate the commercial by changing the picture fre-

quently, but always do the changing according to the nature, mood and tempo of the advertiser's message.

The psychology behind this approach lies in the fact that the commercial should be designed, developed and delivered in terms the audience—the potential customer—finds most appealing. The purpose of tv advertising, after all, is not to satisfy the creative whim of an agency man, nor the product-pride of the sponsor; the purpose is to move the consumer to action, buying action.

Experiments reveal that the longest you can hope to hold anyone's attention normally, without supplying a new stimulus, is only a *couple of seconds* at the very most. (With children, of course, it's even less.) Further, psychology indicates that, with you or without you, the viewer will in any event move—if not physically, at least in transfer of attention. So you've got to supply him with frequent stimuli to hold and renew his all-too-easily lost attention.

In tv, that demands frequent changes of, and within, shots. There are, obviously, countless ways to use a tv camera incorrectly, but I can think of few worse mistakes than simply sitting on one shot too long. Harry Wayne McMahon, after extensive experience in filming tv commercials, expresses it this way: "After six seconds, something had better move—or the viewer will."*

The purpose of a tv commercial, however, is to move the viewer toward

a product or service. In fact, the intent is to influence the viewer actually to move bodily—to get up, to go out and to buy the product.

Psychology has a few tips on that score, too. It tells us that, to influence someone to move bodily, it is necessary first to move them in terms of will. Make him *want* to move. It says further that, if you can move him emotionally, he will tend to carry out this movement bodily; "desire tends to work itself out in act." Obviously, a tv commercial (or any other kind of appeal, for that matter) ought to aim at selling the viewer by arousing his desires.

And from a sponsor's point of view, there is little choice in the matter. The viewer will react in one of four ways: He may transfer his attention altogether and move on to something else. Or, he may watch but remain cold, be left indifferent. Third, he may be aroused emotionally, but in a negative way—he may decide *against* the commercial and the product. Finally and winningly, he may be aroused emotionally and positively; then he is started on his way toward wanting, and ultimately buying, the product.

Two-Way Approach

The process of arousing his desire is, of course, not automatic. There seems, instead, to be a two-way approach: One is to show exactly what the product will do for him, how it will help him, how it will benefit and service him. The other—and often simultaneous method—is to impress on him the name, the label, the brand, the trademark or sign to look for. (Make certain he's not misled into choosing a similar product or service.)

I, personally, am more concerned with the second process, since it largely is television's job. (The first process, usually agency-born, obviously depends on the overall advertising theme.) And trademark identification can be achieved in a consistently high percentage of cases, I feel, by first-rate pictorial composition.

The graphic arts supply the remedy for shots whose elements don't lead the eye and point up the object to be

emphasized. Look at any good newspaper, magazine or billboard ad, for example. If one thing stands out, it's this: All the "lines" lead to the label, the name. And failure to arrange *all* elements in a tv shot so that *all* lines lead to the label means a poor selling composition because it means that something is leading *away* from the label.

All too often, I've had sponsors and their agents insist that I keep their product smack-dab in the center of the frame. A second glance at any good ad in print will show that the object being sold is placed in the position of *greatest attention in the total composition*.

Rules of Composition

For one thing, that means a closeup shot of a product should accommodate the other patterns surrounding it. If the product is held in a hand, the item may well then be placed right or left of center (so the lines of the hand and arm lead properly toward the trademark). Failure to follow the rules of pictorial composition also explains the half pictures and two pictures which frequently occur within one frame. (The focal point is divided—or duplicated—and the product identification suffers proportionately.) Further, it goes without saying that everything selected for inclusion in any shot should be chosen for its appropriateness and, most of all, for its ability to lead the viewer's eye to the product and to make the product stand out more.

The How and When

In changing camera shots purposefully comes the *how* and *when* of visual punctuation. Too often, shots are switched aimlessly, with no apparent reason and, certainly, no evident result. Frequently, a tv director calls for a new shot on the basis that, "Well, two looks pretty good. Take two," as George Heinemann, director of programing for WNBQ Chicago, has observed.* They don't even take it on the beat, don't even take it on the words, Mr. Heinemann regrets. They just take two "because they're bored with the shot that is on the air."

To achieve the *how* is to find the many ways of drawing attention to a product or selling point. When the announcer mentions the product name, a specific brand of beer, for example, the camera can take a closeup of the bottle. Or the performer can touch it or handle it in closeup or medium shot. Or he can glance at or move toward the bottle. He can indicate it with his hand, with a pointer or with a nod of his head. He can pour a glassful. He can admire it. Or the actual product can be left out of the video altogether until the announcer mentions it. Then the camera can pull back to include the product or cut to another shot of it alone. The possibilities are myriad.

The announcer or performer, himself, obviously plays a key part in visual punctuation. First of all, the performer must realize he is an actor. Even though he may most often be playing a true-to-life salesman, he is still playing a part. In any event, he—and the product—are in a setting that conditions, if not determines, his manner of speaking and acting. And he must do with the product and prop—"what comes naturally."

To Deliver Images

The purpose is to get the actor to deliver, not merely words, but ideas and images. If he's "in" the situation and feeling it, he will handle connotations vocally with proper inflection, tone, volume, rate, mood and pitch. Moreover, his eyes, facial expressions, attitude, hands, stance and gestures—in types, extent, quantity and quality—will all be appropriate to the important sales points.

But before an actor—or even a director—can handle a commercial properly, he must know what the commercial means. One helpful test can be conducted *before* rehearsal time. Have the actor tell—in his own words—what the commercials are saying and showing about the product. Then, have him explain *how* the commercial does so. If the actor (and, indeed, all personnel connected with putting it on camera) can paraphrase the message, commercials can be improved to a degree you wouldn't believe possible. If he can't, you have a situation like that in some classrooms: the teacher's

(Continued on page 50)

* *The Tv Commercial*, Hastings House, N. Y., 1954. p. 154.

* *Twenty-two Television Talks*, Broadcast Music, Inc., N. Y., 1953. p. 102.

Dudek (Continued from page 49)

notes become the student's, without passing through the head of either.

The writers, of course, must understand the sponsor's aims and methods in order to produce good copy. Then, the announcer, cameras or some technical means must supply some kind of accent—visual punctuation—to the spoken words. But the technique must always be appropriately motivated, with its source in the copy. To put an announcer in a living-room set and then place a big store-type display of soap beside him is, obviously, inappropriate, distracting and ineffective. Better to put a horse in a bathtub and sell the soap for veterinary purposes.

SPECIAL OFFER TO

Auricon-Pro Owners

S.O.S. will accept your old camera or surplus equipment as a trade-in for the "All New Auricon Pro-600." Time Payments, too!

-> For Other S.O.S. Offers see page 59

S.O.S. CINEMA SUPPLY CORP.

Dept. H, 602 West 52nd St., New York City 19—Phone 7-0640
Western Branch: 6331 Hollywood Blvd., Hollywood 28, Calif.

Television Age

is now

published

every

other Monday.

Next issue

OCT
22
1956

Un-conventional Viewing

In a survey of viewing during the political conventions in August, WSBT-TV South Bend found that on an average day 72 per cent of its audience watched the partisan happenings at least part of the time.

A check of the length of time tuned in revealed that more viewers preferred to watch the political get-togethers for longer periods of time.

The per cent of tv audience rose almost steadily from 10.5 per cent who watched for 30 minutes or less, to 18.2 per cent who kept their eyes peeled politically for more than four hours.

Tv viewing was actually only half of the survey, which was conducted by the *South Bend Tribune* (WSBT-TV-AM). The other half sought to check on newspaper readership during the conventions. A total of 1,194 interviews was taken.

One word of warning: Anything that overwhelms the viewer or seems out of place to *him* (regardless of what the crew thinks) is distracting. And to the extent that a commercial distracts the viewer, so does it fail to sell him.

So much for how to punctuate visually. What about the when? As Mr. Heinemann suggests, do it "on the beat." In a tv commercial, that means nothing less than on the word—or the phrase—at the very moment it is accented vocally. To put it another way, shot changes should come as a given point is made. Show things as well as tell them and, emphatically, show them as they are told.

Alter shots on mention of the brand name. Change shots on mention of the item's selling points, its advantages, its superiority or preferability over other brands. Coordinate vocal mentions with visual words on slides or cards. But always make the change at the moment of greatest impact.

Doing so frequently raises a question about tv direction, however. In

most scripts, indications for changes of shot, slide or card come at the beginning or end of a sentence (or paragraph). That, of course, is the most practical way of writing them. But something happens when it comes to on-the-air presentation. The moment of greatest impact—exactly when the change should be executed—often falls in the middle of a sentence (or paragraph). Good directors are well aware of that. As a result, instead of following a script like a craftsman, word for word, experienced tv directors "play it by ear" and follow the spirit of the continuity. Otherwise, the result is much like the verdict of one music critic who summed up his colleagues' opinions of a noted pianist's performance thus: "The notes were all there, but the music wasn't." In other words, the whole of a commercial seems to be more than just the sum of the parts. The best directors, I feel, add their own impressions and finishing touches to a script's suggestions.

In the final analysis, everyone associated with tv commercials—sponsors, agency account executives, sales service men, writers, directors, announcers and performers—should come to understand tv selling as a psychological means to impress and guide the viewer.

And the way to get the full psychological potential out of television and to double its tremendous impact is simple: First, see that copy is competently written, audio-wise. Insist that the line of presentation, the idea, be clear and consistent, if not original and novel, as well. Second, get capable, well prepared on-camera presenters who understand the words they are saying. Third, employ proper visual punctuation. That is, insist that directors vary shots frequently (to hold attention), that they compose their shots well (to double-stress the product and its name in pictorial terms) and that shot changes be executed appropriately (according to the nature, mood and tempo of the message).

The best tv commercials can be like a song, with the audio as lyrics, the video as accompanying melody. When both the words and accompaniment are adroitly composed and united on the same beat, the sponsor's message can become a hit on the selling parade. In

WBKB IS CHICAGO

Channel 7 **WBKB** Chicago, **WABC-TV** New York
WXYZ-TV Detroit, **KABC-TV** Los Angeles, **KGO-TV** San Francisco
Owned and operated by the AMERICAN BROADCASTING COMPANY

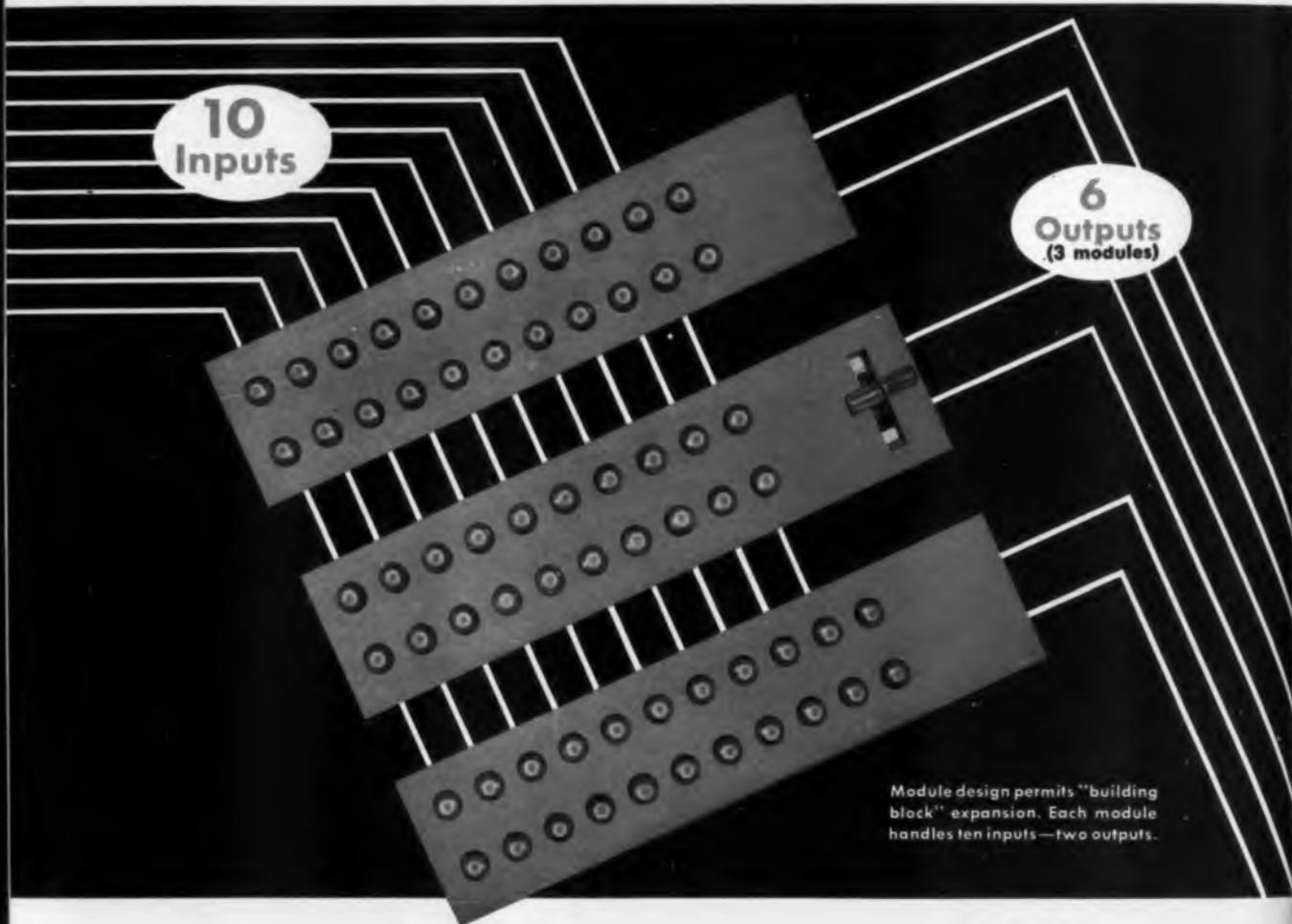
"NIGHT ON THE DRIVE"



A glossy reprint of this photograph can be obtained by writing to Public Relations Dept., Station WBKB, Chicago-Photography: Hedrich-Blessing



Now! Remote Switching of COLOR OR MONOCHROME...



CineScanner—Superior for Monochrome . . . and Color!

- ★ Designed for studio/master control applications—Low voltage D.C. relays eliminate costly video cabling.
- ★ Effects substantial savings on video processing equipment costs—as little as one-tenth the equipment required in some cases.
- ★ Control panel and switching chassis designed to fit various station layouts—provides utmost flexibility in station design.
- ★ Switching chassis designed for standard rack installation—minimum rack space required.
- ★ Module design (10 inputs x 2 outputs) permits ease of expansion.
- ★ Permits multiple control points.
- ★ Built-in tally lights and order wire circuits—auxiliary contacts for program audio.



PHILCO CORPORATION

Any TV Program Source

COMPOSITE OR NON-COMPOSITE

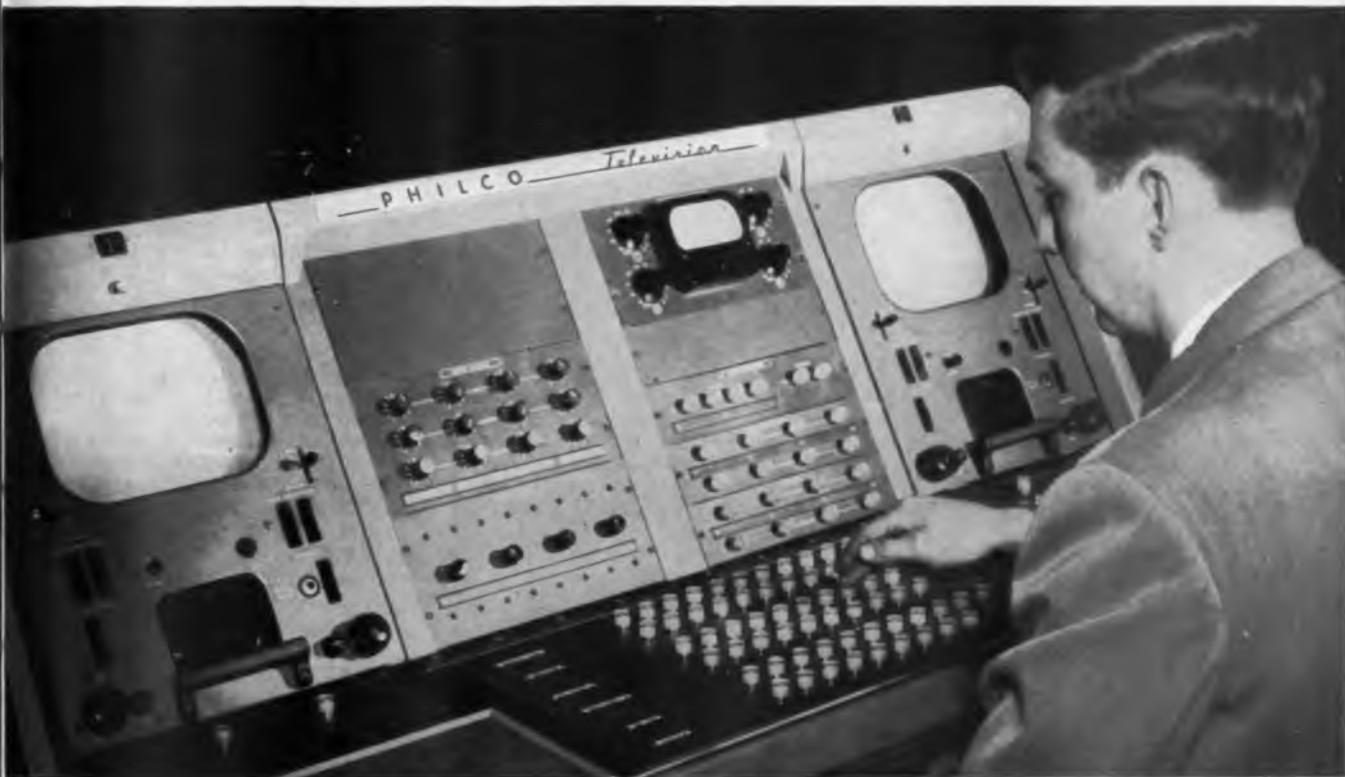
HERE is a compact, versatile TV switch that can be interconnected anywhere in your TV broadcast system. It will handle "simultaneous" (RGB), encoded color and monochrome—composite or non-composite . . . by remote control! This feature alone means big savings in encoding and distribution equipment.

But, this is only one of many important advantages. For example, by use of special color-coded patch plugs, video control of film, slide or

live source can be transferred from studio to master control or to transmitter room *in a matter of seconds*. Studio and master control switching functions can be accomplished by a single switching chassis at the console or in a relay rack. In addition, the system will control wipes, splits, fades, dissolves and other special effects.

Get full technical data on this newest addition to Philco CineScanner Color Equipment. Write Philco, Dept. BT today.

New TV Switching System proves "simultaneous" switching practical and desirable



GOVERNMENT AND
INDUSTRIAL DIVISION

**PHILADELPHIA 44
PENNSYLVANIA**

In Canada: Philco Corporation of Canada Limited, Don Mills, Ontario

T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

**NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET**



Eye-stopping live action . . . smooth continuity . . . a clever jingle! These are the elements that put sell into a series of spots for American Family Flakes! Product identification is very strong, with good package display throughout each one minute commercial. A well cast housewife in a realistic home setting shows soft, fluffy, immaculately clean clothes, as voice-over emphasizes that this is "the soap that loves your clothes." Produced by SARRA for THE PROCTER & GAMBLE COMPANY through H. W. KASTOR & SONS ADVERTISING CO., INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Modern, stylized animation of musical notes and instruments is intricately woven into an original, fully orchestrated musical background which creates the mood for this new Folger's Coffee series. The elegantly gloved feminine hand, which appears in Folger's print advertising, is used to give visual evidence that Folger's Coffee is "distinctively different." These eight and twenty second spots by SARRA are striking examples of powerful advertising in compact form. Produced by SARRA for J. A. FOLGER & CO. through CUNNINGHAM & WALSH, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In this arresting, two minute spot for Prudential, the announcer, Bill Shipley, tells of a dream in which he has forgotten his lines. In this tense situation, he is rescued by the prompter's cards which indelibly print the Prudential message on the viewer's mind. Restraint and "soft sell" characterize the commercial in all respects. This spot is one of a series that will be seen on "You Are There" and on the new "Air Power" show. Produced by SARRA for THE PRUDENTIAL INSURANCE COMPANY OF AMERICA through CALKINS & HOLDEN, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Here's a brand new group of spots with the vigor and sparkle that keeps audiences looking! Every second works for Wesson Oil, with good photography and smooth continuity. Product-in-use shots take full advantage of the label to display the name "Wesson Oil." This commercial is part of a continuing series that may be seen on "Valiant Lady," the Bob Crosby show or the new Sid Caesar show. (If you'd like to see other recent SARRA commercials, drop a line to SARRA and ask for Reel 2.) Produced by SARRA for WESSON OIL & SNOW DRIFT SALES CO. through the FITZGERALD ADVERTISING AGENCY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Film Sales

All the big money is not being exchanged for Hollywood features. The syndicated half-hour can also get involved in a seven-figure transaction, such as the Television Programs of America (TPA) sale of *Lassie* to Jack Wrather and associate John L. Loeb for \$3.5 million.

From all indications, this is a happy arrangement for both parties. On one hand, it gives Mr. Wrather, who owns 38.89 per cent of KFMB-TV San Diego, another important syndicated property. Three years ago he paid \$3 million for the rights to the *Lone Ranger* program. On the other hand, it is a good deal for TPA. The obvious reason is, of course, profit. But it also puts hard, cold, working cash in the bank for the firm that, as a spokesman indicated to TV AGE, will mean increased production and distribution activity.

Affirmative View

Most industry observers take an affirmative view of this transfer of ownership, based on the theory that, generally, what's good for TPA and the Messrs. Wrather and Loeb is good for syndication. But, several point out, two other advantages will also accrue indirectly to the industry from this million-dollar sale. First, while it is true that long-run, salable shows like *Lassie* and heavy bankrolls like those belonging to Mr. Wrather and his associate, and investment banker, don't come along every day, the deal establishes, if not a pattern, at least a suggestion to syndicators for a profit potential. The second advantage is that new management can also mean new vitality in the handling of a property, not only in production but also in merchandising and promotion.

Syndicated Film

ABC FILM SYNDICATION INC.

Code 3

KVOS-TV Bellingham, Safeway Stores; KIDO-TV Boise, Stark, Wetzel & Co., Inc.; WEWS Cleveland; KKTU Colorado Springs, Standard Oil of Indiana; KRLL-TV Dallas, Mercantile National Bank & Simmons Co.; WTTV Indianapolis, Stark, Wetzel & Co.



Getting ready for The Road Back in Bagnall's I Search for Adventure

Inc.; KARK-TV Little Rock; KMID-TV Midland; KTVT Salt Lake City.

Passport to Danger

KYW-TV Cleveland, Italian Swiss Colony Wine; KTVR Denver; KONA Honolulu; WSFA-TV Montgomery.

Sheena, Queen of the Jungle

KFDA-TV Amarillo; WBKB Chicago, Grand Central Mercury, Inc.; WTVN-TV Columbus, David Davies Packing Co.; KTVR Denver; KONA Honolulu; KLOR Portland, Ore.; KTVT Salt Lake City.

The Three Musketeers

WBKB Chicago; WEWS Cleveland; KTVR Denver; KONA Honolulu; KMID-TV Midland; KLOR Portland, Ore.

ASSOCIATED ARTISTS PRODUCTIONS, INC.

Popeye Cartoons

KOAT-TV Albuquerque; WFBC-TV Altoona; WNB-TV Binghamton; WNHC-TV New Haven; WFIL-TV Philadelphia; KFSD-TV San Diego.

Warner Brothers Cartoons

KOAT-TV Albuquerque; WFBC-TV Altoona; WNB-TV Binghamton; WNHC-TV New Haven; WFIL-TV Philadelphia; KFSD-TV San Diego.

Warner Brothers Features

KOAT-TV Albuquerque; WTTV Bloomington; WCYB-TV Bristol, Va.; WGN-TV Chicago; KLOR Portland, Ore.; WTTG Washington.



Preparing for the road ahead CBS Television's The Gene Autry Show

ATLANTIC TELEVISION CORP.

Champion Package

KCMO-TV Kansas City; WCKT Miami; WTCN-TV Minneapolis; WOR-TV New York; KDKA-TV Pittsburgh; WJAR-TV Providence; KENS-TV San Antonio; KHQ-TV Spokane; KWK-TV St. Louis; KVOO-TV Tulsa.

GEORGE BAGNALL & ASSOCIATES, INC.

I Search for Adventure

WSB-TV Atlanta, Trust Company of Georgia; WNB-TV Binghamton, Gardner Oldsmobile; WGR-TV Buffalo; Chicago, Boushelle Rug Co.; Evansville, Sterling Beer; WDSU-TV New Orleans, Carnation Co.; KDKA-TV Pittsburgh, People's First National Bank; Wichita, Wichita Savings & Loan Assoc.

CBS TELEVISION FILM SALES, INC.

Amos 'n' Andy

WBTW Florence, S.C., Pee Dee Electric; KFSA-TV Fort Smith, White Dairy Ice Cream; WFMY-TV Greensboro, Texin Chemicals, Inc.; WJTV Jackson, Milner Chev.; KTVX Muskogee; WDSU-TV New Orleans, Kirschman Furniture; WTAP Parkersburg, First Federal Savings & Loan; KTIV Sioux City, Jordans Jewelry Co.; WTOP-TV Washington.

Gene Autry

WHIO-TV Dayton, Miami Valley Milk Prod.; WABD New York; KPAR-TV Sweetwater.

Brave Eagle

WBRZ Baton Rouge, Wolf Bakeries; WHAS-TV Louisville, Dean's Milk.

Fabian of Scotland Yard

KAVE-TV Carlsbad, N.M.; KXLY-TV Spokane, Continental Oil.

The Files of Jeffrey Jones

WABC-TV New York; KPHO-TV Phoenix.

Life With Father

KAVE-TV Carlsbad, N.M.; WJW-TV Cleveland; KRNT-TV Des Moines; WCTV Thomasville, Ga., Independent Life Ins.

Long John Silver

KAVE-TV Carlsbad, N.M.; KTVT Salt Lake City.

Annie Oakley

WJBF Augusta; KVOS-TV Bellingham, Vancouver Sun; KBOI-TV Boise; WFIE-TV Evansville; WLEX-TV Lexington, Carnation; KDUB-TV Lubbock, Piggly Wiggly Stores; WSM-TV Nashville; WABC-TV New York; KSBW-TV Salinas; KPAR-TV Sweetwater, Piggly Wiggly Stores; KOPO-TV Tucson, Carnation; KOPO-TV Tucson, Wheeler TV.

Range Rider

WDAN-TV Danville, Midland Bakeries; KDUB-TV Lubbock; WTVH-TV Peoria, Midland Bakeries; XETV San Diego; WRGB Schenectady, Stewarts Ice Cream; WNDU-TV South Bend; KPAR-TV Sweetwater.

San Francisco Beat

WISH-TV Indianapolis, Ables Auto; WAVE-TV Louisville, Bristol-Myers; KTVX Muskogee; WFIL-TV Philadelphia, Piel's Beer; WRGB Schenectady, Bristol-Myers; WCBI-TV Scranton; WCTV Tallahassee, Luke Brothers Dept. Stores; WKTV Utica, Bristol-Myers.

(Continued on page 56)

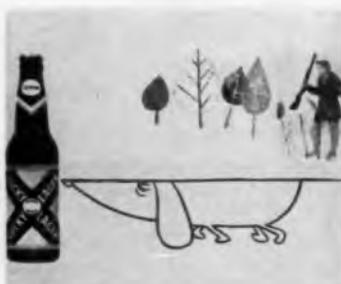
In the SPOTlight
current productions making
sales records



Agency: McCann-Erickson, Inc.,
New York
Client: The Bulova Watch
Company



Agency: Campbell-Mithun, Chi-
cago
Client: The American Dairy
Association



Agency: McCann-Erickson, Inc.,
San Francisco
Client: Lucky Lager Brewing
Company



1037 N. Cole Ave., Los Angeles 38, Cal.
Telephone Hollywood 5-5171
New York Office: 135 East 50th St.
Telephone Plaza 5-4807

Film (Continued from page 55)

Terrytoons

WWTV Cadillac; KAVE-TV Carlsbad, N.M.;
WRGP-TV Chattanooga; WTVP Decatur;
WCKT Miami; WALA-TV Mobile; KCCC-
TV Sacramento; WSPA-TV Spartanburg.

Under the Sun

KLAS-TV Las Vegas, First National Bank.

The Whistler

KPAR-TV Sweetwater.

SCREEN GEMS, INC.

All Star Theatre

KILT El Paso; WDAF-TV Kansas City,
Helzberg Jewelers; WTVM Miami; WTAP
Parkersburg; WMTW Poland Spring, Me.;
KLOR Portland, Ore.; KFMB-TV San Diego;
WFLA-TV Tampa, Keebler Biscuit & Pro-
gresso Foods; WTVT Tampa, Sleepwell Co.;
KWTX Waco, Elmo Moore Carpet Co. &
Floyde Little Mot.; WHIZ-TV Zanesville.

Big Playback

WFBM-TV Indianapolis.

Celebrity Playhouse

WGR-TV Buffalo, Carpet Land & Utica Club
Beer; KILT El Paso.

Damon Runyon Theater

KILT El Paso; KOMO-TV Seattle; WPBN-
TV Traverse City.

Featured Pictures

WCYB-TV Bristol, Va.; KKTU Colorado
Spring; KILT El Paso; WICU-TV Erie;
WTVH-TV Peoria; WVET-TV Rochester,
N.Y.

Jet Jackson

KILT El Paso.

Jungle Jim

KILT El Paso; KTVF Fairbanks, Mantan-
uska Dairy; KREX-TV Grand Junction;
WDBO-TV Orlando, Gernet Packing Co.

Patti Page

KTBC-TV Austin, Hillcrest Farms Dairy;
KFBC-TV Greenville, S.C., Comfort Mattress
Co.

Tales of the Texas Rangers

WTVY Dothan, Ala.; KILT El Paso; WBTW
Florence, S.C., Harvin Meat Packing Co.

Top Plays of 1956

WMT-TV Cedar Rapids, Home Town Dairy;
KILT El Paso; WTVJ Miami; WTAP
Parkersburg; KLOK Portland, Ore.; KFMB-
TV San Diego; KYTV Springfield, Mo.;
WHIZ-TV Zanesville.

STUDIO FILMS, INC.

Studio Telescriptions Musical Library

WLOS-TV Asheville; WNEM-TV Bay City;
KSWM-TV Joplin; KCOP Los Angeles;
KGVO-TV Missoula; WCOV-TV Mont-
gomery; KWK-TV St. Louis.

WINIK FILMS CORP.

Famous Fights

KBK-TV Bakersfield; WBAL-TV Baltimore,
Gunther Brewing; KNOX-TV Grand Forks;
KLAS-TV Las Vegas, Horse Shoe Club;
WALA-TV Mobile, Grady Buick; KOIN-TV
Portland, Ore.; KXLY-TV Spokane, Colum-
bia Electric; KIMA-TV Yakima, White
River Lumber Co.



One for the road in a UPA Rheingold
commercial

Film Commercials

**ACADEMY PICTURES, INC.,
NEW YORK**

Completed: Nestle Co. (DeCaf), D-F-S;
Brown Shoe Co., Inc. (Buster Brown), Leo
Burnett; Ford Motor Co., JWT; Scott Paper
Co., JWT.

In Production: Drackett Co. (Dazy Air
Freshner), Ralph H. Jones; Wildroot Co.,
Inc. (hair tonic), BBDO; Colgate-Palmolive
Co. (Palmolive shave cream), Ted Bates;
Procter & Gamble Co. (Jif-A-Roo), Leo
Burnett; B. T. Babbitt, Inc. (Bab-O), D-F-S;
International Latex Corp. (Playtex gloves);
P. Ballantine & Sons (beer), Esty; San
Giorgio Macaroni, Inc., VanSant, Dugdale;
Drackett Co. (Drano, Windex), Y&R;
Gunther Brewing Co., Inc. (beer), SSC&B.

AMERICAN FILM PRODUCERS

In Production: Pharmaco Inc. (Chooz),
DCS&S; Esso Standard Oil Co. (gasoline-
opening & closing), McCann-Erickson; Esso
Standard Oil Co. (Golden Esso Extra), Mc-
Cann-Erickson.

ATV FILM PRODUCTIONS, INC.

Completed: Standard Brands, Inc. (Burger-
bits), Ted Bates; Kellogg Co., Leo Burnett.

In Production: Procter & Gamble Co.
(Crest, Tide), B&B; Liggett & Myers Tobac-
co Co. (Chesterfield), McCann-Erickson;
Esso Standard Oil Co. (Esso), McCann-
Erickson; Pharmaceuticals, Inc. (RDX,
Zarumin & Geritol), Kletter; General Motors
Corp. (Frigidaire), Kudner; Chesebrough
Mfg. Co. Cons'd. (Vaseline hair tonic), Mc-
Cann-Erickson.

FILMACK CORP.

Completed: Savings & Loan Institute
(services), Adv. Div., Chicago Sun Times;
Mike DiSalle (political film), Ohio Adv.;
Republican Judicial Committee (political
film), Byer & Bowman.

In Production: Franks Quality Kraut,
Cramer-Krasselt; Blue Lustre (rug & furni-
ture cleaner), Reuben; Getz jewelry, Rowe
& Wyman; Chesty potato chips, Reuben.

KEITZ & HERNDON

Completed: Lone Star Beer, Glenn; Mish-
awaka Rubber & Wool Co. (Red Ball Jet
shoes), Campbell-Mithun; Pool Mfg. Co.
(work clothes), Boyles; Jones Blair Paint
Co. (APR paint), Rogers & Smith; Glad-
iola Biscuits, Crook.

In Production: Standard Oil of Indiana (gas-
oline and oil), D'Arcy; Lone Star Beer.

(Continued on page 58)

Auricon
Hollywood



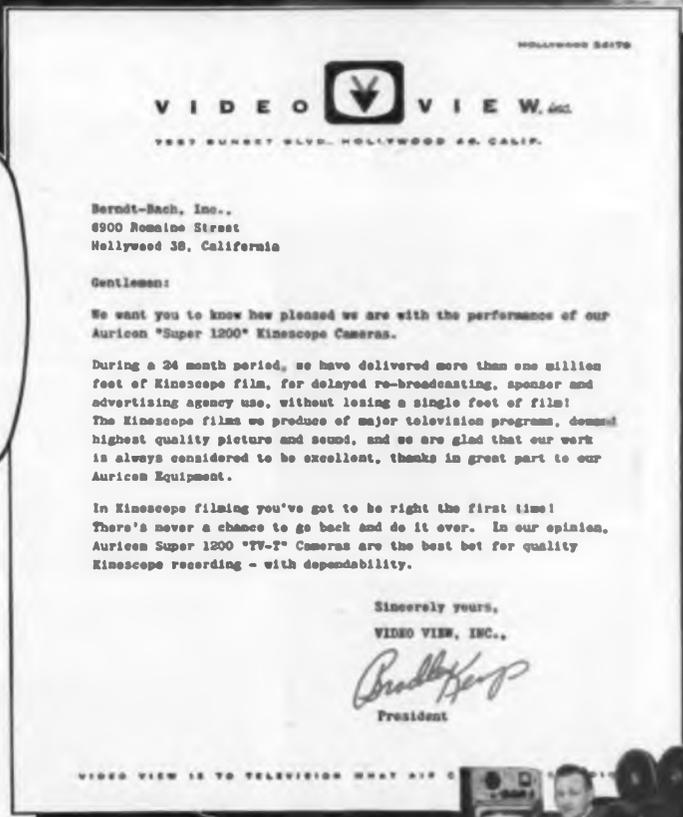
AURICON
16mm DUAL-PURPOSE
KINESCOPE CAMERAS
GET THE SHOW ON THE AIR FOR
VIDEO VIEW

Bradley Kemp, President of Video View, Inc., Hollywood, California, is one of the Nation's largest producers of quality Kinescope films of major television programs—all recorded with Auricon 16mm Sound-on-Film Dual-Purpose "Super 1200" Cameras, using Television Transcription "TV-T" Shutters.

Programs produced include weekly Kinescopes of the Gillette "Cavalcade of Sports" Professional Boxing Matches which originate live over the NBC Network, and are filmed with Auricon "TV-T" Cameras for rebroadcast over Television Station KONA, Honolulu, Hawaii. The World Series Baseball Games are Kinescoped each season by Video View, and two Auricon "Super 1200" Cameras working in relay, devour 8000 feet of film each day, producing quality Kinescopes with dependability.

Auricon 50 ft. Kinescope "TV-T" Demonstration Films are available on loan to TV and Educational Film Producers. Please request on your letterhead.

Auricon
Hollywood
AURICON
A PRODUCT OF
BERNDT-BACH, INC.
983 No. Mansfield Ave.
Hollywood 38, Calif.
HOLLYWOOD 2-0931



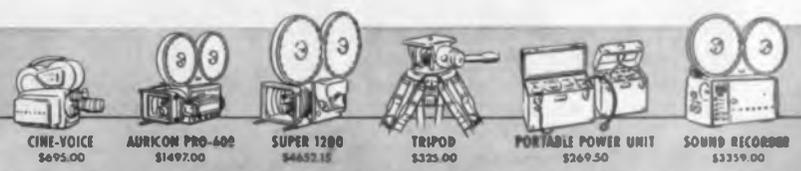
BRADLEY KEMP SAYS...
"In Kinescope filming, you've got to be right the first time! In our opinion, Auricon Super 1200 "TV-T" Cameras are the best bet for quality Kinescope recording - with dependability."



USE AURICON "TV-T" KINESCOPES FOR:

- ★ Delayed Re-broadcasting
- ★ "Off-the-Air" film checks
- ★ Sponsor presentations
- ★ Pilot Kinescopes
- ★ Show-case films
- ★ Film Library

Auricon Cameras are sold with a 30-day money-back guarantee. You must be satisfied! Write for free illustrated Auricon Catalog.



MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

"HOLLYWOOD" IN THE "EAST"



Agency: Lambert & Feasley, Inc.
For: Listerine



Agency: McCann-Erickson
For: Chesterfield



Agency: Benton & Bowles
For: Tide

Commercial Film Producers



Largest studio facilities in the east.

Film (Continued from page 57)

Glenn; Anderson Pritchard Oil Co. (APCO gasoline), Erwin, Wasey; Chicago Corp. (Champlin gasoline), Tracy-Locke, Quality Checked dairy products, Campbell-Mithun.

LALLEY & LOVE

Completed: Westinghouse Electric Corp. (tv sets), McCann-Erickson; Edison Electric Institute (housepower), Fuller & Smith & Ross; Aluminum Company of America (Quickies), Ketchum, MacLeod & Grove; Westinghouse Electric Corp. (Image #1), McCann-Erickson.

In Production: Westinghouse Electric Corp. (Christmas appliances), McCann-Erickson.

FRED A. NILES PRODUCTIONS, INC.

Completed: Colgate-Palmolive Co. (shaving cream), John W. Shaw; Wilson & Co. (Ideal Dog Food), U.S. Adv.; Wilson & Co. (Bake-Rite shortening), U.S. Adv.; Culligan Service (soft-water service), Alex T. Franz; White Bakeries (Martha White bread), Noble-Dury; Swift & Co. (Table Ready meats), McCann-Erickson; American Dairy Assn. (butter cookies), Campbell-Mithun; Standard Oil of Indiana (Space heater oil), D'Arcy; Orange Crush (drink), H. W. Kastor; Kellogg & Co. (corn flakes), Leo Burnett; Leonard Refineries (gasoline), Wesley Aves; Magi-Kist (rug cleaners), Doris Greenwood; Lion Oil Co. (gasoline and oil), Ridgway; Corn Products Refineries (institutional—Martha Roundtree openings), C. L. Miller; Presto Industries (small electric appliances), Arthur Grossman.

In Production: Corn Products Refinery (institutional), C. L. Miller; White Rose Gasoline, Wesley Aves; Kraft Foods, Needham, Louis & Brorby; Lion Oil Co. (gasoline, etc.), Ridgway; Thomas J. Webb (coffee), Arthur Meyerhoff.

SCREEN GEMS, INC.

Completed: National Biscuit Co. (Shredded Wheat, Shredded Wheat Jrs. & Wheat & Rice Honeys), K&E; Scott Paper Co. (Scottkins & paper towels), JWT; E. I. du Pont de Nemours & Co., Inc. (synthetic fabrics), BBDO; Lever Bros. Co. (Wisk), BBDO.

In Production: General Electric Corp. (light bulbs), BBDO; Sweets Co. of America (Tootsie Rolls).

UPA PICTURES, INC.

Completed: Pacific Telephone & Telegraph Co., BBDO; San Francisco Brewing Corp. (Burgermeister beer), BBDO; Toni Co. (Tonette), North; Rheingold Brewing Co. (beer), FC&B.

In Production: Rheingold Brewing Co. (beer), FC&B; Pet Milk Co. (evaporated milk and instant milk), Gardner; Sealy Mattress Co. (Posturepedic mattress), Weiss & Geller.

VIDEO PICTURES

Completed: Oldsmobile Div. General Motors Corp. (cars), D. P. Brother.

In Production: Sperry & Hutchinson Co. (Green Stamps), SSC&B; New Departure Division of General Motors Corp. (coaster brakes and General Bearings), D. P. Brother

WILDING PICTURE PRODUCTIONS, INC.

Completed: Dominion Rubber, Maclaren; Standard Oil Co., D'Arcy; Peters Shoe Co., Henri Hurst & McDonald; Avco Mfg. Corp. (Bendix), Compton.

ZACHARY & LISS

Completed: Gillette Co., Maxon; R. J. Reynolds Tobacco Co. (Salem cigarettes), Esty; General Electric Corp. (GE consoles), Y&R; Cameo Corp. (cleanser), D-F-S; Chemstrand Corp. (Acrilan), Doyle Dane Bernbach; Atlantis Sales Corp. (French's instant potatoes), JWT.

In Production: Bristol-Myers Co. (Vitalis), DCS&S; Procter & Gamble Co. (Stardust), B&B; Lever Bros. Co. (Rinso) JWT; Radio Corp. of America (RCA Victor sets) K&E; Div. of Zonite Products (Lady Eather), D-F-S; Hudnut Sales Co., Inc. (Richard Hudnut), K&E; Best Foods, Inc. (Hellmann's mayonnaise), D-F-S; Ciba Company, Inc. (pharmaceutical products), JWT; Union Carbide & Carbon Corp., Mathea; Scott Paper Co. (Cutrite & Scotties), JWT.

BMI

Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- * Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music
- * Aid in music clearance
- * Help protect music ownership rights
- * Extend indemnity to TV stations that perform our music on film.

* Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music on TV.

Let BMI give you the TV Music Story today
Call or write
BMI TV FILM LICENSING DEPARTMENT

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

The Continental Divide Station

On Film

TRANSFILM EXPANSION

Expansion of activity into the fields of feature-length motion pictures for theatres and films for television has been announced by Transfilm, Inc., New York, tv commercial and industrial film company. In making the new production plans known, Walter Lowendahl, executive vice president, announced the appointment of Gary Stevens to aid in the development of some of the properties Transfilm is considering.



Gary Stevens

Mr. Stevens, a writer-producer-director, was formerly associated with

Warner Bros. as executive producer and general manager of its tv division.

Mr. Lowendahl stated that Transfilm will not restrict itself to film production exclusively. He said that Mr. Stevens will launch an extensive search for plays, books and other properties which might be suitable for different entertainment media. According to Mr. Lowendahl, Transfilm is prepared to produce Broadway plays and live tv programs.

NEW ANIMATION STAND

A new, low-cost animation stand has been developed by S.O.S. Cinema Supply Corp. Known as the Tel-Animastand, it permits the production of cartoons, titles and other special effects.

The Tel-Animastand was designed as a reasonably priced, self-contained animation stand for tv stations, pro-



ducers, educational institutions and small laboratories. According to the announcement, the heaviest 16mm or 35mm camera may be mounted upon

(Continued on page 60)



Bodde

Background Projector

brings the world into your studio MODEL P-3AC with 6 1/2" lens, has built-in triple cooling system and "hot spot" eliminator. For 4" x 5" slides, 2000 watt intensity. May be used on any standard house circuit. Includes SUPER PROJECTOR STAND. Projector stores in lower part of stand for easy portability. Write for brochure.

FOB Calif. (crating extra) \$945
Background Screen: 48 sq. ft. or more at \$1.95 sq. ft.
Less than 48 sq. ft. at \$2.25 sq. ft.

Process Your Own Films and Save



Fully Automatic Self-Contained 16mm Film Developing Machine

BRIDGAMATIC Jr. does film processing at small cost. A true one-man lab, requires no special skill, no rigging, no constant watching—simply plug in and operate. Ideal for Motion Picture Producers, TV Stations, Laboratories, Photo Finishers, Microfilmers, etc. Built-in drybox, heating elements, stainless steel tanks, air squeegee—develops and dries ready for showing 600' positive, 180' negative per hour; from

Larger capacity negative/positive, Reversal and Color models available 16/35/70mm standard or custom built; from \$1887

Write for brochure

Improve Film Titles with the TEL-Animaprint

for
MOTION PICTURE
PRODUCERS,
SPECIAL
EFFECTS LABS.,
TV STATIONS,
INDUSTRIAL FIRMS,
ADVERTISING
AGENCIES, ETC.



The answer to economy in titling and artwork! The first sensibly priced HOT PRESS TITLE MACHINE for high quality, fast lettering. Prints dry from colored foil for instant use. Acme pegs give perfect registration on paper or acetate cells. Prints all colors. TEL-Animaprint tools for top techniques—greatest dollar for dollar value in the industry! **ONLY \$395**

Write for TEL-Animaprint literature—covering every need for animation

TAKE ADVANTAGE OF S.O.S. TIME PAYMENT PLAN

Convenient terms arranged. You may apply your idle surplus equipment as a trade-in.

S.O.S. CINEMA SUPPLY CORP. Dept. N, 602 WEST 52nd St., NEW YORK 19, N. Y.—Phone: PL 7-0440, Cable: Sosound
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, Calif. — Phone: HO 7-9202

**NOW — Do As Top TV
Stations Do . . .**

CLEAN YOUR FILMS with
ECCO #1500
Anti-Static Film Cleaner

Non-Flammable • Non-Toxic
No Carbon Tet or Trichloroethylene
Used by NBC-TV, CBS-TV and
hundreds of independent film pro-
ducers. Cleans better, stops dust
attraction — for clearer, brighter
screenings.

WHY ECCO #1500 IS BETTER:

- Cleans better, dries faster than carbon tet
- Non-Toxic
- Frees film from dust-attracting static
- Conditions "Green" Film
- Keeps film pliable, eliminates waxing
- Mild, non-irritating odor
- LOW COST

CLEAN and INSPECT FILM
IN ONE EASY OPERATION
with the
ECCO SPEEDROL APPLICATOR
Save Time, Fluid, Labor, Money!

Write today for FREE illustrated
brochure. Order from your dealer, or direct.
Electro-Chemical Products Corp.
40 Franklin Street, East Orange, N. J.

On Film (Continued from page 59)

the movable, counter-balanced vertical carriage which photographs the art work.

Optical effects such as pans, angles, zooms or quick closeups are accomplished by raising or lowering the camera. Further information may be obtained from S.O.S., 602 W. 52nd St., New York, or 6331 Hollywood Blvd., Hollywood 28.

FILMACK APPOINTMENT

Appointment of Carol Orenstein as advertising and promotion manager of Filmack Studios, New York, has been announced by the tv-commercials firm. Miss Orenstein formerly was copy chief at Allen Christopher Co., New York.

RICH WITH MEL GOLD

Appointment of Martin (Mickey) Rich as production supervisor of Mel Gold Productions, Inc., New York, is announced by Melvin L. Gold, pres-

ident. Mr. Rich was formerly manager of Telson Studios, Long Island City, and replaces Robert E. Gips, vice president in charge of production, who is now on the west coast.

Prior to his association with Telson, Mr. Rich for three years was producer-director in charge of tv commercials for Archer Productions, New York.

Mr. Gips joined Mel Gold Productions in 1954 as production supervisor and was elected a vice president and member of the board in December 1955.

SONG AD FILM BRANCH

The opening of a new film division at Song Ad Film-Radio Productions, Hollywood, to concentrate on the production of business and educational films, has been announced. Live-action and animation will be coupled with original Song Ad musical scores and other sound techniques for which the firm is noted, according to Robert Sande, president and executive producer.

The new production division will be headed by Dave Titus, former tv-radio director of Cole & Weber, Seattle, who becomes vice president.

DEL CORO POST SWITCH

Ralph J. Del Coro, research manager for Modern Talking Picture Service, Inc., New York, has been named director of public-relations television for Modern's tv division. In his new post, Mr. Del Coro will direct the company's distribution of public-relations films to television stations through regional tv centers in New York, Los Angeles and Chicago.

Modern-Tv also handles distribution of syndicated tv programs, film commercials, props and demonstrators, as well as more than 150 public-relation films.

COLOR COMPARISON REEL

A special color test reel that compares available 16mm color reversal processes has been prepared by Criterion Film Laboratories, Inc., New York. The film, entitled *You Takes Yer Choice*, was made by using a single original and making masters on several types of color stock. These were interchanged on various film stocks to make six "effects" from which to choose.

TELEVISION
COMMERCIALS ??

U P A

... of course!



UPA PICTURES, INC.

BURBANK 4440 Lakeside Dr. Thornwall 2-7171	NEW YORK 60 E. 56th St. Plaza 3-1672	LONDON 21 Upper Grosvenor St. Mayfair 0171
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According to the announcement by Fred Todaro, president of Criterion, a filmer, with the help of this comparison test, can make his own choice without going to the time and expense of experimenting with his client's product. Mr. Todaro recently purchased Criterion, which formerly was known as Circle Film Laboratories.

DESILU POST SHIFTS

In a series of executive shifts at the Commercial Division of Desilu Productions, Inc., Hollywood, Richard Mulford has been appointed director. Bob Furman, formerly production supervisor with BBDO, takes over as assistant to Mr. Mulford.

Ed Feldman, vice president in charge of the Commercial Division, has taken a leave of absence to produce *The Brothers* for Desilu.

PROCESSING PRICE CUT

The charge for special processing of Anscochrome 16mm motion-picture film has been sharply reduced. According to an announcement by the Binghamton, N. Y., firm, the handling charge for high-speed processing of 16mm Anscochrome that has been exposed at index 125 is now \$2.85 per 100-foot roll, as compared with the former price of \$7.50.

Anscochrome users desiring this special processing should send the exposed films, plus remittance, to the Ansco Motion Picture Processing Laboratory, 2299 Vaux Hall Road, Union, N. J., or 247-259 E. Ontario Street, Chicago.

SCOTT JOINS CAPITAL

A former chief of the Motion Picture Services, U. S. Department of Agriculture, Walter K. Scott, has joined Capital Film Laboratories in Washington as a special sales representative.

Mr. Scott's motion picture experience goes back to 1912 at which time he worked at the Thomas A. Edison Studios in the Bronx, New York City. He has worked as a cameraman, script writer, director and administrator. In 1934 he came to Washington to make films for the government and for many years was a leader in the promotion of agricultural films.

MEMO: TO TIMEBUYERS!

**NOW
1 1/2 MILLION
WATTS!**

WILK-TV is the world's FIRST TV station to operate with more than a million Watts! NOW —your sales message is carried further and with even greater intensity than ever before.

Cover ALL the Rich Northeastern Pennsylvania Market with:

- ★ **TOP POWER!**
- ★ **TOP RATING!**
- ★ **TOP AUDIENCE!**
- ★ **TOP PERFORMANCE!**

LEADERSHIP—COVERAGE—POWER!

Now—more than ever—WILK-TV gives you TOP AUDIENCE at LOW COST per THOUSAND!

GET THE FACTS!

**CALL
AVERY-KNODEL, INC.**

- NEW YORK
- CHICAGO
- LOS ANGELES
- SAN FRANCISCO
- ATLANTA
- DALLAS
- DETROIT



**WILKES-BARRE
SCRANTON**

Affiliated with ABC

FC&B (Continued from page 41)

within the entire agency they need—copy, art, research or what have you.

As mentioned above, television is an important area in which Fairfax Cone has earned his stature. Interestingly, he sees tv as a projection, not of radio, but of print which must, in a graphic way, demonstrate a product. He does not push clients into tv wantonly and, in fact, admits that when a product does not require a sales demonstration, "television can be expendable." But when demonstration is needed, he says, "No medium ever devised in the world compares with tv."

Chicago Office Largest

The Chicago office, the largest of the agency's eight outlets, realized more than half its total billing during the first six months of this year from television. Mr. Cone expects the volume will "as usual" be even heavier for the second half. New York, a competitive second in terms of overall business, counted a good third of its six-month activity as tv-based, and that figure is "moving up rapidly." (Mr. Cone predicts the overall grosses for both offices may well be about the same by next year.) And west-coast offices are naturally in for another good share of tv billing.

The FC&B tv volume is significant for another reason; it was not the first agency to plunge into the medium. Part of the reason obviously lies in the administrative concern and business-minded caution that makes Mr. Cone say, on other subjects, "We don't want clients to gamble." Part of it, too, was the fact that some of the agency's leading clients had products that could not be advertised on tv. Costs were another factor.

But once in television, Foote, Cone & Belding left no doubt that it was in, in to stay and, importantly, in to make its presence felt.

The agency was a prime mover for



WGR-TV Twins

After much thought, WGR-TV Buffalo decided that the best way to imprint its channel 2 number on the tv-turned minds of its viewers was through personalization. To accomplish this, it adopted twins.

The station felt its symbol should be easily identified and remembered, lighthearted, gay and flexible in use. Following a certain amount of preplanning and suggestions by WGR-TV's agency, the elflike twins were selected by J. J. Bernard, station vice president and general man-



ager. They have been in use since WGR-TV went on the air Aug. 14, 1954, and are seen in over 100 ID's in different situations.

Viewers have taken the twins to heart. Suggestions for names and for new situations are received regularly. Some viewers even ask for prints of a specific ID. In addition to letters from the tv audience, WGR-TV has received favorable comments from station personnel around the country.

The twins play an active part in WGR-TV's communication with its viewers and the industry. They are used 100 per cent for station and program ID's, 100 per cent in local promotion and point-of-sale work, 90 per cent in local advertising and 90 per cent in national trade advertising.

the magazine concept, an ideal toward which it is pushing still further. If Fax Cone was not the first to suggest staggered dates and varying program lengths, he was at least the first to say it out loud. And when he spoke, he spoke clearly. "They said they couldn't

live with it," he recounts. "Well, they did live with it." That was three years ago, and, since then, his agency's highly successful use of the magazine concept—notably for Hallmark—has been widely imitated by advertisers like Oldsmobile, Buick, General Rubber and many others.

Much of the agency's success in television, Mr. Cone feels, originates in its remarkable buying record. Last spring, for example, FC&B ranked third among all agencies for the number of evening network programs it maintained—12. (Young & Rubicam was first with 19; BBDO, second, with 16.) And, according to Nielsen, the average FC&B show came off with a hale-and hearty 30.5 per cent of the total audience, which put agency performance right near the top. (It should be noted that of the only two agencies that fared better, one had but three nighttime programs; the other, four.)

Advertising People

Important as it is in the network picture, FC&B has not—and does not plan to have—its own stable of packages. Having anticipated ownership of tv programs by the same people who operated the medium several years ago, Mr. Cone has steered away from creating his own. "We're not show people, but advertising people," is the cogent distinction he makes.

A look at the network programs handled by the agency's Chicago office, alone, is enough to prove that New York and Hollywood do not, by any means, have a monopoly on the big-time. This fall the FC&B list will include Perry Como, Danny Thomas, George Gobel and Red Skelton, a roster of comic-variety entertainment that no other agency can match.

Sponsors of the above are Kimberly-Clark for both Como and Thomas (both for Kleenex Tissues, with Delsey into tv for the first time on *The Danny Thomas Show* only). *The George Gobel Show* and, again, Danny Thomas have been bought for Armour's Dial Soap, Dial Shampoo and Liquid Chiffon, which makes ABC-TV's Thomas, in essence, a corporate package of Foote, Cone & Belding. Red Skelton, whose Nielsen rating the agency has boosted from 20 to 30, is being renewed for S. C. Johnson's Johnson's Wax, automotive products and Raid insecticide.

Television's Influence

In the seven-station market of Los Angeles, television has emerged as the most influential medium in guiding purchases of nine out of 12 product groups, according to a survey by KABC-TV Los Angeles. Entering the automobile-tv controversy, this survey shows that tv is first in influencing car buys, while newspapers are second.

The most impressive singular fact revealed the 1,381 respondents reporting a total of 2,455 sets in their homes, or nearly two per home. Some viewers reported as many as four sets. The known impact of tv was again pointed up in a question that sought to find the most popular commercials. A total of 102 products was identified by brand name, with each item receiving six or more votes. (Incidentally, the five most popular ads were Ford, Rheingold, Hamms', Bank of America and Lucky Strike). The cartoon commercial was favored over actual demonstration by five to one.

An interesting regional fact that was uncovered showed there is a difference of only 10 per cent between summer and winter viewing.

In addition to automobiles, other product groups where tv was rated as most influential were cosmetics, hard goods, beer (by more than 20 to one), cigarettes (by nearly 15 to one), gasoline, coffee and toothpaste.

The sample selected embraced the 1,500 employees of the Los Angeles office of the Title Insurance & Trust Co. The total of 1,381 respondents who returned the questionnaires covered every community in the greater Los Angeles area for a radius of 35 miles. The survey, conducted with the help of UCLA's Dr. Jesse Bond, was announced by Earl J. Hudson, vice president of ABC's Western Division.

Further, the same office is responsible, as noted, for *The Hallmark Hall of Fame*, literally in a class by itself as a recently originated series that, maintaining solo sponsorship, delivers high-voltage product identification.

For General Foods, the Chicago office also participates on *I Love Lucy* and *December Bride* (both for Good Seasons salad-dressing mix), *Fury* (Kool-Shake milk-shake mix) and *The Roy Rogers Show* (Kool-Aid). Johnson's Wax will again alternate on *Robert Montgomery Presents*. FC&B will also arrange participations in *Arthur Godfrey's Talent Scouts*, the *Gillette Cavalcade of Sports* and *World Series*, *Garry Moore*, *People Are Funny* and probably *The Bob Crosby Show*—all for Paper-Mate pens. And, for different clients, the agency expects "to be in on" the *Bengal Lancers*, *West Point* and *Zane Grey* series.

In the area of spot announcements, the Chicago office is—or will be—buying tv for Kool-Aid, S. C. Johnson's Raid, Minneapolis-Honeywell Regulator Co., Paper-Mate, Beatrice Foods' LaChoy products and Kimberly-Clark's

Kleenex Tissue napkins. The timebuying staff, under the direction of veteran Genevieve Lemper, is also active in radio purchases for such products as Pepsodent, currently the nation's largest brand user of radio spot.

The man in charge of radio and tv in Chicago is the aforementioned vice president, Jack Simpson, 46, a nice guy from Ohio who has learned about broadcast media from the ground up. Starting in radio production with Stone-Stevens, Inc., New Orleans, in 1937, he created and produced as many as 14 radio shows a week (and married one of his leading ladies, the former May Alyce Buist). Then, after a stint on the west coast as a free-lance writer, he joined NBC in Chicago in 1943, later moved on to the Russel M. Seeds agency before joining FC&B in 1952. His credits include some of radio's and tv's biggest shows and literally hundreds of commercials.

Television at Foote, Cone & Belding is not operated as a department—nor is it run by memorandum. This is partly because tv is just too big to be tied off neatly into a unit of its own.

As the quiet but articulate Mr. Simpson phrases it, "Our men are not just mechanics, they're advertising men applying to advertising their particular knowledge. It's as true for tv as it is for anything else. It's all a unified operation working on an account."

Jack Simpson and his associates are already veterans of color production, as indicated last season by the outstanding tinted display of *The Hallmark Hall of Fame*. Also, 25 of the 39 Skelton shows were in color, which meant integrating middle black-and-white commercials with the billboard, product identification and closing, all of which were in multichrome. The agency also had a local program on WNBQ Chicago, Armour's *Clint Yule Weather Show*, telecast in color once a week for the past season. While Mr. Simpson is aware of still-high color costs, he anticipates even more color as time goes on.

Started in 1943

Foote, Cone & Belding got its start Jan. 1, 1943, shortly after the late Albert Lasker had bequeathed his agency, Lord & Thomas, to his three principal office managers, Emerson Foote, Fairfax Cone and Don Belding. Since then, Mr. Foote has moved over to McCann-Erickson, New York, where he is executive vice president. Mr. Belding, besides being chairman of the executive committee, also has been serving as a director. Mr. Cone, of course, is president, as well as one of the best-known—and liked—men in advertising.

When the reincorporated agency first reopened under its new name, Mr. Cone recalls, he had been manager of the Chicago office only six weeks. (He had served steadily—except for one brief interruption—with Lord & Thomas since 1928, however, having sliced his salary in half to accept his first job there as a copywriter.) Looking back, the 53-year-old Mr. Cone

(Continued on page 64)

The Continental
Divide Station

says good-naturedly that Foote, Cone & Belding did not open with any set policy, as such. "We just opened from fright." But it also opened because Messrs. Foote, Cone and Belding had the confidence of former Lord & Thomas clients. All but one (in San Francisco) stayed on with the new team.

Yet the agency's progress since then has not been wholly untroubled. In 1948, for instance, it lost American Tobacco—and \$10 million in billing. (It had not only made up for the lost volume by the end of the next year, it had also realized a \$2-million increase.) The agency also survived such separations as the \$6-million Toni billing and, recently, General Motors' Frigidaire account, replaced by the acquisition of Ford. In fact, in the 13 years since its reincorporation, Foote, Cone & Belding has increased its volume from a \$16-million total to a whopping \$77 million, almost a 500-per-cent gain.

Two Businesses

Growth of that immensity obviously depends upon clear-headed management. Executive vice president Webber, head of the Chicago office, explains it this way: "There are actually two different businesses combined in an advertising agency. One is running the agency itself, and the other is creating the agency's product, advertising." Of the 900 people employed by all FC&B offices, only 29 per cent are engaged in conducting the agency's own business, while the vast majority, 71 per cent, produce advertising.

Producing the agency's product, Mr. Webber continues, is further divided into three areas: 1) creative operations, which include all copy, art, television, mechanical production, and the like; 2) advertising management, which means the plans board, account

The Continental
Divide Station

Advertising and Economics

An insight into the introspective thinking that conditions the operation of Foote, Cone & Belding was given by Robert F. Carney, chairman of the board of the agency, at a meeting last month of the San Francisco chapter of Security Analysts.

The ability to create and maintain a demand for the goods and services it produces is America's strongest weapon in the economic cold war, Mr. Carney declared, adding that in other respects, however, "U.S. economic leadership is open to challenge."

"Production figures can, and probably will, be matched by the rest of the world as automation spreads," he stated, "and technological advances can also be matched, since we have no monopoly on inventive genius."

"But to this hour, no country on earth has been able to approach, even remotely, America's proficiency in moving mountains of goods and services from in-

dustry to consumer, not just once, but again and again, and each year in greater amounts."

The FC&B board chairman pointed out that other nations have geared their production to satisfy demand—and haven't always been successful at that—while the U.S. is geared to create demand, with advertising playing an important role in that process.

Advertising alone isn't responsible for America's high standard of living, Mr. Carney told the security analysts, "but manufactured demand, in all its aspects, is certainly advertising's unique and great contribution to the economy."

Claiming that "some people criticize advertising because it makes people buy things they don't need," Mr. Carney declared that if that is so, "I hope it never stops, because when Americans cease to want and buy more and better and newer products, our economy will be in serious trouble."

supervisors and account executives, and 3) fact-finding, which contains marketing, media, research and similar operations.

Department Barriers

Mr. Webber, young and intelligent (he was an FC&B vice president at the age of 29), explains, "Departments are a vestige of a by-gone era. They set up in many people's minds barriers that actually don't exist." And he ought to know. After graduating from the School of Business at the University of Chicago, he started as a research statistician for A. C. Nielsen in 1938. He joined Lord & Thomas as an account research supervisor in 1941 and has been with the same management team ever since.

As a result of this feeling about departments, FC&B works strictly on a unit system. That means campaigns are ratified first of all by the agency's

plans group, made up of six senior account people. Plans, reviewed at least once a year, are shared with and, to some extent, made by the client. "The toughest job," president Cone observes, "is to get a plan okayed by us—not by the client."

While research is incorporated into every campaign as a normal part of agency procedure, Foote, Cone & Belding—unlike many agencies—does not make a fetish of it. "We discuss research less with our clients than with ourselves," Mr. Cone interjects, adding, "Agencies deal as little in opinion as anyone—it isn't good enough."

After approval by the plans groups, a campaign is managed by account supervisors on a unit basis and, under them, account executives. The agency president is particularly proud of his staff's prowess with sales problems, feels account supervisors are just about interchangeable with the market-

ing director (or vice president) in the client organization with which they work.

In Chicago, these functions are housed, as mentioned, in a six-story building on the near North Side. As Lord & Thomas, the agency had been the first occupant of the Palmolive Building (and of the Wrigley Building, before that). When there just wasn't enough working space anymore, Fax Cone took his crew and found a new spot. The discovery: a building that had served as a warehouse for the Quartermaster Corps during the first World War and subsequently was used for light manufacturing by a chemical company. Using the same care he has for a client campaign, Mr. Cone worked for two years to determine his agency's exact needs—even to the point of setting up mock offices and actually having people work in them for a day or two—and then spent another year reworking the building accordingly.

All Offices Same Size

Everyone, including the democratic agency president, has offices the same size. They were designed to accommodate three or four visitors; when there are more, meetings are referred to conference rooms where telephones cannot interrupt. As neat in his operations as he is in his thinking, Mr. Cone keeps two full-time painters on his payroll to tidy up offices when occupants are off on business trips.

Now greying, Fairfax Cone was born in San Francisco, was educated at home by his parents and entered his first classroom at the academically tough University High School in Oakland across the bay. After a year at sea, he entered the University of California at Berkeley, working on campus publications during the school year and for the *San Francisco Bulletin* during vacations. After college, he joined that newspaper's advertising department and was on his way up.

In 1927 he joined the L. H. Waldron agency in San Francisco as art director and, a year later, signed on with Lord & Thomas' San Francisco office. Although he had been earning \$500 a month, he took a cut of \$275 in order to become a copywriter, a decision that has paid off handsomely since then for major advertisers throughout the country.

Daytime Growing

Daytime television's growing importance is emphasized by new Nielsen material just released by TvB, showing that seven out of ten homes watch tv between 9 a.m. and 12 noon, and each of these families spends an average of four hours and 28 minutes viewing during this period in the course of a week. Percentages of television homes and hours viewed per-average-home in other time periods studied include: 6-9 a.m.—41.2 per cent of tv homes. 1:57 hours; 12-3 p.m.—80.1 per cent. 5:20 hours; 3-6 p.m.—89.3 per cent. 6:25 hours; 6-9 p.m.—95.9 per cent. 12:32 hours; 9 p.m.-12 midnight—95.2 per cent. 10:51 hours.

He was made manager of the San Francisco office in 1939, moved to New York in 1941 to head all creative work for the agency and, from there, went on to Chicago. He had been there only a few weeks when the transformation occurred, and Lord & Thomas became Foote, Cone & Belding.

Under Mr. Cone's aegis since then, booming business has brought Foote, Cone & Belding to 155 East Superior—and superior tv programming to all of America.

LET US BE YOUR NEW YORK OFFICE

24-hour, 7 days a week, service specializing in tv and radio industry.

PLAZA 9-3400

Telephone Message Service

222 E. 56th St., New York City

The Continental Divide Station

William J. Scripps Assoc.

Telecommunication Consultants

1005 Kale Building

Detroit 26, Michigan

Woodward 3-1750



The man who named Tombstone, Arizona

THE SURPRISED government scout from Camp Huachuca reined his horse up at the sight of Ed Schieffelin. And when Schieffelin admitted he was actually prospecting in Apache country, the scout warned him, "All you'll ever find'll be your tombstone."

But Schieffelin didn't scare easy. When he struck a silver lode in the desolate dangerous hills of Arizona Territory, he called his first mine "Tombstone." And, unknowingly, he gave a name to a bawling, brawling community soon to be notorious as one of frontier America's tough towns.

The Tombstone mine itself never amounted to much. But Schieffelin just kept on prospecting—and in a few years, he was a millionaire. The hills he had risked his life in were practically made of silver.

Today's Ed Schieffelins are hunting uranium ore, but their spirit is the same. And it is only part of the spirit of 165 million Americans who stand behind U. S. Series E Savings Bonds—who, by being the people they are, make these Bonds one of the finest investments in the world.

And, for an American, the very finest investment. Why not help your country—and, very importantly, yourself, by buying Bonds regularly? And hold on to them!

It's actually easy to save money—when you buy Series E Savings Bonds through the automatic Payroll Savings Plan where you work! You just sign an application at your pay office; after that your saving is done for you. The Bonds you receive will pay you interest at the rate of 3% per year, compounded semiannually, when held to maturity. And after maturity they go on earning 10 years more. Join the Plan today. Or invest in Bonds regularly where you bank.

Safe as America—U.S. Savings Bonds

The U.S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.



Newsfront (Cont'd from page 33)

March '56. In other words, practically three out of every four U. S. homes now have tv.

TELEVISION AGE's current set-count estimate is 38,480,000, which indicates close to 3 million out-of-home sets. When the June '55 report was released in April this year, TV AGE estimated an increase of eight per cent in total sets in the nation.

The new ARF estimates are based on just about the same statistical techniques that were used in the June '55 study. Current Census Bureau population survey provides estimates for large geographic regions. The Nielsen service allows estimates for small areas of one or more counties.

Both studies provide a table of standard errors which gives a measure of

precision for the estimates. The table indicates how far estimates may deviate from the results of a complete tabulation.

Costs for both studies were underwritten by the three major networks, NARTB and the Television Bureau of Advertising.

THE UHF PROBLEM. Mounting pressures created by new government investigations and studies, as well as a swelling tide of private sentiment, have thrust the inadequacies of the present tv-channels system into the spotlight.

Even the Celler anti-trust committee hearings, which ended more than a week ago in New York, showed that the dominant issue as far as the networks are concerned is the scarcity of channels—or, to put it another way, a lack of an allocations system that will permit full utilization of the tv airwaves set apart for commercial use.

The hearings went into talent, agency and network practices and AT&T line charges. Also heard from was a Justice Department spokesman who delivered a strong indictment against the networks. (A major part of the testimony was material that had been adduced through other government inquiries.)

In view of all the testimony, the underlying network problem was uhf. The charges of monopoly were heard. But as Robert E. Kintner, president of ABC, pointed out:

"To the extent that there is a 'monopoly' area within the television business, in our judgment it exists in one field—the fact that in more than 100 of the top 200 cities of the country, we do not have and there is no provision to make available four or more comparable television signals. This situation, in our judgment, results from the . . . allocation plan which artificially limits the number of comparable services that can exist in those markets. . . . We believe that government action could have been, and can be, taken to remove this scarcity so that there will be adequate outlets for all types of programming, whether from networks or from other sources, both local and national."

In other words, there is nothing about the charges of network monopoly

that can't be solved by an allocations system that would permit three, or possibly four, networks, allowing programming to emanate from many sources—local as well as national.

PRIVATE GROUP ACTION. In addition to the pressure caused by the many government "studies" to which broadcasting has fallen heir, private groups of telecasters have banded to-

(Continued on page 95)

Brand Buying

People whose livelihood depends on brands, who believe in the importance of brands in our system of society, should as consumers set the pace for the rest of the buying public by asking for brands. So states the October national advertisers' edition of *Grey Matter*, monthly newsletter of the Grey Advertising Agency, New York.

The publication declares that too many people in advertising "don't live this belief." Three ways the situation can be remedied are offered:

1. As individuals—by always asking for specific brand names whenever you buy something, from a can of soup to a cocktail.
2. Teach your wives (the kids too) the meaning of branded products.
3. Convey the significance of branded merchandise to the people in your organizations, as dramatically, as convincingly and as frequently as possible.

Grey Matter concludes by making an appeal to develop the "ask-for-a-brand campaign" and advises: "Whatever helps all brands helps each brand."

News for G. E.

An entire locally produced, 15-minute news show on WSEE Erie, Pa., is being used by an industrial plant of General Electric solely for the purpose of improving community relations.

The program is a Monday through Friday strip of news, weather and sports, running from 6:30 to 6:45 p.m. As Jay B. Sondheim, local sales manager, points out: "Everything on the show will be local."

At least four news people will blend their talents. There will be two full-time reporter-camera-men, an on-camera newsman from the local newspaper and a fashion coordinator who will give the weather report as well as the latest women's fashions.

Sponsoring the show, which "represents the largest and most significant sale" in WSEE's history, is the Erie plant of General Electric. This local G.E. operation makes locomotive and car equipment and direct current motors. They have no dealers, no retail outlets and really no tangible product to sell consumers.

The idea behind the sponsorship is solely to enhance the firm's position in the community, pointing out the way it serves local civic interest. The plan is really three-fold: to sell itself as a good neighbor, a good employer and a good corporate citizen. At the same time, G.E. intends to use the program to help any worth-while community endeavor.



WOODLAND-TV is **BIG** territory!

Hot? You bet! WOODland-TV is one of the country's hottest markets. You'd expect it, too, with a set count of 562,875 and a '55 sales record of \$176,855,000 for appliances and general merchandise. It's Western Michigan . . . the country's 18th television market . . . and it's YOURS when you buy WOOD-TV, Grand Rapids' only television station. Ask us how to heat up *your* sales.



WOOD-TV WOODLAND CENTER
GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC BASIC; ABC SUPPLEMENTARY • ASSOCIATES: WFBM-AM AND TV, INDIANAPOLIS; WFDF, FLINT; WTCN-AM AND TV, MINNEAPOLIS • REPRESENTED BY KATZ AGENCY

STANDOUT...



That's what *your* product message can now be in this great Industrial Heart of America when you enlist the help of WSAZ-TV's new, *fully-equipped* facilities for color telecasting. As the nation's 12th non-network-owned station to install complete color equipment, WSAZ-TV now offers viewers in five states the standout programming of network color shows, plus films, slides and *live local color production*.

Take full advantage of WSAZ-TV's exciting, new colorcasting. The nearest Katz office can paint you the whole bright picture.



TELEVISION
also affiliated with Radio Station: WSAZ,
Huntington & WGKY, Charleston
Lawrence H. Rogers, Vice President and
General Manager, WSAZ, Inc.
represented nationally by
The Katz Agency

Audience *(Cont'd from page 39)*

markets on 133 stations. The announcements were spaced through the week (Monday through Friday) and totaled 1,370 separate commercials. The area in which they were offered included 95.7 per cent of all U.S. tv homes.

It was determined that the schedule used reached 42.1 per cent of the total U.S. tv homes and 43.9 per cent of the tv homes in the coverage area. A total of 13.7 million unduplicated homes were reached at a frequency per week per home of three times. The total number of sales impressions was found to be 41.1 million, at a cost for the week of \$57,600.

This made the cost-per-thousand sales impressions \$1.40 or 714 sales impressions per dollar, a very thrifty television advertising campaign, according to agency and advertiser standards. This figure can be compared with the other studies shown here on participations and programs.

ID's and Announcements

As a further exploration into the audience reached with ID's and announcements, a study was made of an every-day schedule in both day and night segments in 50, 75 and 100 markets. For this study a selected group of markets was taken for which there was available the number of tv homes where the advertiser's product was being used (see study 6). When the ID's and announcements were scheduled for 50 markets, the spot schedule, over a week's time, reached tv homes accounting for 60.2 per cent of the total U.S. consumption of the product. When scheduled for 75 markets, they reached tv homes accounting for 69.5 per cent of the total U.S. consumption of the product, and in 100 markets the figure was 73.9 per cent.

With this as a base, cost-per-thousand sales impressions showed up very favorably.

To round out the audience explorations the A. C. Nielsen Co. has conducted for TvB a few regional studies based on a March 11-17, 1956, sample week and with cost figures on SRDS (26-week basis).

The first of these was for a full week (Sunday through Saturday) in the Pacific region, which includes the states of Arizona, California, Idaho,

Nevada, Oregon, Utah and Washington. There were 4.9 million tv homes in this base area. A schedule of 132 announcements and participations on day and night segments in this area covered 18 markets on 20 stations. The station-coverage area covered 95.5 per cent of the tv homes in the Pacific region, and the schedule reached an audience of 45 per cent of the total area, or 47.1 per cent of the station line-up coverage area.

Unduplicated homes reached per week by the schedule totaled 2.2 million, with a 2.2 frequency per week

per home. Total number of sales impressions per week was 4.8 million. Cost of the campaign per week was \$10,550, and the cost-per-thousand sales impressions was \$2.19, for a total of 457 sales impressions per dollar.

Another regional study was made in the south and southwest, including the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, New Mexico, North Carolina, Oklahoma, South Carolina, Tennessee, Texas and Virginia. The base area included 6.1 million tv homes.

(Continued on page 72)

Study 5: Local Weather Programs

DAYTIME (7:15 AM TO 1:30 PM)

	5 programs Mon thru Fri	3 programs Mon, Wed, Fri	2 programs Tues, Thurs
Number of markets	37	37	37
Number of stations	49	49	49
Per cent of U. S. tv homes in area covered	43.2	43.2	43.2
Per cent of U. S. tv homes reached per week	5.7	4.5	3.4
Per cent of station coverage homes reached per week	13.2	10.4	7.9
Unduplicated homes reached per week (in millions)	1.9	1.5	1.2
Frequency per week per home reached	2.1	1.7	1.3
Total number homes reached per week (in millions)	4.1	2.6	1.5
Average number of 1-minute commercials per program*	1.6	1.6	1.6
Total number of sales impressions per week (millions)	6.5	4.2	2.4
Cost per week (in thousands)	\$14.6	\$9.1	\$6.0
Cost per thousand total homes reached per week	\$3.60	\$3.50	\$4.05
Cost per thousand sales impressions	\$2.25	\$2.19	\$2.53
Sales impressions per dollar	444	457	395

*Programs varied from 5 to 15 minutes in length.

Note: TvB study by A. C. Nielsen Co. Sample week April 18-22, 1955. Base 34 million U. S. tv homes. Cost SRDS (13-week basis)

**You Get
Maximum
Coverage**

**In
Southeast
New England**

**Only With
WJAR-TV**



**Contact
WEED
Television
or**

**CHANNEL
10
PROVIDENCE, R. I.**

Audience *(Continued from page 71)*

As in the Pacific-region study, the schedule of announcements and participations for the full week (Sunday through Saturday) was studied, and commercials were placed in both day and night segments. Some 62 markets and 65 stations were included, with the total number of announcements for the week reaching 328. The station-coverage area included 88.9 per cent of the tv homes. The schedule was found to reach 52.8 per cent of the tv homes in the region, or 59.4 per cent of the tv homes in the station-coverage area. Unduplicated homes for the week

reached 2.9 million with a frequency per week per home reached of 1.9. Total number of sales impressions for the week was 5.5 million, and the cost for the week was \$11,270. Cost-per-thousand sales impressions was \$2.07, for a total of 485 sales impressions per dollar.

Studies of the television-audience costs for all types of commercials are being continued by the TvB. Studies have already been made for many different classes of advertiser. As additional studies are completed and released, they are expected to expand even further the available information on national spot television.

Study 6: ID's and Announcements

SCHEDULED SUN. THRU SAT., DAY AND NIGHT

Data here based on the per cent of the advertised product consumed in tv homes. That is, the spot schedule, over a week's time, reached tv homes accounting for 60.2 per cent for Schedule 1, 69.5 per cent for Schedule 2 and 73.9 per cent for Schedule 3—all of the total U. S. consumption of the product.

	Schedule 1	Schedule 2	Schedule 3
Number of markets	50	75	100
Number of stations	112	144	172
Announcements per week	472	702	909
Announcements per station	4.2	4.9	5.3
Announcements per market	9.4	9.4	9.1
Per cent of U. S. tv homes in area covered	86.9	93.4	96.3
Per cent of U. S. tv homes reached per week	60.2	69.5	73.9
Per cent of station coverage homes reached per week	69.3	74.4	76.7
Unduplicated homes reached per week (in millions)	20.2	23.3	24.8
Frequency per week per home reached	2.2	2.3	2.3
Total number sales impressions per week (millions)	44.4	53.6	57.0
Cost per week (in thousands)	\$53.3	\$63.8	\$69.2
Cost per thousand sales impressions	\$1.20	\$1.19	\$1.21
Sales impressions per dollar	834	841	824

Note: TvB study by A. C. Nielsen Co. Sample week Dec. 11-17, 1955. Base 33.55 million U. S. tv homes. Cost SRDS (52 week basis)

Network *(Continued from page 45)*

"So the network-station arrangement," Mr. Bannister explains, "must provide a means for delivering simultaneous circulation for a given program at a designated time period for the term of the sponsor's contract—or else the network program schedule, which is a planned and organized structure, would fall apart. And the job of selling and supporting costly network shows would become almost impossible."

One of the mechanics for accomplishing all that is option time. "It grew out of the necessities of the business," Mr. Bannister relates. A network without option time would be, he notes, like a railroad without a timetable, canvassing passengers as to when to start each train.

The network agrees to furnish the station with programs, and the station agrees to accept the programs in certain agreed-upon hours, subject to its veto for any of the reasons spelled out in the affiliation contract. This is what option time is all about, and it applies only to sponsored programs. "Option time is not only an essential tool for carrying on the network's advertising operation," Mr. Bannister says, "but it is the heart of the affiliation relationship."

Station Decides

The final decision as to exactly which program will be carried rests, as noted, with the station. It remains the station's prerogative to give clearance. (That prerogative, upheld by FCC ruling, also precludes any network's having an "exclusive" affiliate. The individual station is free to choose networks as well as programs.)

The weaving in and out of these needs, rights and contracts between networks and stations resolves itself into one conspicuous day-to-day pattern: for station relations at any network, the most important job—and often the biggest headache—is getting local clearances for the network schedule.

If the basic network delivers, say, 50 stations to a sponsor, but he wants a total of 75, it is the job of station relations to clear the program with 25 additional affiliates. And the network, trying to get the stations that the spon-

sor prefers, has no particular power to secure clearances. Its only weapon is persuasion—plus, of course, the pull of the program itself.

There are at least five things, Mr. Bannister reports, that affect the salability—the audience appeal—of a program. First is the program itself. Second is the time at which it is telecast. Third and fourth factors are the programs that precede and succeed the one in question. And the last, obviously, is the fare offered in competition by opposing channels.

Because the station-relations department is almost constantly in touch with member stations, most affiliates look upon the department—and not without justification—as though it were the network itself.

The director of station relations may, on a typical day, talk with from two or three to as many as 12 or 15 stations by phone. In addition, he will personally see anyone who may be in town from an affiliated station. (Many station executives are more and more

(Continued on page 76)



**An \$899,481,000
Buying Power Market!**

MORE AUDIENCE

than any other TV station in the rich heart of Louisiana



FROM 5:00 P. M. to SIGN OFF

(Monday thru Friday)

WBRZ rated highest in 125 quarter hours out of 149.



FROM 12 NOON to 3:30 P. M.

(Monday thru Friday)

WBRZ rating Tops All Others Combined!

- from a study by American Research Bureau, Inc., encompassing 31 counties and parishes in Louisiana and Mississippi.



WBRZ Channel 2

BATON ROUGE, LOUISIANA
Power: 100,000 watts Tower: 1001 ft.

NBC-ABC

Represented by Hollingbery

The Timebuyer Asks . . .

WHO OWNS KTRK-TV?



. . . a good question that every smart timebuyer wants to know about every station he buys. With ownership go those intangible assets . . . prestige and influence in the community . . . reputation for effectiveness . . . promotional plusses . . . in short "the company you keep!"

LEO BURNETT CO., Inc., timebuyers and media supervisors, left to right, Harry Furlong, John Huckstep, Dick Coons, Doug Burch, Helen Stanley, and Arne Nordmark, talk with Warren Nelson of George P. Hollingbery Co., national representatives for KTRK-TV.



KTRK-TV is owned by Houston Consolidated Television Company . . . a company that merged all the great forces that have made Houston America's most amazing city! The Jesse H. Jones interests, owners of the powerful Houston Chronicle, are major stock-

holders and manage KTRK-TV for a score of influential Houstonians whose interests include Oil, Cotton, Cattle and Ranching, Banking and Finance, Law Securities, Industry, Public Utilities, Public Relations and outstanding governmental service.



This solid ownership, plus better shows and showmanship on the local level, plus ABC's increasingly strong network lineup, have made KTRK-TV the family favorite and your best buy in the \$3 billion dollar Houston market!

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC

HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett



NATIONAL
REPRESENTATIVES:
GEO. P. HOLLINGBERY
COMPANY
500 Fifth Avenue,
New York 36, New York

Washington Memo



NOV. 6 AND THE FCC. With the elections less than a month away, Washington is speculating on the impact of the results as they may affect those agencies of the government concerned with television. First, of course, is the Federal Communications Commission.

A change of Administration would almost certainly mean substantial, if not revolutionary, changes in the FCC. Some highly critical (and partisan) sources are of the opinion that the seven-member agency would be legislated out of existence and a new organization created. This could happen, but it isn't likely. Any effort to pass a "ripper" bill in Congress would surely mean a hot fight, with Republicans (and probably some Democrats) going to bat to protect the positions of those commissioners whose appointments they sponsored or supported.

They would also defend the FCC setup to prevent the possibility of other regulatory agencies being reorganized. Considering the changes in personnel which have taken place throughout the government in the last four years, it can be expected that the Republicans would offer the staunchest resistance to any scheme which would upset

those changes, at least insofar as they apply to the regulatory boards and commissions whose members are appointed for specific terms.

When it's realized that the present Administration made its changes in the FCC without affecting the basic structure of the agency, even though the Democrats had been in power for 20 years, it would seem logical that the Democrats would follow suit should they regain power. President Eisenhower picked a Republican member of the Commission—Rosel Hyde—to be chairman. As terms of Democratic members expired, he replaced them with Republicans, up to the majority the law permits. When the opportunity arose, he brought in George C. McConnaughey to be chairman.

POSSIBLE APPOINTEES. By the same token, Adlai Stevenson, if elected, would in all probability select one of the incumbent Democratic members of the Commission to be its chairman, and that man would quite likely be Robert Bartley, whose philosophy of regulation coincides more closely with Stevenson's ideas than Robert Mack or T. A. M. Craven, both of whom were Eisenhower appointees. Mr.

McConnaughey would remain on the agency, if he chose to, until the expiration of his term next June 30. A new Administration could then fill his place with a Democrat, either as commissioner or as chairman. But the other Republican members—John C. Doerfer, Robert E. Lee and Mr. Hyde—would be entitled to keep their posts until their terms expired in 1961, 1960 and 1959, respectively.

Thus, it can be seen that it would be some eight months before the composition of the Commission could be changed to comprise a majority of Democrats. But in the meantime the important policy-making officials at the staff level, such as General Counsel and Chief of the Broadcast Bureau, could be changed just as the present Administration has changed them.

Aside from the new faces which would be brought in, a change in Administration might well be accompanied by stronger policies regarding monopoly and allocations to reflect the sentiment of the Democratically controlled Senate and House. Whereas the present Commission seems reluctant to follow the desires of the Senate Interstate Commerce Committee, under a Democratic Administration things might be different. After all, commissioners usually like to keep their jobs, and it's the President who appoints them.

Two other agencies concerned with television would also be affected by a change in Administration. One is the Department of Justice, which is rather active in casing the industry for monopoly, and under Victor Hansen, the new Assistant Attorney General in charge of Anti-Trust, vigorous on the network front. Whether a Democratic President would want to retain Hansen or replace him with an equally strong appointment would have to await developments, but the probabilities are there would be no letdown in the enforcement of the Sherman Act. In any event, there would be a new Attorney General.

FTC BEARING ON TV. Changes in the Federal Trade Commission would be accomplished in much the same way as in the FCC—through replacement of members on the expiration

(Continued on page 95)

Network (Continued from page 73)

frequently making visits to tv centers on both coasts.) Whenever the head of station relations is making a trip himself, he will call on nearby affiliates, if possible. And, of course, his schedule of contact is multiplied many times by his staff, each member of which will be comparably occupied.

As liaison, the station-relations department handles a wide variety of business. It may pertain to an announcement of a program change which the local station has not received on time. It may relate to a network accounting check or promotional material for an affiliate. It may be to get a hotel reservation—or tickets for the World Series. "We're all things to all people," ABC's Mr. Beckman explains. "And if we can't fill the bill ourselves, it's our job to find out who can."

But, while affiliates look upon station relations as a direct channel of communication, the networks have instituted their departments for several other, just as important reasons.



Buffalo's BEST
Double Feature

WGR-TV
BUFFALO

National Representatives
PETERS, GRIFFIN, WOODWARD, INC.

First, it is station relations' job to select stations to be affiliated. According to CBS-TV's Mr. Shurick, his office blueprints information regarding all markets, the possibilities of the best stations to affiliate and the probabilities of maintaining service for them. The basic question, he notes, is, "How can we get the greatest effective coverage of the country that advertisers will pay for, buy and prefer?"

The major part of the blueprinting at CBS Television is done by its Affiliation Plans Committee. William Lodge, vice president in charge of engineering; Oscar Katz, director of research, and Mr. Shurick, communicating by memo and need rather than by regularly set meetings, consider each new station by its application, by its CP as granted and by engineering, research and sales reports.

The same procedure is followed for all rate increases, as well. Since "rate considerations are a matter of negotiation between the station and the network," the prices vary from station to station, depending, of course, on such variables as the number of television homes, the economics of the market, the affiliate's dominance in the market and the like.

Analyze Line-Up

Further, the Affiliation Plans Committee analyzes the entire CBS-TV line-up every six months and has been known, in these reviews, to suggest rate increases to affiliates which, while warranting them, have not requested them. The network recently gave such step-ups to ten stations, for example.

But lining up the desired affiliates in the early days of tv proved only the first step. After that, station relations had to get out and actually sign the stations the network preferred. At that stage of the game, the networks were clearly—and sometimes hotly—in competition with each other. And each, of course, had its particular advantages to use as selling points.

CBS-TV, for instance, considers several factors especially significant today. The reputation of CBS as a corporation, Mr. Shurick explains, has been "very helpful," for stations have grown to identify the network's operation as intelligent, rapid and effective. In a business where losing an hour may mean losing an account, CBS-TV affiliates are assured an immediate net-

work answer to whatever queries they may submit. (One reason for the network's speed is its organization along horizontal as well as vertical lines; department heads, relegated full authority over their own operations, usually make and act on their own management decisions.)

Another point in the salability of CBS-TV affiliation, Mr. Shurick continues, is the network's ratings. Again, the importance of programming comes to the fore. Whichever network can boast a major share of shows among the top ten clearly has a selling advantage.

And a final point that Mr. Shurick mentions is the long CBS-TV daytime schedule. It not only adds to station revenue (through network sponsors, plus better adjacencies for sale locally), but also, from a programming point of view, saves the local outlet the expense of having to fill in with its own shows.

At NBC planning, evaluating and negotiating affiliations is also a complex operation. A great deal of information is compiled on each station, and representatives of research, sales, business affairs and management all pool their various findings. In communicating the data back and forth within the network, they use station relations as liaison. "Many minds consider the problem," Mr. Bannister says. "We've tried by every means at our disposal to make affiliation not a matter of whimsy, pressure, personal preference or likes and dislikes."

The close parallel between NBC policy, as Mr. Bannister states it, and CBS policy, as noted by Mr. Shurick, indicates how seriously and carefully networks handle station relations today.

Mr. Bannister continues, "... our competitive effectiveness depends in a large part on the soundness of our affiliated structure and the economics of our arrangements."

Network rates at NBC, like those at CBS, vary with each affiliation contract. This is an area of considerate and cautious discussion, and to establish equitable compensation. NBC officials prefer to meet and talk with the prospective affiliate, if possible, outside network offices. NBC figures it pays out about \$41.4 million per year to its affiliates.

The general rule is that *intercon-*

ected NBC affiliates waive an initial number of commercial hours of network programs, being paid a percentage of gross time billings for the remainder. *Non-interconnected* stations receive a percentage of gross time billings for all commercial business. They are charged by the network, however, for the sustaining programs they carry. (That charge, a small one instituted as a kinescope fee, does not even cover the cost of the kine to the network, however.)

Rapidly growing ABC-TV, which has not yet completed filling in its daytime schedule, has a somewhat different, corporative argument about network operations. ABC-TV does not go on the air as a network until 3 p.m. eastern time, in contrast to the other networks' 7 a.m. sign-ons, but it has made conspicuous progress in expanding its daytime schedule—and client roster—since last October, however, when it first broke into daytime programming with its *Mickey Mouse Club* at 5 p.m. Since then it has broadened its position further with the *Afternoon Film Festival* at 3 p.m. Even so, daytime is not, Mr. Beckman observes, "a complete picture at the moment."

Competitive Position

Largely because of this programming matter, ABC-TV finds it has an affiliation problem. Other networks, able to provide a day-long schedule, are in a better competitive position in one- or two-station markets where, obviously, the existing stations may be wooed by all three networks. In those markets, ABC-TV reports it must, to have an affiliate at all, share it with CBS-TV, NBC-TV or both. In fact, of ABC's 205 television affiliates, the network shares 135.

The problem, Mr. Beckman specifies, is not competition with other networks. It is, he contends, primarily a lack of stations that keeps ABC from "equal access to the top 100 markets."

He explains his argument further: of the top 100 markets, there are 18 one-station and 32 two-station cities. Yet only seven have four or more stations. That means ABC-TV, currently considered the third network, has a chance for its own affiliate in only half the top 100 markets. Clearly, the construction of more stations would be of major importance in resolving that competitive situation—and delivering

Rating-Service Shuffle

With the political campaigns and the World Series upsetting normal programming around the country, two of the three major rating services have adjusted their operations for October and November.

In the face of the fall baseball classic, both Pulse and ARB, which normally prefer the first week for gathering material, will wait till after the games are over. Looking ahead to the World Series, which was slated to run from Oct. 3 to Oct. 10 (the latest), Pulse scheduled its ratings week from Oct. 10 to Oct. 16, or Oct. 11 to Oct. 17. ARB will use Oct. 15 to Oct. 21 for its three-time and twice-yearly reports, and Oct. 8 to 14 for its quarterly reports.

As for the political campaigns, both rating companies point out that they try to avoid special events of any kind for their regular services. Pulse will again avoid the first week of November because of Election Day (Nov. 6) and will take its ratings the week starting Nov. 7. ARB will seek out its material Nov. 15 to 21 and Nov. 8 to 14.

These fall tv attractions will not affect the normal timing for Nielsen's services.

still broader network service to the tv public.

Even so, it should be pointed out, ABC-TV's rate of growth in the face of competition has been staggering. Its volume in 1955 was up something like 47 per cent over 1954 billing. As mentioned, it has expanded its programming further into daytime hours and is currently considering an all-day schedule. And finally, where it could effect clearance in only about 50 per cent of the nation's television homes two years ago, it can now do so for a number in excess of 70 per cent.

Station relations at ABC falls under the administration of the personable Ernest Lee Jahneke, Jr., who carries the title of vice president. Mr. Beckman assists as director of the depart-

ment for the television network. Reporting to him are four regional managers: Malcolm Laing for the northeast, Ralph Hatcher for the southeast, Joseph Merkle for the mountain and Pacific zones and Robert Coe for the central territory. In addition, Robert Curran, previously manager of tv cooperative program sales, was recently promoted to assistant regional manager and general administrative assistant to Mr. Beckman.

While Mr. Beckman describes himself as "the oldest living inhabitant of ABC, I guess" (he started there in 1943 while it was still the Blue network), his assistants have different backgrounds. Three of them were previously station managers, while the fourth started in sales service and station clearance with another network.

At NBC, Mr. Bannister is assisted by Don Mercer as director of the department, plus eight station-contact representatives: Raymond T. O'Connell, Joseph J. Berhalter, Paul Rittenhouse, Robert Aaron and Elmore Lyford. The others are Ogden Knapp, William Kelly
(Continued on page 80)

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

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TULSA • 43rd TV MARKET

Tulsa is now the 43rd television market

KOTV Completed the 43rd television market!

KOTV Channel 6



(Left) John Daly
American Broadcasting Company

(Center) Douglas Edwards
Columbia Broadcasting System

(Right) John Cameron Swayze
National Broadcasting Company

"We now switch you to..."

In the split second after one of these famous commentators completes this sentence, you and millions of other viewers are whisked to Washington or Los Angeles or anywhere else news is popping. The electronic miracle of television has given you a center aisle seat on the passing scene.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

Precisely on cue, push buttons are operated to make the connections that switch the television scene from one city to another. And Bell System

technicians are receiving cues from several networks at once.

To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

This co-operation between network and telephone company . . . and the teamwork along the Bell System lines . . . assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow



Wall Street Report

TelePrompTer Strides. Few companies are so uniquely a product of the television industry as TelePrompTer Corp. Its birth came in answer to the industry's technical needs. Its growth has actually outpaced the industry. And now it has reached a point in its development where its future is no longer limited to the industry.

In its report for the six months ended June 30, 1956, TelePrompTer had a gross income of \$804,191,000, almost double the gross of the comparable 1955 period and four times that of the first half of 1954 period. Profits meanwhile jumped to \$76,422 in the June 30, 1956, half, compared with \$34,081 for the same 1955 period and \$11,889 for the 1954 half.

At the same time, TelePrompTer shareholders approved the sale to the Western Union Telegraph Co. of 20,000 shares, or 14 per cent of the total outstanding shares of common stock. Western Union paid a price of \$25 per share for its stock and also purchased a ten-year 4-per-cent unsecured subordinated note of \$250,000. This note is convertible into common stock at \$30 per share during the first five years and at \$35 per share during the second five years, for a total in the ten-year period of \$750,000.

As a result of this "deal" with Western Union, this baby corporation emerges with an increase of over \$400,000 of working capital, all bank indebtedness paid off and the access to some of the research facilities of Western Union that can help in the development of TelePrompTer's product line.

That line was, oddly enough, initially launched in the film laboratories of 20th Century-Fox, to which Fred Barton, a professional actor and quondam inventor, brought the idea of a machine that would be suitable for cueing actors and performers on television.

20th-Fox Sideline. The film company at that time was only dabbling in television, reluctant to become too closely identified with the new medium, lest film exhibitors be alienated. As a

result the TelePrompTer idea became a sideline project to be worked on by a few individuals in their spare time. One of these men was Irving B. Kahn, another was Hubert J. Schlafly Jr. When the new machine was close to practical working operation, Mr. Kahn left 20th-Fox to set up financing for the new product on his own. Later Mr. Schlafly joined him as chief engineer and, together with Mr. Barton, the trio launched their new company in 1951.

The TelePrompTer machine, which was the basis of the company's operations in its initial days, was a large 60-pound, cumbersome affair even when it represented a vast step forward in the method of simplifying delivery of lines on the tv screen. Gradually, however, the company streamlined the machine until today it can pack the script for over 60 minutes of a tv show onto a roll weighing a little over six pounds.

It was early in its career that the company was forced to team up with another firm—Underwood Corp., which turned out the special typewriter used to produce the large clear lettering on the roll.

Uses in Other Fields. The machine leased to tv stations and networks, brings a charge of \$100 for each 15 minutes of airtime. Initially, the networks and stations seemed to be the major customers for the machine. But after it had been in use for a few years the demand for its use in other fields began to grow. The political conventions and campaign of 1952 gave it an unusual amount of publicity, and that led to the next step in the company's growth.

It soon found that speechmakers had to have their lecterns the proper height to take full advantage of the prompter, and the company began the manufacture of these special platform units that would enhance the illusion of the perfectly delivered and memorized speech. When the company, early in 1955, introduced the "Outrider," which places an inconspicuous piece of glass between a speaker and his audience

(Continued on page 85)



Network *(Continued from page 77)*

and Paul Hancock.

At CBS-TV, Herbert V. Akerberg is vice president in charge of station relations, while Mr. Shurick, as noted, is national director. These men are backed up by Robert Wood, assistant director; David Williams, eastern manager; Ed Scovil, midwest manager, and Bert Lown, western manager in the Hollywood office. Don Clancy is also in the department as legal liaison.

Regardless of the network, however, all the above pursue essentially the same work. After an affiliate has been selected, signed and has started carrying the network schedule, these are the men who come in for the fourth prime function of the station-relations department; they service the accounts.

While each of them, on the average, tries for an in-person visit to every station he is responsible for at least once a year, contact—by letter, phone, telegram and New York visits from station personnel—is actually more frequent. These contact men give help, answer

questions, make inquiries and—most of all—observe.

"They must be up on every aspect of station management," says Mr. Shurick, "in order to pass along the newest techniques in every area to all affiliates." That can range from storage of tv sets to channeling mail-room traffic. These managers are, he adds, "a continuous sounding-board of information."

Further, they must become specialists in market studies and, on their field trips, "get the feel of a competitive situation," ABC's Mr. Beckman contributes. "See what the guys across the street are doing."

Station-contact representatives, adds NBC's Harry Bannister, are experts. "They are supposed to know everything about a station's operation and its market."

The three key men—Messrs. Shurick, Beckman and Bannister—should and do know. Among them they manage operations for the three networks with several hundred stations. CBS Television lists 218 contractual affiliates, of which 155 are primary. ABC, as noted, has a total of 205 affiliates. NBC has 196 tv (and 197 radio) affiliates.

Heavy Schedule

At home in his network's offices, a station-relations man is primed in network activities and aids in sales, promotion, programming, clearance problems, co-op sales (which often depend strongly on the local affiliate's sales methods), unifying network cut-in charges and the like.

On the road, the network man may perform any—or all—of the following: on arrival at an affiliate, he will pay respects to the station manager and key members of the staff. He will be certain to look at sales operations like traffic procedures, control-panel information and how it is listed, origination of the sales orders and so on.

He must also be helpful in terms of station equipment and studio facilities, especially as it fulfills local programming as a corollary to network service. He may meet and talk with local program personalities, sit in on a show (perhaps even participate in it) to help iron out problems. He will also check on local news facilities and see what network help is needed there—if any.

That includes, of course, talking with

engineers and production personnel. And, notably, if the affiliate plans expansion of facilities or construction of new studios, these discussions can become highly technical. The network man may even, before his day is over, be in the field to inspect transmission towers and antenna.

But he must also be of help to local advertisers. That may mean an actual sales call, checking on a downtown drug-store's tie-in displays, both indoors and out. It may mean working out newer merchandising plans for the local sponsor, or conferring with his agency to instruct it on sales aids available from the network. And, of course, he'll keep in touch with local tv dealers to see how set sales are moving.

The job does not end even there. The contact representative may meet with the local chamber of commerce in regard to public- and community-service programming. He may check further on new areas of expansion within the market—a new housing development, a growing suburb, a new shopping district. He may ring doorbells to talk with local housewives about their reaction, as consumers, to the local tv commercials. He will do anything he can to promote, boost or sell his network's primary product, circulation.

Station-relations departments deal not only with affiliates individually but as a group, too. One way is for the network to call a meeting of all its affiliates—often scheduled around the annual convention of the National Assn. of Radio and Television Broadcasters. But all three networks now also have affiliates committees, self-organized bodies developed to present a unified point of view from the member stations to the network.

At ABC the group is called the Affiliates Advisory Committee. It was organized only in May when ABC stations, wanting to testify before federal bodies investigating the networks, determined to speak as a group rather than severally. The committee has four officers, a chairman, vice chairman, secretary and treasurer, and is currently operated by a nine-man, pro-tem board of governors until the entire affiliate group can meet and elect a permanent board.

The ABC Affiliates Advisory Committee specified its first purpose as representing the stations before legislative



channel
WCYB-TV

Sell the \$2½ billion income in the wealthy 5 state, Tri-Cities market area . . . Bristol, Virginia-Tennessee; Johnson City, Tennessee; Kingsport, Tennessee.

REPRESENTATIVES:
WEED TELEVISION CORPORATION

inquiries. It added, however, that it also intends to act on their behalf in meetings with the network. So far, the committee has not requested such a meeting.

At CBS-TV the group is called the CBS Television Affiliates Assn. and is managed by an Affiliates Board, upon which 11 stations have seats. The 11 include nine representatives, each elected by its own geographical district, plus two representing stations included in the CBS Extended Market Plan (EMP), a sales grouping of smaller-market stations. One represents EMP stations east, the other, west, of the Mississippi.

CBS feels "affiliates should have their own representative body," Mr. Shurick points out, adding that it makes for "better relations." Such an organization not only helps unify often diverse attitudes, but it also provides an excellent and effective channel for "funneling" to the network station reactions to network plans and actions.

Affiliates Committee

The affiliates committee at NBC was formed four years ago. It is headed by a nine-man executive committee, including an annually elected chairman, vice chairman, secretary-treasurer and six other members. They meet two or three times a year for two-day sessions—upon the request of either the network or the affiliates. On the first day, the stations meet in executive session to discuss group problems. On the second day, they meet with the network. And once a year there is a general meeting for all tv affiliates, whether on the committee or not. (Radio members also meet annually, but separately "so there's no crossing of lines.")

Mr. Bannister agrees that a committee of affiliates is vital since it fills the need for maintaining communications and exchanging information. "A lot of fur flies, but we make progress," he says. "These people are really our best friends—and our severest critics."

One of the most recent developments in station relations pertains to the smallest, least-often-bought affiliates. Both CBS-TV and NBC-TV have made honest and progressive efforts to build up the time sales of these small outlets, the minors. The somewhat different ABC position has not yet required such projects.

Set Shipments

Television set shipments to dealers during the first seven months of 1956 totaled 3,225,180, the Radio-Electronics-Television Manufacturers Association announces. This compares with 3,549,877 receivers shipped during the same period in 1955.

Sales plans developed at CBS-TV have taken the form of special multiple-buy packages ("Daytime Wakes Up," TV AGE, November 1955) and the earlier-mentioned EMP. While not limited to smaller stations by any means, the former has proved prosperous for stations represented by CBS Spot Sales. Results of the latter, Mr. Shurick reports, have also been "excellent," so that many smaller outlets now are also enjoying the luxury of clearance problems. The EMP currently is producing a volume between \$21,000 and \$22,000 weekly.

At NBC the first development came in September 1954 and was known as the Program Service Plan. Under it, certain sponsored programs with commercials deleted were furnished to affiliates which were not ordered by the network advertiser. In some of the programs the stations were permitted to make local or network spot sales in the network commercial positions. By the start of this year 15 important network shows were included in the plan. They were carried by 104 different stations not ordered by network advertisers, and the volume of programs furnished on this basis came to almost 2,000 station-hours a week.

That was followed by the Program

Complete line of 15-35 Camera equipment. Editing and Lighting equipment. Dollies. Lenses, TV camera accessories. Write for catalogue or call:

SALES — SERVICE — RENTALS

CAMERA EQUIPMENT CO., INC.

315 West 43rd Street, New York 36, N. Y.
JU'dson 6-1420

Extension Plan (PEP) in October of last year. It includes about 50 affiliates in smaller markets, and it gives network advertisers special inducement to order those stations by giving him some stations without charge, as "dividends," depending on the number he orders. As a result, the advertisers' cost for using these small-market stations is substantially reduced without any reduction in the stations' rates or compensation from the network; NBC itself bears the full cost of the plan. Since last fall, PEP has resulted in a 113-per cent increase of sponsored NBC programming on the small-market stations included in the plan.

Obviously, tv has not only brought a new picture into American living rooms, it has also created a new picture in station relations. Yet, in spite of all the changes, one aspect remains very much the same—the stations continue to be indispensable to the networks. They are, as Mr. Bannister says, "the very essence of networks." And it is the complex job of station relations to take care of them.

TULSA • 43rd TV MARKET

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43rd TV MARKET • TULSA

Tulsa is
now the 43rd
television market

• CBS MARKET TO BEC. DEC. 1955

• 120 Licensed Television Stations

• 100,000 TV Sets



Owned by
Edward Peery & Co., Inc.

1956-57 TV Season

Shoes (Continued from page 43)

vision since 1954 and spends about 22 per cent of its advertising budget in the medium, buying time on KFBB-TV on a 52-week basis. V. Keith Ario, owner and manager, says: "We are sold on tv . . . it has proved to be one of the best advertising mediums we have ever used. It not only has increased our business, it also has promoted a feeling of good will towards us."

- Brown Shoe Co., major producer of shoes for children, advertises both its Buster Brown and Robin Hood lines on television.

The Buster Brown brand participates on the CBS-TV *Captain Kangaroo* program Mondays through Fridays (8-9 a.m.) and has the 10:15-10:30 a.m. segment of the Saturday show on 58 basic CBS stations for 32 weeks starting Aug. 25. This program may be expanded to an additional 30 to 40 other stations by a cooperative plan with dealers in these areas.

In spot the Robin Hood division has renewed its *Buffalo Bill Jr.*, a Flying A 30-minute program, in the same 52 markets in which it carried the show last year. It will also be buying new markets. Leo Burnett Co., Chicago, is the agency.

- Drokes Shoe Stores, of Johnson City, Tenn., sponsored a weathercast on WJHL-TV Johnson City early in the year and were so pleased with the medium that they have increased their sponsorship to a 30-minute evening program on the same station.

- Endicott Johnson Co., of St. Louis, is experimenting with television participations and announcements in northeastern markets. During the second quarter the company used WBEN-TV Buffalo, WHAM-TV Rochester, WRGB Schenectady and WSYR-TV Syracuse. Charles Rumrill, Rochester, is the agency.

- General Shoe Corp. is using television in a few markets to promote its line of Flagg shoes. During the last quarter General Shoe had programs or announcements on KRNT-TV Des Moines, WOW-TV Omaha, WOR-TV New York, and WFIL-TV Philadelphia.

- International Shoe Co.'s Friedman-Shelby division is trying something new in television and at the same time setting up a first in shoe adver-

tising with its series of *Red Goose Kiddie Spectaculars* on ABC-TV.

Originating from the St. Louis Zoo and lasting for a full 90 minutes, the show is carried on 72 ABC-TV stations from coast to coast. The first show was held Saturday morning, Aug. 25, with the two follow-ups scheduled for Oct. 6 and Dec. 5. The dates were selected to fit the buying habits pointed out by the 1955 sales records on *Red Goose* shoes. These charts show that there are three peak periods for fall shoe buying—late August and early September, for going back to school; mid-October, when heavier shoes are needed for the cold months, and just before Christmas.

Idea for the kiddie spectaculars was originated and developed by the D'Arcy Advertising Co., St. Louis, agency for the division. It was tailored

Convention Plans

Convention Committee for the 1957 National Assn. of Radio & Television Broadcasters has made these preliminary plans:

Tuesday morning, April 9: Official agenda begins with presentation of 1957 Keynote Award.

Tuesday afternoon: Concurrent radio and tv sessions for discussion of matters relating solely to each medium.

Wednesday morning, April 10: All-industry session, featuring FCC round-table, with commission members taking part, pending their acceptance.

Wednesday afternoon: A program concerning radio.

Thursday afternoon: Television-only sessions.

The annual banquet has been scheduled for Tuesday night. A session for fm broadcasters and a labor relations clinic are scheduled for Monday afternoon. Monday morning and night, however, have been left open for non-agenda functions.

The Engineering conference will again get three days for programming — Monday, Tuesday and Wednesday afternoons and Thursday.

to attract an audience of children between five and 12 years of age and also to allow local dealer participation. One of the advantages of the spectacular format is the flexibility of timing, allowing the advertiser to schedule it at a time which is advantageous to him. ABC research shows the Saturday-morning audience is composed for the most part of children. In fact, a breakdown indicates that of the total audience 10 per cent are men, 16 per cent children and the remaining 74 percent in the age group below 16.

Commercials Live

Commercials for the *Red Goose* spectaculars are being done live from the local originating station's studio, allowing plenty of room for local cuts. Lists of stores in the station area will be shown on the tv screen.

The show itself includes three animal acts which have won wide recognition for their excellence and attract an annual audience at the zoo of more than a million spectators. Extra impact is given to the programs by advance dealer promotion, give-aways and newspaper advertising tie-ins placed by Friedman-Shelby.

- International's Roberts, Johnson & Rand division is actively buying markets in all parts of the country for its Poll-Parrot shoes, repeating last year's fall campaign of participating minutes on personality and children's shows. Ray M. Schoenfeld, media manager, with Krupnick & Associates, St. Louis, is the contact.

Poll-Parrot has been a heavy television advertiser and was in nearly 100 markets at the beginning of the year. This television time tapered off in the second quarter during the relatively dull summer season, but is now building up again to its seasonal peak.

"Television advertising for Poll-Parrot Shoes has been by far the most effective means we have ever found to impress children with our brand name and to lead their parents into a retail shoe store or department and ask for our shoes," M. H. Cable, advertising manager, told TV AGE.

"The only qualification," said the Roberts, Johnson & Rand executive, "is to say 'tv plus an attractive give-away offer.'"

"We commenced using television in 1949, buying 26 quarter hours a year on the *Howdy Doody Show*. Four



Emcee Johnny Olsen sets the tempo for the first of the Red Goose Kiddie Spectaculars on ABC-TV last month. The Friedman-Shelby division of International Shoe is sponsoring two more 90-minute programs this fall on 72 ABC-TV stations.

styles of shoes were demonstrated and the giveaway item was mentioned prominently. Our approach to this was to tell the child to ask for the giveaway when he and his parents went to the nearest Poll-Parrot dealer's store and bought the next pair of shoes.

"As the NBC network spread from a few eastern markets entirely across the country, we were forced to cut down the frequency of programs as rates and overall budget costs increased. This situation finally forced us to leave a network show in 1954.

"Since that time, we have been selecting about 100 television markets according to distribution needs and buying a few (five to ten) one-minute film spot announcements. Two versions are used—a national version and a 50-second version with ten seconds available for three or four dealer name slides.

"The films have been done with a cute jingle, animated cartoon style and featuring the brand, a few styles of shoes and, the current giveaway. In at least 50 to 65 per cent of the markets selected, our sales force has succeeded in selling extra announcements to groups of dealers located within the area and willing to organize as groups and share the cost of the extra announcements.

"Most of these extra announcements have been bought at the national rate. By converting our national spots to local and contributing them without extra cost, we have greatly increased the continuity and frequency and there-

fore the impact of a localized national advertising program.

"This has brought sensational results for the participating dealers in increased family shoe traffic and sales."

Although setting up such a program has its advantages, Mr. Cable explains that the dealer's partial share of extra announcements is fairly low. "Continuation of this kind of television program for several seasons, with increased participation," the advertising manager explains, "is evidence enough that it does get results."

Giveaways for Poll-Parrot

The giveaways used by Poll-Parrot are bought in quantities of around a million and cost from 4¢ to 6¢ each. The package used last spring contained a lollypop, a blow-out whistle, a Poll-Parrot balloon and another variable item.

The company intended to use about a half million but ended the spring session by using well over a million.

Several other divisions of International are smaller users of television, and there are indications that at least two of these may become bigger buyers in the fall season.

• Karl's Shoe Stores, of Los Angeles, have been a regular user of KTTV Los Angeles since 1954. The company uses announcements and a participation campaign. A check of store managers, by Karl's management, indicates that many sales are directly attributable to the advertising.

Richard Berggren, account executive

for Stiller-Rouse Adv., agency for Karl's, says: "We feel that our consistent schedule of participations with your various personalities has surely produced results."

• Levine's Dept. Store, of Austin, one of a chain of 38 stores, has had considerable success with Easter shoe promotion on KTBC-TV. Using participations on a KTBC-TV children's show and saturation daytime ID's the store gave away baby chicks with each pair of shoes purchased before the church holiday. In 1955, the sales of the shoe department showed a 30 per cent increase over the previous year and this year this high level was maintained. John Minor, manager of the store, says: "We could not have matched the success with the same amount of advertising money spent in any other media."

Marco on Tv Since 1952

• Marco Shoe Stores, of Florida, have used television since 1952 on WTVJ Miami with such success that they have grown to three stores, and Mr. and Mrs. Maury Cohen, who own the company, have changed their names to Marco because that is the way their children identify them.

First experience came in 1952 when the new Marco shoe store in Coral Gables bought a participation spot on WTVJ's Sunday show, *Uncle Bob Reads the Funnies*. Account executive Frank Boscia worked out a plan to allow children to become a part of the show. To encourage store traffic it was announced that children wanting to appear on the show should see "the man at Marco." Every child who bought a pair of shoes was invited to appear.

The "man at Marco" was Maury Cohen. He and his wife welcomed the small visitors and their parents into the studio each Sunday, building good will and improving customer relations. The name of the show was changed to *Komic Korner* and the Cohens tried their hands at live demonstration commercials. Mrs. Cohen talked about children's shoes one week and Mr. Cohen followed the next, selling adult shoes. They were introduced as Mr. and Mrs. Marco of Marco Shoes. The new name became so well-known that the Cohens legally switched to it in 1954.

(Continued on page 84)

Shoes (Continued from page 83)

In March 1955 the Marcos started their second store in North Miami and recently they opened a third store in South Miami. This year the Marcos have been chosen as one of the five outstanding dealers in Poll-Parrot shoes in the nation.

"I feel that my experiences with WTVJ advertising comprise a success story in its purest sense," Mr. Marco says. "I have never advertised in any other medium besides WTVJ. We now have a chain of three stores, a thriving business and the honor of being one of the five outstanding Poll-Parrot dealers in the U. S."

The *Komic Korner* format now has Uncle Dan Driscoll, local personality, reading the funnies each Sunday from 1 to 1:15 p.m. The Marcos deliver the commercials.

• Melville Shoe Corp., operators of the Thom McAn shoe stores throughout the country, is sponsoring half-hour film shows in San Francisco, Los Angeles, Miami and Cleveland. The company had had previous experience with spot announcements, but the present 26-week contracts are its first venture into programs. Martin Kane, timebuyer, for Ogilvy, Benson & Mather, handles the account.

Enthusiastic Commercial

• Mishawaka Rubber and Woolen Mfg. Co., of Mishawaka, Ind., makers of Red Ball footwear, uses spot announcements on top-rated programs which appeal to children. When possible, the announcements are made live by the program personality. This "lends more enthusiasm to the program," says John W. Lynch, manager of sales promotion for the company. Red Ball footwear was promoted on more than 50 stations during the second quarter of 1956 and had been on around 30 stations the first three months of the year.

While the company is reluctant to discuss future plans, Mr. Lynch assures TV AGE that "we do plan on utilizing the television medium," indicating that tv scheduling for next year will be similar to that followed in 1956.

• National Shoe Stores, "the nation's largest independent retail shoe chain," started with one store in New-



Fred 'n' Fae sell Red Ball footwear for Mishawaka Rubber and Woolen Mfg. Co. on their Clubhouse Gang show on KBTv Denver.

ark in 1931. Today the firm has 114 outlets and in 1955 did \$20-million worth of business.

At least a part of that success may be attributed to continuous television advertising.

Since 1950 National Shoe has had a Sunday half-hour on WRCA-TV New York. It started as *Time for Adventure*, later switched to other titles, including the Atlas Tv Corp. *Captain Z-Ro*. Starting Sept. 1, the company is sponsoring *Children's Theatre* (9:30-10 a.m. Sun.), a combination of film and conversation—the conversation being furnished by WRCA-TV personality Ray Forrest.

National Shoes is using its *Children's Theatre* time as an important part of its 1956 fall advertising cam-



Mr. and Mrs. Marco, of Marco Shoe Stores, Miami, deliver the commercials for their Sunday children's program, *Komic Korner*, on WTVJ.

paign around the theme "Your style sense and your common sense agree—it makes more sense to shop at National.

The agency, Emil Mogul Co., N. Y., when asked about television and its client, pointed to the latter's history of growth and added: "There's no doubt that National will go on and on in the medium."

• Southern Shoe Stores, of Johnson City, Tenn., is using a 15-minute live program, *Mountain Music Makers*, once a week in an evening time segment on WJHL-TV Johnson City.

• Charles Sumner Shoe Co., Boston, is a regular user of announcements on WNAC-TV Boston.

• United States Rubber Co., Footwear Division, a heavy seasonal advertiser of its line of sport shoes, was on more than 100 stations during the second quarter of 1956 and will continue buying announcements and participations into the fall season.

In addition, the company is sponsoring a quarter of the series of eight NCAA college football games starting Sept. 22 on NBC-TV. Commercials will feature U. S. Rubber shoes and sports equipment.

For its national-spot advertising the company and its agency, Fletcher D. Richards, N. Y., prefer time around children's shows, news programs and sports shows.

Typical of U. S. Rubber reaction to television is the comment of William E. Coveney, assistant district manager

Wall St. (Continued from page 79)

(in reality a specially treated glass that is a mirror, reflecting the text, on the side facing the speaker). The new device had reached near perfection.

Now a demand arose from the nation's major corporations and trade associations for use of the TelePrompTer at their annual conventions. Strangely enough, this led to two other developments. One was a meeting service. Essentially this service stemmed from the recognition that there was no organization providing all the modern, up-to-date facilities—electronic and other developments—for convention gatherings.

Thus the company decided that for an extra charge an industrial, civic or educational gathering could have the company's crew erect all the facilities, including lighting, curtains and special effects, for a coordinated program.

TeleMation Next. Irving Kahn, admittedly with a great deal of conservative optimism, contends that this is a \$2-billion annual business and says he will be quite satisfied if his company snares but 1 per cent of the money spent on these conventions.

Mr. Kahn and his associates think the development of a new system that they call TeleMation will permit all forms of visual and sound effects to be cued-in precisely on time in a program, without danger of delay or human error. TeleMation combines the advantages of the conventional TelePrompTer with the advantages of tape recording.

of advertising and sales promotion, regarding the firm's announcements on WSAZ-TV Huntington, West Virginia. Mr. Coveney says: "We are receiving wonderful results from the U. S. Keds spot on your *Old Timer* show.

"Not long ago you delivered a commercial on our new shoe, the 'Krazy Mixed-up Keds.' The following week I happened to be visiting a number of accounts in and around Gallipolis, Ohio, and they all reported a big demand for this shoe. They also told us that the children were stopping in and specifically requesting U. S. Keds, the shoes that they had seen advertised by the *Old Timer*. . . . It is results like these that make the expenditure for tv advertising pay off."

At last count there were 24 possible actions that could be automatically cued-in to accompany a speech, ranging from illustrated screen slides to sounds, light dousing, curtain raising or musical effects.

Curiously, this progress into a stage-show type of production brought forth another desirable product. Lighting became a big factor in the stage shows. So, with the aid of General Electric, the company is turning out a special,

	1951	1952	1953	1954	1955
Gross Revenue	\$96,221	\$233,968	\$308,361	\$533,661	\$1,215,559
Earnings	\$17,423	\$35,881	\$8,129	\$35,583	\$96,743

light, portable baby-type spotlight that uses less heat, is more flexible and less dangerous. It has great advantages not only for tv use but for all types of theatrical work, Broadway and Hollywood included.

The other development that promises to be a potential money-maker for this company is called the TelePrompTer Program Communication Network—and its whole future depends on the spot commercial.

The network, basically, is a private-wire system that would link tv stations, networks, advertisers, agencies and national sales representatives. It's based on the idea that all these organizations now consume a frightful amount of phone, wire and messenger time arranging for tv commercials, programs and time—thinks that could be done faster, cheaper and more efficiently by a private-wire system.

TPCN Operation. The lines serving the network will be leased, probably from new minority stockholder Western Union. The network would have five communications centers in major U.S. cities as switching points for traffic and activated by punched tape. Thus an advertiser, according to the scheme of things, should be able to arrange for a schedule of spot commercials across the country on scores of tv stations in a matter of hours instead of days. The company already has received FCC approval and had a ruling that would eliminate such a network from the classification of common carrier. It's possible that some segment of such a network will be in operation within the next few months.

But the original instrument that started the corporation is not being neglected. Late in 1955 the TeleExecutive, a small, portable speech unit intended for small meetings and sales-work, was perfected and is now turned out with the cooperation of Underwood. It's the company's first venture into the consumer field and may open a new market for such products.

Here's a summary of TelePrompTer's financial picture since 1951:

For the full year of 1956 it's estimated the company's gross should hit \$2 million, while earnings would be in the range of \$150,000 on the 120,000 common shares outstanding.

The company at present remains well under the control of its three founding members. Mr. Barton owns 19,380 shares and is west-coast sales vice president; Mr. Kahn, with 18,411 shares is president, and Mr. Schlafly, with 9,205 shares, is engineering vice president. All three men are in their late thirties, and with over 47,000 shares spread among them, it will remain a tightly controlled management for some time to come.

Stock	High-Low 1956	Last Quote*
ABC	32½-24½	26¾
ADMIRAL	22½-16½	16¾
AVCO	7½-5½	5¾
CBS	32¾-22½	28½
DUMONT LABS	10-5½	6
EMERSON	13¼-7½	7½
GENERAL ELECTRIC	65½-52½	58
HOFFMAN	25%-20½	23¾
MAGNAVOX	41-33¼	33¾
MOTOROLA	51%-40%	45¾
NATIONAL TELEFILM	7-3	6¾
PHILCO	36½-19%	19¾
RCA	50%-37½	38¾
RAYTHEON	19½-13	16¾
STORER	29½-22½	26¾
SYLVANIA	55%-42	48¾
WESTINGHOUSE	65%-51½	53¾
ZENITH	141¼-101	107

Over-the-Counter Stocks	Bid-Asked†
CONSOLIDATED TV OFFICIAL FILMS	17½-19
	1%-2%

*As of the close, Sept. 26, 1956
†As of Sept. 26, 1956





It's actually easy to save—when you buy Series E Savings Bonds through the Payroll Savings Plan. Once you've signed up at your pay office, your saving is done for you. The Bonds you receive pay good interest—3% a year, compounded half-yearly when held to maturity. And the longer you hold them, the better your return. Even after maturity, they go on earning 10 years more. So hold on to your Bonds! Join Payroll Savings today—or buy Bonds where you bank.

The bride wore goggles



ON OCTOBER 26, 1912, an ungainly biplane swooped into a Michigan pasture like an overfed duck and promptly nosed over on its back. Its contents proved to be a teen-age couple who got married as soon as they regained consciousness.

This was the world's first aerial elopement.

Art Smith, the groom, happened to have one of the country's few flying machines because he had built it, with his own hands, at age 15. And his parents had mortgaged their home to finance him. Their pride helped carry him through years of failure to soaring success as a famous early stunt flyer.

But he didn't remain a barnstormer long. In 1917 his pioneering skill was needed to train our World War I pilots. Then came America's first air-mail service. And again, Art helped break the way—though it eventually cost him his life.

As American as Tom Swift, Art Smith was the farseeing and confident son of a country that has always produced far more than her share of sure-footed visionaries. That's a good thing to know, especially if you've been putting some money into this country's Savings Bonds.

U. S. Savings Bonds aren't backed by gold or silver alone. They are backed by the character and abilities of 165 million Americans. That's why they're one of the world's greatest investments. Buy them regularly—and hold on to them!

Safe as America—U.S. Savings Bonds

The U. S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.



October 8, 1956

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Even before all the shows have been put out on the road, it is safe to assume that the Hollywood movies now available for tv will make spot business "better than ever."

Exactly how much good these new-old films will do for spot will not be known, of course, until the returns are in. Although some of the releases are already on the air, the majority will not get underway until October and November. But station managers and reps are almost uniformly optimistic, and even enthusiastic, about their spot future, now that they've got Gable, Garbo, Cagney, Bogart and Rogers-Astaire working for them.

For one thing, these high-caliber films will spread out the station's desirable hours. Every time is becoming good time. These programs give the independent station, for one, a powerful name-dropping weapon to pit against the network shows. And for all stations they can be used to strengthen—that is, increase viewers—where it's needed most, day or night. There is indication that several stations might even schedule some of the films as first runs in daytime slots. In other words, a station can use the features where they will do the most dollar-good.

Then, too, because these top-flight films will undoubtedly increase circulation—which, after all, is what an advertiser is buying—they will bring in more advertisers. And especially those who have not been able to afford Class A time and yet want something like A-time circulation.

In short, the recent Hollywood re-

leases, which will create more desirable program time, more circulation and more advertisers, can only mean more spot business for all who use them wisely and well.

Therefore, some of the rep firms are giving much thought and research to film programming and merchandising, with the intention of making recommendations to their stations. Because of the high-powered competitive situation engendered by these films, every little bit will help.

AMERICAN CHARACTER DOLL

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

The doll maker has already begun its spot coverage and expects to reach around 100 markets. It is placing participating minutes in those markets where Associated Artists Productions has sold *Bugs Bunny* and *Popeye*. Where these film cartoons aren't playing, the company will buy placements in comparable shows, if available. In the major markets, American Character is using five or six announcements per week. The campaign will run through Christmas. Bernard Schiff, tv director, is the timebuyer.



Richard Hubbell, vice president. Carlos Franco Associates, N. Y., is buying for The Duet Corp.

AMERICAN CHICLE CO.

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

This company has picked up close to a dozen markets recently. Alan Sloan is the timebuyer.

BENEFICIAL MANAGEMENT CORP.

(Reach, Yates & Mattoon, Inc., N. Y.)

This loan company is using radio now, but toward the beginning of next year look for it to show tv-spot interest. Frank Sharp is the timebuyer.

BON AMI CO.

(Ruthrauff & Ryan, Inc., N. Y.)

The second phase of this company's one-day Sellethon (see Spot Report, Sept. 10) is set for 27 markets in the west on Oct. 17. This is all part of the campaign for JET BON AMI for which the company has already allotted some \$350,000. But it is also expected that there will be more activity on the account. Vince De Luca and Mary Dowling are the timebuyers.

BRISTOL-MYERS CO.

(Batten, Barton, Durstine & Osborn, Inc., N. Y.)

The company is presently using test spots for BAN in Columbus, O. and Jacksonville. Previous BAN test was a media test. This is to try the product's ability to sell against competition. This advertiser is also working on its plans for next year regarding BAN. There is a possibility the product may get network attention, but, even so, there will also undoubtedly be some spot tv in the picture. Elenore Scanlan and Marvin Richfield are the timebuyers.

BYMART-TINTAIR, INC.

(Product Services, Inc., N. Y.)

The company has bought and is still buying 15-minute programs throughout the country for a new product with an undisclosed name. Les Blumenthal, executive vice president, is the contact.

(Continued on page 88)

Spot (Continued from page 87)

CANADA DRY GINGER ALE, INC.

(*J. M. Mathes, Inc., N. Y.*)

Some activity should be popping up from this company very soon. Edna Cathcart is the timebuyer.

CARBONA PRODUCTS CO.

(*Reach, Yates & Mattoon, Inc., N. Y.*)

A test campaign is now going over WABC-TV New York, and it will run to the end of January 1957. This effort is for CARBONA SOAPLESS LATHER AND RUG CLEANER and it is confidently expected that, following the test, placements will be made in other markets. The company has national distribution and if the test on tv is successful, Carbona might very well switch from newspaper to tv. Frank Sharpe is the timebuyer.

D. L. CLARK CO.

(*Grant Advertising, Detroit*)

The maker of CLARK BARS is running announcements in children's shows in 64 major markets throughout the country. This campaign will go through November. James A. Brown, media director, is the contact.

COLONIAL STORES, INC.

(*Liller, Neal & Battle, Atlanta*)

The supermarket chain will begin sponsorship at the end of October of Ziv's *Dr. Christian* in 15 southern markets: Atlanta, Albany, Macon, Augusta, Savannah, Columbia, S. C., Greenville, S. C., Asheville, Greenville, N. C., Raleigh, Greensboro, N. C., Birmingham, Norfolk, Roanoke and Richmond. Sarah Williams, media director, is the timebuyer.

CONTINENTAL OIL CO.

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

Continental is now going over its ad plans

FC&B Detroit

Advertising plans for the new Ford Motor Co. automobile are getting underway with the opening by Foote, Cone & Belding of a new office in Detroit. FC&B was appointed last January to handle national and dealer advertising of the new car, which reportedly will debut in the fall of 1957 (see "Shifting Into High," TV AGE, Sept. 10, 1956).

The Detroit office will be staffed by about 70 people when in full operation. Assuming its direction are Charles W. Winston Jr., vice president and office manager, and Clyde Rapp, vice president, associate manager and account supervisor.

Working closely with the Detroit staff will be a Chicago creative task force of about 50 people, headed by Fairfax M. Cone, FC&B president, and Fred Ludekens, associate creative head.

for 1957. The company is currently running schedules of announcements and programs in a total of some 50 markets in its territory. As its present placements, which were started on various dates, have been expiring, it has been renewing. This procedure will continue until the new

ad program is set up. Richard Trra is the timebuyer.

COTY, INC.

(*Franklin Bruck Advertising Corp., N. Y.*)

Coty has just been dabbling here and there and will be in only about 10 markets for the rest of this year. But, in the first quarter of 1957, it expects to make its usual big spot splash. Alice Ross is the timebuyer.

E. F. DREW & CO.

(*Donahue & Coe, Inc., N. Y.*)

The test for TRI-NUT MARGARINE mentioned in Tele-Scope Sept. 10 has been extended to include about 16 markets in New England and Ohio. Agnes Day is the timebuyer.

DRUG RESEARCH CORP.

(*Kastor, Farrell, Chesley & Clifford, Inc., N. Y.*)

The word here is that it is still too early to tell what the definite plans will be, except that spot tv will be used. Jack H. Peters, vice president and media director, is the timebuyer.

DUET CORP.

(*Carlos Franco Associates, Inc., N. Y.*)

This advertiser is currently in about 15 markets on the west coast, in the middle west—from Des Moines to Pittsburgh and Chicago to Louisville—and in Baltimore and New York. However, the company is expanding its coverage and is looking for women's shows with local personalities. Richard Hubbell, vice president, is the timebuyer.

G. H. P. CIGAR CO., INC.

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

This cigar client is reaching its audience via Screen Gems' 15-minute series,

Brews a winner

Blatz Beer, number one seller in beer-wise Milwaukee, finds televised sports shows on WXIX keep sales hopping in this important market. Toasting WXIX's ability to draw customers, E. S. Jaques, Blatz Advertising Manager, says: "There is no question in our mind that the power and frequency of our television advertising on WXIX has been important in helping Blatz hold a strong grip on first place, as the largest-selling beer in Milwaukee." To add yeast to your sales, advertise on WXIX... a premium buy at low cost.



WXIX

CBS Owned • Channel 19 • Milwaukee
Represented by CBS Television Spot Sales

Agency Timebuying Assignments*

TED BATES & CO., INC., N. Y.

Director of media: Edward A. Grey, v. p.

Media supervisors: C. E. Midgley Jr., assistant v. p., William Kennedy, Winston Kirchert, John Kucera, Martin Murphy, Albert Skolnick.

Chief buyers: Norman Chester, Raymond J. Fiechter, Robert Graf, Cameron Higgins, Chris Lynch, Henry Peterson, Chester Slaybaugh.

Timebuyers: George Detelj, Lawrence Donino, Nathaniel Gayster, Conant Sawyer, Jack Sinnott, Alan Sloan, Charles Theiss, Frank Thompson, Charles Valentine, Gerald Van Horsen, William Warner.

A listing follows of the Bates' accounts, giving timebuyer (tb), chief buyer (chf. b.) and supervs.). In some instances, however, there is no chf. b. on an account.

AMERICAN CHICLE CO.: Sloan, tb, Higgins, chf. b., Murphy, superv.

AMERICAN SUGAR REFINING CO.: Valentine, tb., Murphy, superv.

ANAHIST CO.: Van Horsen, tb., Slaybaugh, chf. b., Murphy, superv.

BROWN & WILLIAMSON TOBACCO CORP.: (Kool & Tube Rose Snuff) Sinnott, tb., Kucera/Kennedy, supervs. (Viceroy) Chester, tb., Kucera/Kennedy, supervs.

CARTER PRODUCTS, INC.: Sloan, tb., Murphy, superv.

CHATTANOOGA MEDICINE CO.: Sawyer, tb., Peterson, chf. b., Midgley, superv.

COLGATE-PALMOLIVE CO.: Theiss, tb., Lynch, chf. b., Grey/Skolnick, supervs.

CONTINENTAL BAKING CO.: Detelj, tb., Graf, chf. b., Kirchert, superv.

DROMEDARY DIVISION OF NATIONAL BISCUIT CO.: Warner, tb., Murphy, superv.

FOOD MANUFACTURERS, INC.: (Hawley & Hoops, Inc.) Thompson, tb., Midgley/McCain, supervs. (Uncle Ben's Converted Rice) Thompson, tb., Midgley, superv.

GROCERY STORE PRODUCTS CO.: Valentine, tb., Murphy, superv.

MINUTE MAID CORP.: Warner, tb., Fiechter, chf. b., Murphy, superv.

MORTON PACKING CO.: Warner, tb., Fiechter, chf. b., Murphy, superv.

SNOW CROP DIVISION OF MINUTE MAID CORP.: Thompson, tb., Peterson, chf. b., Midgley, superv.

STANDARD BRANDS, INC.: Donino, tb., Peterson, chf. b., Midgley, superv.

WHITEHALL PHARMACAL CO.: Gayster, tb., Chester, chf. b., Kucera/Kennedy, supervs.

* Second of a series.

The Big Playback, which it has renewed in four markets, and some local tv sports shows. It has just added sports shows in Houston and Los Angeles and is about to add similar programs in Dallas, Denver, Kansas City and St. Louis. Jeanne Sullivan is the timebuyer.

GENERAL FOODS CORP.

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

INSTANT MAXWELL HOUSE is just completing a short campaign of nighttime ID's in Dallas and Philadelphia. This was in addition to INSTANT's regular schedules. Grace Porterfield is the timebuyer. (Incidentally, Miss Porterfield has been away on vacation and will return Oct. 8. Jack Brea substituted.)

GENERAL FOODS CORP.

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

A three-market effort of nighttime ID's is underway for BLISS COFFEE. The seven-week campaign is running in Huntington, Indianapolis and Parkersburg. Roger Clapp is the timebuyer.

GENERAL TIRE & RUBBER CO.

(D'Arcy Advertising Co., N. Y.)

Spot looms big in General Tire's present and future plans. It is now using local sports, weather and news shows and announcements (minutes only) in just under 100 markets. Along about the beginning of November, next year's activity should be marked out. Although the company is reportedly thinking about network activity, it will still continue spot coverage. James V. Marino is the timebuyer.

GLAMORENE, INC.

(Product Services, Inc., N. Y.)

The big spot spread for this company is now reported to be in some 100 markets. Following this fall campaign, the company will retreat until spring, when it will reappear with another big spot effort. Julia Lucas is no longer with the agency as timebuyer on this account; Les Blumenthal, executive vice president, is handling it at present.

H. J. HEINZ CO.

(Maxon, Inc., N. Y.)

On a spot basis the company has renewed its film series, *Studio 57*, in 51 markets. Heinz is considering its advertising plans for the future and is giving a lot of thought to more spot, but nothing is firm as yet. Tom P. Maguire, business manager of tv-radio, is the timebuyer.

HORSMAN DOLLS, INC.

(Lavenson Bureau of Advertising, Philadelphia)

A test campaign is to be started next month for this firm's LIFE SAVERS DOLL. Participations are to be placed on WBBK and WGN-TV Chicago, Wews Cleveland, KABC-TV Los Angeles, WCAU-TV Philadelphia, KNJ-TV Los Angeles and KPTX San Francisco. Eleven announcements will be used in each of the markets. Harry A. Egbert, media director, is the timebuyer.

(Continued on page 90)

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is now

published

every

other Monday.

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Spot (Continued from page 89)

HUDSON PULP & PAPER CO.

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

This firm is shaping up its spot effort to get underway shortly. Nothing definite at press time, except that major markets will be used. Jeanne Sullivan is the timebuyer.

S. C. JOHNSON & SON, INC.

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

There is activity slated for GLADE, an air freshener, in selected eastern markets. John Giebel is the timebuyer.

LANGENDORF UNITED BAKERIES, INC.

(Compton Advertising, Inc., San Francisco)

This bakery company has just renewed for the third time NBC Television Films' series, *Steve Donovan, Western Marshal*. The program is placed in 13 markets in California, Oregon and Washington. Norman E. Mark, vice president and manager of San Francisco branch, is the contact.

LEVER BROS. CO.

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

For LUX SOAP the company is using local cut-ins on its network shows. Sam Scott is the timebuyer.



Les Blumenthal, executive vice president, Product Services, Inc., N. Y., is handling Bymart-Tintair and Glamorenc.

THOMAS J. LIPTON, INC.

(Young & Rubicam, Inc., N. Y.)

An announcement campaign for LIPTON'S TEA is getting started in major markets on the west coast only. Thomas M. Comerford is the timebuyer.

NATIONAL BISCUIT CO.

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

There has been a switch from the most recent announcement regarding this firm's placement of the half-hour film series, *Sky King*. The company is adding 50 markets to the 28 which carried the show through the summer. There was a summer hiatus for many markets carrying the program. Jane Podester is the timebuyer. At the present time, NBC's new product, GOLDEN GLOW PREMIUM SALTINES, will use only the company's current schedules and network.

NATIONAL BISCUIT CO.

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

For SHREDDED WHEAT JRS. a six-week campaign of participations in kids' shows is running in about 30 southeastern markets. Lou Kennedy is the timebuyer.

NATIONAL BREWING CO.

(W. B. Doner & Co., Baltimore)

The company will sponsor the NTA film series, *Sheriff of Cochise*, in the following 12 markets: Washington, Tampa, Orlando, Baltimore, Lancaster, Norfolk, Petersburg, Charlotte, Greensboro, Pittsburgh, Columbus, S. C., Greenville, S. C. and Johnstown. National has also first refusal rights in 11 additional markets. Don Leonard is the timebuyer.

PEARL BREWING CO.

(Pitluk Advertising Co., San Antonio)

This Texas brewing company has renewed its announcement schedules and will run them through the end of March 1957. Jack N. Pitluk, president, is the contact.

PEZ-HAAZ, INC.

(Mann-Ellis, Inc., N. Y.)

The maker of PEZ CANDY is running schedules of minute participations in and around kid's shows. The campaign will run to Christmas day in the following markets:

WAAM Baltimore, WBEN-TV Buffalo, WGN-TV Chicago, WLT-TV Cincinnati, WEWS Cleveland, WWJ-TV Detroit, KTLA Los Angeles, WISN-TV Milwaukee, WABB, WATV New York, WFIL-TV Philadelphia, KOIN-TV Portland, Ore., KSD-TV St. Louis, KPX San Francisco, KING-TV Seattle, WTTG Washington. Norman Brett, account executive and tv-radio director is the timebuyer.

Meeker Expansion

Three new vice presidents were elected by the Meeker Co., with a number of promotions and additions made, as the tv-radio representative firm expands its service to clients and agencies.

The new vice presidents are: Louis J. F. Moore, in charge of the radio division; Edgar B. Filion, in charge of the television division, and Carl Jewett, in charge of midwest operations. Mr. Moore, with Meeker 11 years and an original member of the firm, has been in broadcasting over 30 years. He was formerly manager of the Radio Advertising Co. and supervisor of promotion for Hearst newspapers. Mr. Filion has been at Meeker for seven years and will be in charge of tv sales development, station relations and sales. Mr. Jewett, a member of the Meeker firm for six years, was at one time with the Everett-McKinney Co. and WKAN Kankakee, Ill.

Other promotions include: Vic Piano, who becomes director of sales development and promotion; Chuck Standard, now tv eastern sales manager, and Norm Cissna, Chicago account executive, who has been named manager of sales development for the midwest.

New additions to the New York headquarters are Paul Murray, previously with WTTV Bloomington, as account executive, and Mrs. Mimi von Zelowitz, formerly a supervisor in the tv-radio research department of Young & Rubicam, as director of research.

The Meeker organization just completed a move to larger quarters, taking over the 37th floor at 521 Fifth Ave., New York.

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Q-TIPS, INC.

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

The maker of cotton-tipped SWABS is running a 39-week test in Boston, Detroit and Philadelphia. It is using three nighttime and two daytime announcements per week for the first 12 weeks. The frequencies will be altered in the following weeks. Paul C. Gumbinner, executive vice president and tv-radio director, is the contact. His assistant is Anita Wasserman.

RAYEX CORP.

(Schneider-Stogel Co., N. Y.)

This manufacturer of sunglasses and plastic games and products is launching a spot campaign in New York beginning Oct. 12. This first effort will promote a new adult game called DIZKIT. The company expects to expand its activity soon. William D. Lansford, tv-radio director, is the contact.

(Continued on page 92)

Esso Buys

Esso Standard Oil Co.'s sponsorship of the half-hour film series, *Golden Playhouse*, mentioned in Spot Report, Sept. 10, is set for varying starting dates in the following 40 markets: KALB-TV Alexandria, WMAR-TV Baltimore, WABI-TV Bangor, WBRZ Baton Rouge, WBNF-TV Binghamton, WBZ-TV Boston, WGR-TV Buffalo, WCAX-TV Burlington, WUSN-TV Charleston, S. C., WCHS-TV Charleston, W. Va., WRPG-TV Chattanooga, WIS-TV Columbia, S. C., WTVD Durham, WICU Erie, WBTW Florence, KFSA-TV Fort Smith, WNCT Greenville, N. C., WFBC-TV Greenville, S. C., WTPA Harrisburg, WJHL-TV Johnson City, WJAC-TV Johnstown, WBIR-TV Knoxville, KPLC-TV Lake Charles, KATV, Little Rock, WREC-TV Memphis, KNOE-TV Monroe, WSM-TV Nashville, WNHC-TV New Haven, WDSU-TV New Orleans, WCAU-TV Philadelphia, WGAN-TV Portland, Me., WSLV-TV Roanoke, KSLA-TV Shreveport, WSyr-TV Syracuse, WKTV Utica, WRC-TV Washington, WTRF-TV Wheeling, WBRE-TV Wilkes-Barre, WMFD-TV Wilmington, N. C. and WSJS-TV Winston-Salem.

WBEN-TV's "Speaker of the House"

talks the sponsor's
language!

John Corbett, "Speaker of the House" on WBEN-TV's prestige program, covers the home with helpful information on everything from painting to potting flowers.



Sponsors are justifiably interested in one important thing from their television effort...results!

And John Corbett, WBEN-TV's "Speaker of the House", talks their language. His typical afternoon TV stint, a fact-filled 15 minutes of practical help for homemakers and home owners, gets results. 820 lawn rockers from four minute spots; 5,800 kitchen dish towels from three minute announcements; 8 refrigerators and 257 Bar-B-Q sets from just a minute each.

Money talks and the "Speaker of the House" makes the kind of conversation that rings the till. When Johnny speaks for you he's heard in the WBEN-TV market — New York's second largest.

Before you let anyone tell your product-story in Western New York learn all about another of the prestige programs of WBEN-TV — "The Speaker of the House" — heard daily Monday through Friday at 1:45 p.m. on Channel 4 — Buffalo.



WBEN-TV CBS BASIC

The Pioneer Station of Western New York

Represented Nationally by: Harrington, Righter & Parsons, Inc.



if you're feeling very well



or if you're feeling queerly



if it's living you want most



have a checkup yearly

Many cancers can be cured if detected in time. That's why it's important for you to have a thorough checkup, including a chest x-ray for men and a pelvic examination for women, each and every year . . . no matter how well you may feel.



AMERICAN CANCER SOCIETY

Personals

NINA DALLAIR, former assistant media director of Dan B. Miner Co., Los Angeles, has been appointed media director of the Caples Co. there.

TOM VISCARDI has joined Young & Rubicam, Inc., New York, as media supervisor. He formerly was timebuyer

ROBERT WIDHOLM, timebuyer at Lennen & Newell, Inc., New York, on Mrs. Tucker's and Old Gold, among other products, has moved over to Doherty, Clifford, Steers & Shenfield, Inc., in a similar capacity.

LEE GAYNOR, timebuyer at Doherty, Clifford, Steers & Shenfield, Inc., New York, has joined Dancer-Fitzgerald-Sample, Inc., as timebuyer on Falstaff Brewing Co.



FRANK HOWLETT, timebuyer at Dancer-Fitzgerald-Sample, Inc., New York, has been assigned the products of Boatwick Labs (Air-Gene Deodorant, Hep Oven Cleaner and Hep Insecticide). Boatwick recently merged with B. T. Babbitt Co., and Mr. Howlett also buys for the Babbitt products (Bab-O, Cameo Polishing Cleanser and Tidy Bowl).

at Kenyon & Eckhardt, Inc., on Lincoln-Mercury and Ford Institutional. LOU KENNEDY will take over these accounts at K&E.

PAUL CLARK, formerly timebuyer on National Biscuit Co. at McCann-Erickson, Inc., New York, has joined Foote, Cone & Belding, Inc. as timebuyer on Clairol, TWA and two new products of General Foods' Jell-O Division which the agency just landed.

IRVING MARK has been named media director and THELMA GARDINIER timebuyer at Arndt, Preston, Chapin, Lamb & Keen, Inc., Philadelphia. Before joining APCL&K, Mr. Clark held a similar position with Leeds & Northrup Co. Mrs. Gardinier formerly was timebuyer at the Zubrow agency.

GEORGE F. HALLER, formerly media supervisor of the defunct Biow Co., New York, has joined the media department of J. Walter Thompson Co., Chicago.

Spot (Continued from page 91)

SHIRTCRAFT CO., INC.

(Friend-Reiss Advertising, N. Y.)

This firm has already started but is also still looking for announcements on the

west coast adjacent to college and professional football games. Ed Ratner, tv-radio director, is the timebuyer.

SHULTON, INC.

(Wesley Associates, N. Y.)

At this point the spot picture is a negative one. All of the tv attention (and money) will go to network. Joseph D. Knap, media director, is the timebuyer.

KRBB-TV EL DORADO



South Arkansas' only tv station serving a market of over a quarter-million people.



Represented by John E. Pearson Co.



SLNDERELLA INTERNATIONAL

(Management Associates, Inc., Stamford, Conn.)

This firm bought 20 alternating weeks sponsorship of Official's Four Star Playhouse and is calling the series Slenderella Playhouse. The program has started in some markets and will be getting underway on varying dates in other areas. Placements were made in the following: WACA-TV Atlanta, WMAR-TV Baltimore, KYW-TV Cleveland, WFAA-TV Dallas, K12-TV Denver, WWJ-TV Detroit, KGUL-TV Houston, KCMO-TV Kansas City, KNXT Los Angeles, WGBS-TV Miami, WXIX Milwaukee, KWTU Oklahoma City, KMTV Omaha, KRON-TV San Francisco, KNTN-TV Seattle and WFLA-TV Tampa. A 17th placement on WRVC-TV Philadelphia is being cleared. John Curran is the timebuyer.



Jack N. Pitluk, president, Pitluk Advertising Co., San Antonio, is the contact on Pearl Brewing.

STANDARD BRANDS, INC.

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

For FLEISCHMANN'S YEAST the company is running a campaign of daytime minutes in women's shows that will end Dec. 6. Schedules are in the following five markets: Chicago, Los Angeles, Pittsburgh, Portland, Ore. and San Francisco. Harold Veltman is the timebuyer.

STANDARD BRANDS, INC.

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

Since June, TENDER LEAF TEA has been running schedules in Boston, Portland, Me., Providence, Springfield, Mass., Buffalo, Erie, Rochester, Syracuse, Cleveland, Toledo and Youngstown. A few markets which were dropped during the summer might be back again; one of them is Hartford. The schedules consist

(Continued on page 94)

Playhouse Milestone

The fall spot campaign for the Ford Motor Co.'s new cars has enabled Playhouse Pictures, Hollywood animation studio, to mark a production milestone. With the mailing out of 4,500 reels of Ford spots to 250 tv stations last week, Playhouse has completed its 150th contract.

Since the studio's formation in 1952, over 20,000 feet of animated film have been produced, Adrian D. Woolery, president, announced. This includes 450 different animated commercials and over 22,000 copy reels of film.

Mr. Woolery further notes that studio production is up 200 per cent for the first six months of 1956. At present Playhouse has a permanent staff of 20, as compared with only three employees 18 months ago.

TOP TOWER 1282 ft.

2945' above sea level, 1640' above average terrain, 1282' above ground... towering over all of Michigan.

TOP POWER 316,000 w

Operating with full power for maximum picture-clear coverage of Michigan.

TOP PROGRAMS CBS-ABC

Power-packed programming, combining the best of CBS and ABC with top-rated syndicated shows and live studio production.

TOP TV HOMES 381,894

48 of Michigan's 83 rich and productive counties are now served by the powerful Channel 13 picture... Michigan's TOP television buy. It's the one perfect picture that's worth 10,000 words in the 71 daily and weekly newspapers required to cover the same giant market area. No other Michigan TV station offers so much - for so little!

CBS **Nat'l Reps.**
ABC **WEED TV**

SPARTON BROADCASTING CO.
Cadillac, Mich.

WWTV... THE HIGH SPOT IN MICHIGAN TELEVISION

Spot (Continued from page 93)

mostly of 10-second ID's, but also some minutes and 20's. Harold Veltman is the timebuyer.

STAR-KIST FOODS, INC.
(Honig-Cooper Co., San Francisco)

The recently launched campaign which began with sponsorship of *Fabulous Features* on KPIX San Francisco (see Spot Report, Sept. 10) now includes the following:
Life of Riley on KJEO Fresno, KTVY Salt Lake City, KING-TV Seattle and KHQ-TV Spokane; *Highway Patrol* on KBET-TV Sacramento and KOIN-TV Portland, Ore. and *The Sheriff of Cochise* on KTVV

Los Angeles, John W. Davis, media director, is the timebuyer.

TABLE TALK PASTRY CO., INC.

The maker of TABLE TALK PIES is sponsoring the NTA film series, *Sheriff of Cochise*, in the following New England markets: WNAC-TV Boston, WNHC-TV New Haven, WJAR-TV Providence and WWLP Springfield, Mass. Dorothy F. Stewart is the timebuyer.

TRANSOGRAM, INC.

This toy company is going to run eight weeks of schedules starting Oct. 22 in the following markets: WNHC-TV New Haven, WCPO-TV, WLW-TV, WKRC-TV Cincinnati, and WJW-TV, KYW-TV Cleveland. It is using

participations in kid's shows. Robert J. Weil, vice president, is the contact.

WARNER-LAMBERT PHARMACEUTICAL CO.

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

At the present time the best that can be expected in spot for the Lambert-Hudnut Division is a few markets to bolster its network show, *Your Hit Parade*. However, the division is currently making plans for next year; the big season for its products is April through September. A spokesman told TV-AGE that "spot will definitely be used." Robert Kibrick is the timebuyer. Although the company is leaving K&E, it will still follow the same plan for its hair products with its new agency yet unnamed.

WINE ADVISORY BOARD

(Roy S. Durstine, Inc., San Francisco)

This organization is running another substantial spot campaign for the fourth quarter. It has placed schedules of nighttime minutes and 20's in approximately 30 major markets, and they will run until the end of December. Edith Curtiss is the timebuyer.



Showmanship with that KENTUCKY FLAIR!

The charming young lady above has good reason to be smiling! She has just been chosen Queen of the Shelby Tobacco Festival — one of Kentucky's most colorful annual festivals . . .

Here's proof that in a State that's famed for showmanship, Kentuckians tune to WAVE-TV for the finest in television showmanship:

PROGRAMMING: Two 1956 Surveys* show that WAVE-TV gets audience preference!

COVERAGE: Because of low Channel 3, full power and greater tower height (914' above sea level), WAVE-TV gets 66% greater coverage than the second Louisville station! Coverage area includes 70 mid-Kentucky and Southern Indiana counties with a population of almost 2 1/2 million people.

EXPERIENCE: WAVE-TV was first on the air in Kentucky, by more than a year. It has the know-how to help make your commercials and your programs sell!

Let NBC Spot Sales give you all the facts!

*ARB Louisville, Feb., 1956

*Metropolitan ARB, March, 1956

LOUISVILLE'S
WAVE-TV
CHANNEL 3

FIRST IN KENTUCKY
Affiliated with NBC



Merchandising a Must

The necessary ingredients of a successful tv station are "merchandising, audience promotion and sales promotion." These remarks highlighted a speech, before the Louisiana Assn. of Broadcasters, by W. D. (Dub) Rogers Jr., president of two Texas stations, KDUB-TV Lubbock and KPAR-TV Abilene-Sweetwater.

Aggressive merchandising on behalf of advertisers, whether they are local, regional or national, and continuing audience and sales promotion are as essential to good station management as sound programming and selling policies, he said.

Mr. Rogers explained: "To my mind, merchandising the product or service of an advertiser is a natural corollary to the basic advertising campaign, and to overlook this facet of the selling activity places the medium at a disadvantage with competitive media. . . ."

Calling attention to the cost involved in merchandising assistance, he advised stations against doing it on a "per job" basis, and recommended that the cost be incorporated in the station's basic rates so that the service can be offered to every client.

Wash. Memo (Cont'd from page 75)

of their terms. Ordinarily, it would make little difference how the FTC is constituted as far as television is concerned. But it does make a difference now because this agency is about to establish, with the blessing of Congress, a monitoring program to check on fraudulent advertising over the broadcast media. William B. Quarton, vice chairman of the NARTB Television Code Review Board, recently expressed concern over the implications of this project.

Should the Republicans continue in power and regain control of Congress, few changes in personnel in the FCC, Justice Department or FTC could be expected. But there would be changes in the chairmanships of important Senate and House committees which could affect policies of these agencies, particularly the FCC. Republican control of the Senate would mean the return of Sen. John W. Bricker of Ohio as chairman of the Interstate and Foreign Commerce Committee. Sen. Bricker has made his views well known regarding the tv networks through his report on monopoly. He wants to regulate the networks much the same as common carriers and has introduced a bill for this purpose. He also wants to change the FCC multiple ownership rules to control monopoly through criteria based on population coverage of stations licensed to one owner, rather than on the present ceiling of seven to one licensee. As chairman of the Committee, Sen. Bricker's ability to

Tower Problems

Erecting a tv tower is always a tricky business but KXLF-TV Butte believes that it had problems seldom encountered. Its 6-bay RCA antenna was built on solid rock atop the Continental Divide on an area so small that the antenna had to be erected, then the transmitter building built around it. The area for the building had been blasted level before the operation began. KXLF-TV changes from channel 6 to 4 when the new transmitter goes into operation the end of October.

effect these proposals would be vastly strengthened.

Should the present Administration continue in power and the Democrats hold Congress, it's doubtful that any material changes would take place in the three agencies. Whether the industry would be harassed more by one Congress or another is hard to tell. Either way, it certainly will continue to be a target for the legislators.

Newsfront (Cont'd from page 66)

gether to protect their separate interests. Some of these groups are being heard by the FCC right now.

For, amidst a "have" economy, the uhf-vhf mix-up has created "have nots." The number of commercial uhf stations on the air has been declining steadily and is now below 90—less than one-fifth of the total number of operating commercial outlets.

"Crash" Research

The FCC has embarked on a new program of "crash research" designed to gather information to guide it in determining the part uhf will play in the future. At its first meeting last month, ex-FCC Comr. Edward M. Webster was appointed temporary chairman. Dr. W. R. G. Baker, of General Electric and president of RETMA, was named acting chairman of the organizational committee.

A number of private industry groups were invited. These included NARTB, RETMA, the Assn. of Maximum Service Telecasters (a predominantly vhf group), Committee for Competitive Television (uhf) and the Joint Council on Educational tv. One group that was edged out was the Committee for Hometown tv, made up of northeastern uhf's which banded together more than a year ago to fight large-station coverage.

Dr. Allen B. Du Mont stated that he thought the program would take two or three years, and that it wasn't "necessary" because there is "ample information right now" to make a decision.

The prospects for deintermixture—the creation of separate vhf and uhf islands—seem very bright. And while this move was frowned upon when it was first introduced, it looms at present as one of the more "logical" steps.

Changeover to Color

Within the next few weeks, production of all the filmed tv commercials of the Walter J. Klein Co., agency of Charlotte, N. C., will be converted to color. This changeover, the announcement notes, will affect several hundred commercials produced annually for more than 50 clients placing tv schedules through the agency. These commercials are seen on 27 stations throughout the southeast.

Klein further stated that it "is working with Ansco for most effective use of its new high-speed indoor and outdoor color films, and with Precision Film Laboratories . . . for quality black-and-white printing from the color masters."

Dr. Du Mont stated that the type of deintermixture he originally proposed would affect only about 15 to 20 per cent of the stations and population. Sen. Warren Magnuson (D-Wash.), who chaired the Senate Commerce Committee's recent probe into television, also has advocated deintermixture in a recent letter to the FCC.

Television Age

**is now
published
every
other Monday.**

Next issue

**OCT
22
1956**



alive today! ... like 400,000 other Americans cured of cancer
who went to their doctors in time

Let's give our doctors a chance. Thousands of Americans are being cured of cancer every year. But too many are losing their lives needlessly because they failed to consult their doctors when the disease was in its early . . . and therefore more curable . . . stage.

Form the life-saving habit of a head-to-toe physical checkup once a year. For men, this should include a chest x-ray; for women, a pelvic examination. Make it a habit . . . for life.

American
Cancer Society



In the picture



Formerly assistant operations manager at WTVJ Miami, **Jesse H. Cripe** has become the general manager of channel 12 in Jacksonville. Channel 12 is a grant to the Florida-Georgia Television Co. by the Federal Communications Commission as of Aug. 31 this year. A native of Goshen, Ind., Mr. Cripe was born in 1918. He graduated from Purdue University with a bachelor's degree in electrical engineering. Before he joined WTVJ in 1949, he had been for four years at WRGB in Schenectady, N. Y., as a member of the station's engineering staff. When he started at the Miami station, Mr. Cripe was a technical supervisor. He was named assistant operations manager in January of 1953. Mr. Cripe took over as general manager of channel 12 on Sept. 17. The company expects to have the new station on the air sometime during the first part of next year.

A boom in billings and an expanding staff sees executive realignments at Donahue & Coe. **Walter Weir** (left), vice president, client service, becomes executive vice president. Vice president and secretary **Oliver Kingsbury** becomes chairman, management committee. Mr. Weir joined D&C in 1951. Mr. Kingsbury, with the agency 24 years, is head of the motion-picture division. Other executive changes: **William Schneider**, vice president, creative activities, becomes also chairman, plans board; **J. R. Rosenthal**, marketing director, takes charge of all marketing, research and merchandising activities.



With the CBS purchase of WGH-TV (now WHCT), channel 18, Hartford, Conn., **Harvey J. Struthers**, a veteran of 16 years with the Columbia Broadcasting Co., becomes general manager. His first eight years were with WCCO in his native Minneapolis. He left there for the Chicago Office, Radio Sales, Radio and Tv Stations Representative, CBS, where he worked until 1950. In that year he came to the New York office to join the radio and tv sales department of the chain. Before his current appointment to the Hartford uhf station, Mr. Struthers was five years with WEEI, the CBS owned-and-operated radio station in Boston. In January of 1951, he was named assistant general manager of the Boston station. He was appointed general manager in April of the same year as replacement for Harold Fellows, who left the station to become president of NARTB.

In the current management realignments at the National Broadcasting Co., two executives with the New York flagship move up. **Thomas B. McFadden** (left), vice president for WRCA and WRCA-TV since April, has been named vice president in charge of NBC owned stations and NBC spot sales. **William N. Davidson**, manager of WRCA-TV, becomes general manager of WRCA and WRCA-TV. In his new post, Mr. McFadden replaces Charles R. Denny, who is now executive vice president of operations, as the executive in charge of the six tv and five radio stations owned by the network. Mr. Davidson has been WRCA-TV manager since June.



A young veteran of 20 years in the broadcasting and entertainment fields, **Ted Fetter**, has joined the American Broadcasting Co. as director of the program department, ABC-TV network. From 1953 to '56, he was with CBS-TV as the producer of *The Morning Show* and *The New Revue* (the network's first regularly scheduled color show), *The Jack Paar Show* and two circus presentations, one from Sarasota, the other from Madison Square Garden. Before that, he was co-producer of *Your Hit Parade* for Batten, Barton, Durstine & Osborn. And, prior to joining BBDO, Mr. Fetter was an associate director and writer at CBS-TV and a producer-director for Scott-Cunningham, Inc. During World War II, he was special assistant to Joshua Logan at Special Service headquarters in Europe. As a lyricist for Broadway shows, he wrote several hits, among them the standard, *Taking a Chance on Love*.

How to Sell with Tv

The TELEVISION AGE series of Product Group Success Stories goes deeply into each field of business, then outlines in detail the many ways firms in these fields have met their problems through television advertising.

Each article includes dozens of actual television success stories. This hard hitting material will help you show hard-to-sell prospects how they can use tv to build sales.

Reprints are available at 25c each, 20c in lots of 10 or more. Just fill out the coupon.

Reader's Service

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Please send me reprints of the Product Group Success stories:

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Soft Drink Distributors	_____
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 Position _____
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 City _____
 Zone _____ State _____

I enclose payment Bill me

THE LIGHTER SIDE

In Camera

Veiled threats: According to a United Press dispatch, a 24-year-old mother performed the *Dance of the Seven Veils* on the commercial tv outlet in Birmingham, England, despite protests.

Mrs. Penni Asserson slithered out of the veils one by one, the dispatch detailed, but had a bra and panties on at the end.

Bully of a spot for the commercial!

There's a Chicago doctor who claims that all the tv shows featuring medical men are making medics out of the patients. He says that after any of these shows are seen on tv the patients go chasing into the doctor's office. And



if the M. D. happened to have missed the program he seems a little backward about not knowing the latest cure.

The only smart thing for a physician to do today, it seems to us (and probably the Radio-Electronic-Television Manufacturers Ass'n), is to keep a portable tv set in his little black bag.

Office force of habit: Here's the way it was told to us. NBC executive, on his way out to lunch, stops by his secretary's desk and says, "If the boss calls while I'm out, get his name."

The above story was sent us by a young lady at NBC who signs herself, "Avid Reader and Contented Secretary. (Miss) Ann Onimuss."

It took us a while but we finally were able to recall her. She's the lass

who sits at the desk next to (Miss) Sue Donem.

If our secretarial friends at NBC, Ann Onimuss and Sue Donem, ever want to switch jobs and become time-buyers, all they have to do is change their surnames to Scanlan.

Timebuying Scanlans known to be currently availabilling include those BBDO sisters, Elenore and Gertrude; Kudner Agency's Marjorie, no relation, and Mae of the Harwood Martin Agency in Washington, who likewise is not kith or kin to the others likenamed.

We've gotten three letters in the past several weeks each relating the same have-you-heard-this whopper. So, by overwhelming request and to empty our files, we are re-running it now.

A tv repairman was trying to locate the trouble in a friend's set. A six-year-old watching the operation said, "I'll bet if you'd clean out all the old dead cowboys from the bottom of the set it would work again."

It would appear that in some places the problem is not to get a television camera into a courtroom but to keep it there.

As a fellow out in Indianapolis recently was about to take the witness stand in his trial for robbery and felonious assault, he rushed at the tv camera station WTTV had brought into court, kicked it and ripped out the wires to a sound amplifier.

The lens-defiant defendant's lawyer argued his client's Constitutional rights were being violated, but the judge replied, "I cannot control the newspapers and cameramen. We still have freedom of the press. This is an open court, and as long as I am judge the public is going to know what is going on."

The station said about \$200 damage was done to the camera, but another was brought in to replace it.

Just goes to prove once more that a primary tradition of justice is: the show must go on.



THE WHEELING MARKET IS ONE OF THE FASTEST GROWING MARKETS IN AMERICA!

The word is getting around! Fortune Magazine calls it "The boom that runs a thousand miles." And also observes, "With secondary industry yet to come . . . the Ohio boom is still in its infancy."

The Magazine of Wall Street states: "In this Valley of the Ohio history is being written. In a decade modern pioneers confidently invested hundreds of millions in new plants and still more are planned."

WTRF-TV, Wheeling, W. Va., is the Number One advertising medium in this rich industrial heartland.

In any advertising campaign aimed at America's TOP markets, remember the booming Upper Ohio Valley, and its dominant, powerful advertising voice, WTRF-TV, Wheeling!

ADD \$300,000,000.00!

Olin-Mathieson Chemical and Revere Copper and Brass form Olin-Revere Metals Corporation . . . will locate 23 miles south of Wheeling . . . \$231,000,000.00 company will produce 180,000 tons of primary aluminum a year . . . additional 225,000 kilowatt electrical generating unit to be constructed to serve the aluminum plant.

"a station worth watching"

wtrf tv

Wheeling 7, West Virginia



For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager. CEdar 2-7777



316,000 watts
Equipped for network color

reaching a market that's reaching

new importance!

MARKET POWER...measure of accomplishment at KOMO-TV, Seattle

In just 30 days a series of one-minute spots on KOMO-TV's news program "Deadline" helped triple used-car sales for a prominent Seattle auto dealer. In fact, in all instances except one the car shown on "Deadline" was actually sold at the conclusion of the telecast. And this one customer bought a more expensive auto than the one displayed on TV!



Such sponsor reports mean a great deal to us. For at KOMO-TV we look for more than "adequate" success.

Western Washington viewers have learned to look to KOMO-TV for imaginative, ambitious programming...for public service, entertainment and news reporting far better than "adequate"

They turn to KOMO-TV with confidence.

For it follows—a product is known by the company it keeps.

Our viewers see—trust—and buy.

This is *market power*. A source of great pride to us—
a source of great profit to our advertisers.

for greater influence



in Seattle and Western Washington

CHANNEL 4

NBC

the COLOR station

SOLD BY



SPOT SALES

This advertisement is appearing in *Television Age*, October 8th, and *Broadcasting-Telecasting*, October 15th.

