

Television Age

MARCH 11, 1957; FIFTY CENTS

Featured in this issue:

*Does hot weather
mean a slump in tv
quality, audience?*

Index on page 5



ROBERT HACKWITH and JOHN McDONALD: Bon Ami Jet marketers, (see page 32)

4 States Coverage Tied into One Big Market



- **COVERAGE IN 32 COUNTIES**
In Texas-Arkansas-Oklahoma-Louisiana (NCS #2)
- **OVER 100,000 TV HOMES**
88,450 TV Homes (NCS #2) (plus Projected increase) not including Home County of any other TV Station
- **ENTHUSIASTIC ADVERTISER ACCEPTANCE**
Illustrated by 250 Hours Sponsored Network Programs Monthly

by the only sales
influence which
unites the great
resources and
buying power
of over 600,000
people . . .

KCMC-TV

CHANNEL 6

TEXARKANA - TEXAS, ARKANSAS

MAXIMUM POWER 100,000 WATTS

Walter M. Windsor
General Manager

Richard M. Peters
Commercial Manager

Represented by Venard, Rintoul and
McConnell, Inc.



(engaged in industry,
commerce, agriculture,
oil production in the most
diversified and growing
area in the country.)



INTERCONNECTED

TRANSMITTING
NETWORK
COLOR





**Adjacencies
available to
Chicago TV's greatest
feature for as little as**

48^c per 1,000

home impressions

FOR THE TENTH consecutive year, WGN-TV will be televising the daytime home games of the Chicago Cubs and White Sox—exclusively!

This is the highest-rated sports feature in the nation's second largest market!

FOR THE FIFTH CONSECUTIVE YEAR, Hamm's Beer and for the third consecutive year, Oklahoma Gasoline will share sponsorship of the play-by-play!

NOW AVAILABLE: Choice 10, 20 and 60-second baseball adjacencies delivering from 5 million to 38 million home impressions!*

Also check availabilities in high-rated syndicated programs and feature film presentations on Channel 9!

**Estimated impressions spot-for-spot for 1957 season based on the average Pulse, ARB and Nielsen ratings for these spots last season in an area with 2,300,000 television homes!*

**TOP-DRAWER Advertisers
buy WGN-TV in Chicago!**

See your WGN-TV representative today!

WGN-TV Channel **9**

The Chicago Tribune Station, Owned and Operated by WGN, Inc.

Midwest Office
441 N. Michigan Ave.
Chicago 11

Eastern Advertising Office
220 E. 42nd Street
New York 17

Also represented by
Edward Petry
& Company, Inc.



They may laugh
when you sit down
at the tuba, but...

Nielsen proves you're right
about **WKZO-TV**
in **KALAMAZOO—**
GRAND RAPIDS

WKZO-TV delivers more viewers nighttime DAILY than the second station delivers MONTHLY, day or night! Ask Avery-Knodel for ALL the comparisons!



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
IQLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

NIELSEN NCS No. 2, NOVEMBER, 1956

Station	No. of TV Homes in Area	Monthly Homes Reached	DAYTIME		NIGHTTIME	
			Weekly NCS Circ.	Daily NCS Circ.	Weekly NCS Circ.	Daily NCS Circ.
WKZO-TV	633,120	489,170	421,820	292,720	464,530	378,080
Station B	512,980	372,000	310,720	203,170	348,140	278,660

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Kalamazoo-Grand Rapids and Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

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Television Age

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Salt Lake City CREAMERY takes 4th year!

"For some time now ARDEN MEADOW GOLD CREAMERIES, has sponsored 'The Cisco Kid' and it has always done an excellent job for them," reports Ross Journey & Associates. "Cisco won everybody — men, women and children — from the governor and his lady down to the littlest orphan. It would be impossible to estimate the amount of good Cisco is doing for us here in Utah."

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN
"THE CISCO KID"

Write,
Phone
or
Wire-
Collect
Today



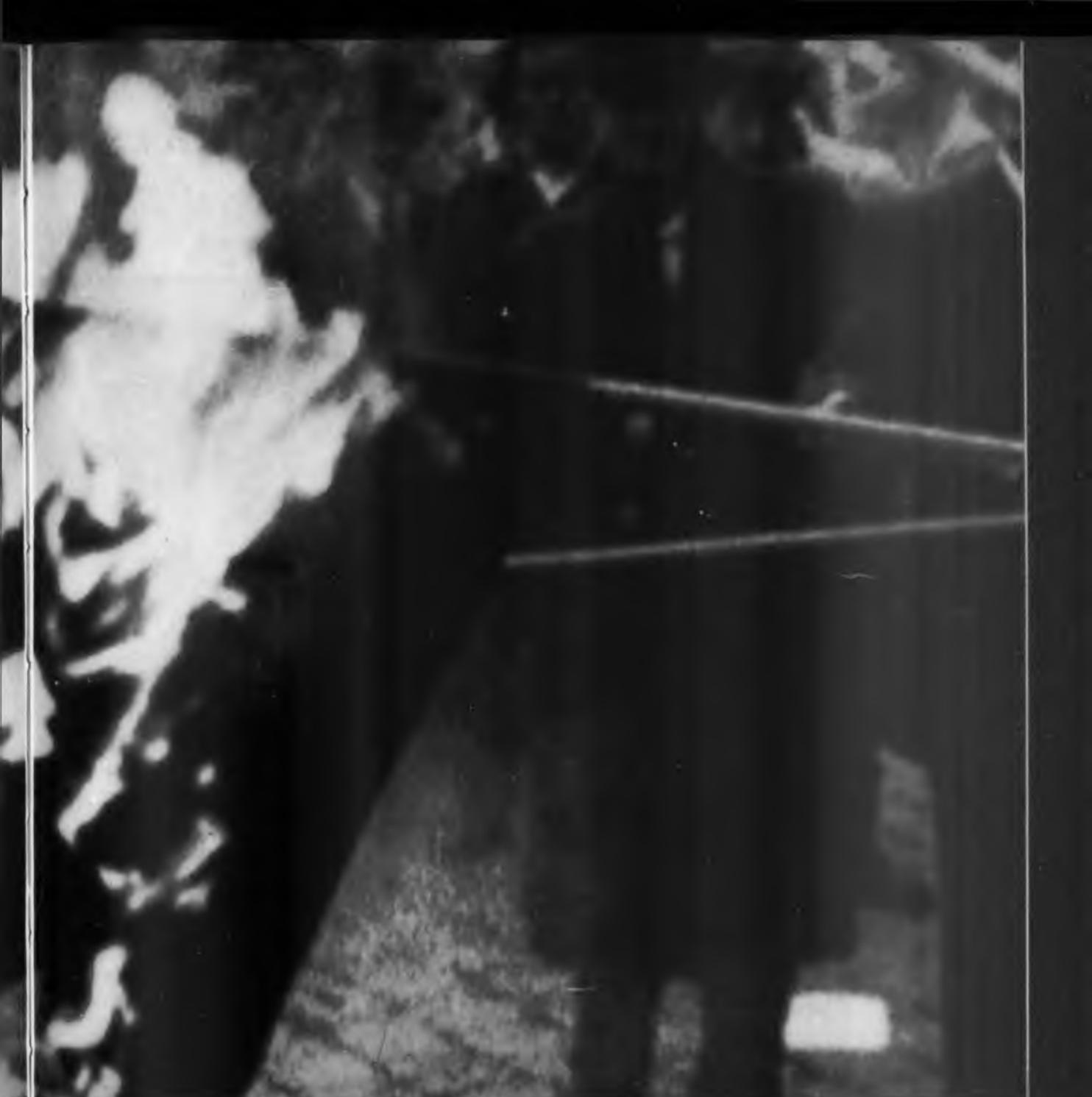
New York
Chicago
Cincinnati
Hollywood



The next-to-the-last word on Hungary

Someday, the Hungarian people will have the last word. Meantime, to record in sharp focus all the heart-breaking events to date, NEWSFILM sifted through its thousands of feet of exclusive film from inside Hungary and produced a stark history of the revolt.

NEWSFILM subscribers in the United States, Cuba, Mexico, Argentina, Australia, Alaska, Japan and throughout Europe got it free . . . a bonus surprise package. And the response was tremendous.



Typical is this message from KTVA-KTVF, Alaskan stations: "Excellent coverage . . . tremendous contribution to your subscribing stations. We used it on both Anchorage and Fairbanks stations then turned it over to the high school systems of both cities." From WTVH, Peoria: "You are to be highly complimented . . . it was stark drama, yet presented in good taste. We used it very effectively as part of a show covering the arrival of a plane load of Hungarian refugees in Peoria."

Stockholm newspapers commented: "Terrifying . . . one of the best documentary films."

"Hungary in Revolt" is simply another excellent example of NEWSFILM's vastly-superior coverage of the news — fast, professional, complete. A product of CBS News, NEWSFILM is available to *all stations*. For the last word in television station news, get in touch today with the nearest office of . . .

CBS TELEVISION FILM SALES, INC.

"... the best films for all stations"



Oklahoma City is our Front Yard...



To completely buy the Oklahoma City market You Need KGEO's selling power . . . 100,000 watts — 1356 ft. tower. Check Channel FIVE's "availability picture" through your John E. Pearson representative.



KGEO-TV

The Center of Attraction

ENID • OKLAHOMA CITY

FULL ABC NETWORK

Television Age

VOL. IV

NO. 16

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You COVER the market at **MINIMUM** cost
in **UNCLE JERRY'S CLUB** on **WBEN-TV**



Since 1955 over 3000 youngsters have appeared with "Uncle" Jerry Brick, genial emcee — and "talent scout" to Western New York's budding entertainers.

Sure, there's a COVER and MINIMUM at "Uncle Jerry's Club" . . . but it works in your favor!

This weekly Children's Program has been enjoyed every Sunday morning for the past two years by hundreds of thousands of youngsters and adults. They find the variety - entertainment of talented tots a high-spot of leisurely Sunday viewing.

And you'll find it the right spot for your product promotion! If you want to reach children and people interested in children — and who doesn't? — you'll do it quickly and economically by participating in Uncle Jerry's Club.

Our sales department and our national representatives, HARRINGTON, RIGHTER AND PARSONS, will be happy to arrange a table for you — up front at ringside! Contact them for costs and availabilities.

WBEN-TV ch. 4
CBS in Buffalo



THE PIONEER STATION OF WESTERN NEW YORK

Letter from the Publisher

Spot Starts to Move.

The spot business, after a sluggish six weeks' start, has begun to move ahead, thus changing the atmosphere of the past couple of weeks along Madison Avenue to one of cautious optimism. A canvass of national reps and station managers, as well as agency time-buyers, resulted in these observations and projections:

1. Total spot expenditures for 1957 will be about 10 per cent over the past year. There is no question, however, that 1957 will be the year of the "hard sell" for spot tv. With a justified rate expansion, this means that in terms of the tv sell the medium has to prove its worth aggressively. Television is not an expensive medium in terms of its impact and response. More and more the advertiser wants to be told it is a good buy.

2. While the total expenditure will be up, advertisers are selecting markets very carefully in relation to their own sales patterns. This has given rise to a somewhat "spotty" picture on which it has been impossible to place a nationwide yardstick. Here again it means that each station has to sell its facilities more aggressively than in the past.

3. Short-term buying, with some few exceptions, has become pretty much the pattern of the business. Over the long haul, this can be viewed as a healthy development. At the same time, it means more selling and more servicing on the part of reps and stations.

4. Competitive selling against television has stepped up noticeably in the last six months, the competition coming chiefly from newspapers. Radio, too, is pitching hard against tv.

5. Stations are taking earlier confirmations for seasonal business, and many stations are now confirming schedules that will start in early summer.

6. A revision of automotive advertising by eliminating the co-op arrangements with dealers will over the long haul help national spot tv.

7. Many categories of business represent a tremendous potential for business for tv spot. These include textiles, appliances, home furnishings and supplies. In this connection, the Television Bureau of Advertising is doing important missionary work.

8. Daytime tv is an even better buy than it was a year ago. Daytime viewing is up. Several stations are reactivating local live programs aimed toward women.

Television is the greatest communication force ever known. It can move merchandise faster and less expensively than any other medium. As the medium expands and matures we should not diminish our efforts or our enthusiasm in telling and selling the dramatic tv story to those who will benefit from its sales impact.

Public-Service Report.

In our April 8th issue, which will coincide with the NARTB Convention, we will publish our second annual public-service report. This issue will contain the dollar figures on what the industry contributes to public service, as well as examples of outstanding public service programming by various stations. The issue will, in a sense, be a showcase for what the industry is doing in the all-important area of public service.

Cordially,

S. J. Paul



**FOUR
IN
ONE**

PLUS

**This one
television
station delivers
four standard
metropolitan
area markets plus**

- 917,320 TV sets
- 989,605 families
- 3½ million people
- \$3¾ billion retail sales
- \$5¼ billion annual income

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	Lewisport
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative
the MEEKER company, inc.

New York	Los Angeles
Chicago	San Francisco

Top Pulse and ARB Ratings Show...

THEY WENT THAT-A-WAY FOR "the Sheriff of Cochise"

Produced for NTA by *Desilu*

Starring John Bromfield

#1 syndicated show
ON MINNEAPOLIS' WCCO
with 19.3 (ARB, Dec.)

#1 syndicated show
IN CHICAGO WNBQ
with 16.8 (ARB, Jan.)

#1 syndicated show
ON DETROIT'S WWJ
with 21.9 (Pulse, Jan.)

#1 syndicated show
IN PROVIDENCE WPRC
with 28.5 (Pulse, Jan.)

#1 syndicated show
IN PORTLAND, ME.'s WCS
with 25.3 (Pulse, Nov.)

#1 syndicated show
IN EL PASO KROD
with 36.3 (ARB, Dec.)

DESCRIPTION: An action-packed bang-up adult Western that's sure-fire for all the family. A modern police show with a Western twang that when last seen sure was going places.

BIG REWARD to those who can place this terrific show, with the big following, in their markets, a few of which are still available. For full details, phone, wire, write or lasso us today!



You Can't Head Him Off — So Better Join Him
In the Markets Available! Reach, Partner, for...

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100

So now go this-a-way →



Wait till you see what's now on the way

from **NTA**

6 GREAT NEW TV SERIES

produced by **20th CENTURY-FOX...**

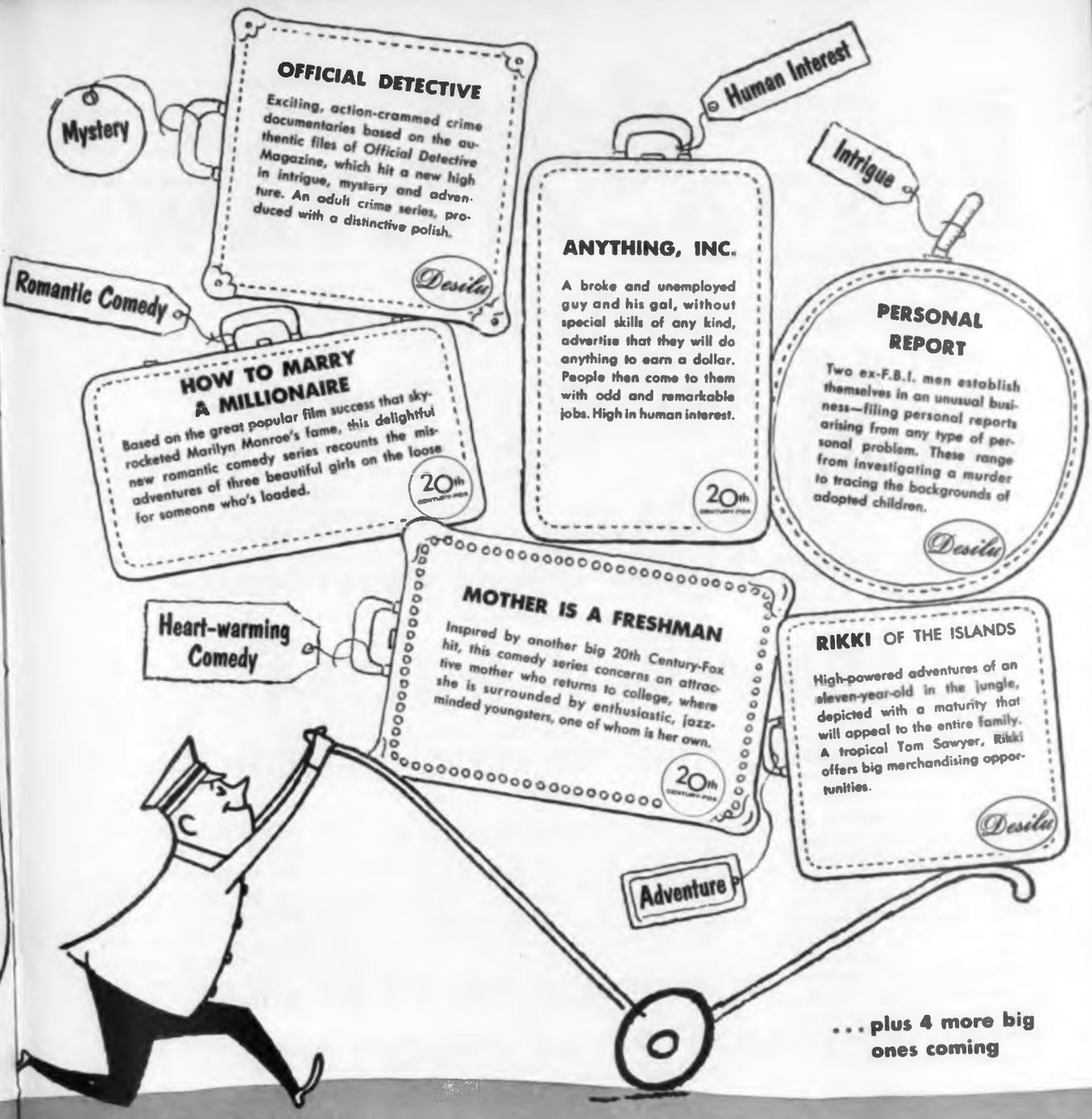
and produced by *Desilu* productions

En route to you from NTA are six wonderful new half-hour TV series produced by those two studios with the Olympic-like track records—20th Century-Fox and Desilu Productions.

They've applied all their skill and experience to create six—count 'em—six brilliant new TV offerings. And more will follow shortly.

Whatever your preference—mystery, adventure, comedy, romance—you'll find them all in this inspired half-dozen from these two truly great producers. Alert program buyers and advertisers keen to the fabulous success of Desilu-NTA's "The Sheriff of Cochise" (detailed on the preceding page), won't let much grass grow under their feet.

They'll get in touch with NTA now...to arrange for previews of the latest Big Six to emerge from NTA. And how do you do that? Why, it's simple! Just phone, wire or write NTA today. Since audiences went that-a-way for "The Sheriff of Cochise," go this-a-way for the new ones from NTA!



OFFICIAL DETECTIVE

Exciting, action-crammed crime documentaries based on the authentic files of *Official Detective Magazine*, which hit a new high in intrigue, mystery and adventure. An adult crime series, produced with a distinctive polish.



ANYTHING, INC.

A broke and unemployed guy and his gal, without special skills of any kind, advertise that they will do anything to earn a dollar. People then come to them with odd and remarkable jobs. High in human interest.



PERSONAL REPORT

Two ex-F.B.I. men establish themselves in an unusual business—filling personal reports arising from any type of personal problem. These range from investigating a murder to tracing the backgrounds of adopted children.



HOW TO MARRY A MILLIONAIRE

Based on the great popular film success that skyrocketed Marilyn Monroe's fame, this delightful new romantic comedy series recounts the misadventures of three beautiful girls on the loose for someone who's loaded.



MOTHER IS A FRESHMAN

Inspired by another big 20th Century-Fox hit, this comedy series concerns an attractive mother who returns to college, where she is surrounded by enthusiastic, jazz-minded youngsters, one of whom is her own.



RIKKI OF THE ISLANDS

High-powered adventures of an eleven-year-old in the jungle, depicted with a maturity that will appeal to the entire family. A tropical Tom Sawyer, Rikki offers big merchandising opportunities.



... plus 4 more big ones coming



Arrange preview dates now! Today, phone, wire or write:

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • TORONTO • MEMPHIS • BOSTON • MINNEAPOLIS



TAKE A SOUNDING!

As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV . . . no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

Today the nation's heaviest concentration of industry crowds the banks of the Ohio — generating within the WSAZ-TV area a buying potential nearly four billion dollars deep! You can reach it surely via WSAZ-TV's Channel 3, without fear of shoals, snags or backwaters. You'll travel, too, in company with many of America's most successful advertisers.

Any Katz office has the latest soundings for your inspection.

WSAZ-TV
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK

Affiliated with Radio Stations
WSAZ, Huntington 5 WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

444 Letters to the Editor

444 Madison Avenue, New York 22

Benton & Bowles

I have read with much interest the feature article on Benton & Bowles and think it is excellent. This is truly a fine story about our agency's position in tv and I, for one, appreciate . . . the excellent story.

WILLIAM R. BAKER JR.
Chairman of the Board
Benton & Bowles
New York City

Public Service Report

We have read with considerable interest your article "Public Service Report" beginning on page 44 of the December 3 issue of TELEVISION AGE.

I wonder if you could tell us how this information was arrived at? Is it based on a sampling of stations? . . .

S. FRANKLIN MACK
Executive Director
National Council of the
Churches of Christ
New York City

Note: These quarterly Public Service Reports are based on questionnaires sent to stations. The report in question was made up from replies coming from more than 200 stations of all sizes, both uhf and vhf and situated in every part of the country. Money figures are sent in by the stations and are based on the value of the time slots in which public programs and announcements are placed. The April 8 issue of TV AGE will carry a public service report for the full year of 1956. In addition a brief description of the format of between 75 and 100 of these public service programs will be included.

Outstanding Job

. . . all of us feel that TELEVISION AGE is doing an outstanding job.

ED. WEISS
Edward H. Weiss and Co.
Chicago

Feature's Future

. . . "Future for Features" in the February 11th issue . . . was an extraordinarily fine article and one that I have recommended to all . . . with whom I come in contact. You have my enthusiastic vote for turning out one of

the finest magazines in the industry.

DAVID A. BADER
Vice president
Atlantic Television Corp.

Petry KERO-TV Representative

On page 33 of your February 11th issue, you list the national sales representative for KERO-TV Bakersfield, Cal. as being the Hollingsbery Co. Actually the Petry Company has been representing this property since January 2nd.

BOB HUTTON
Edward Petry & Co.
New York City

Added Feature Film

. . . You neglected to list the film availabilities of our Alaska television stations KTVA in Anchorage and KTVF in Fairbanks. We have the NTA package of 278 films; and we also are members of the NTA film network. I hope that you will list our CBS stations as having these availabilities . . .

ROY V. SMITH
Alaska Radio-Tv Sales Corp.

Note: Sorry that KTVA Anchorage and KTVF Fairbanks were not listed in the film availabilities run-down. Possibly because of mail delays neither station returned the TV AGE questionnaire. Other late additions to the film listing include: KIMA-TV Yakima, Wash., with 44 General Teleradio, 30 MPTV and 30 Quality films. KALB-TV Alexandria, La., 65 Flamingo films. WMUR-TV Manchester, N.H. has 400 MPTV films.

. . . your fine article on feature films . . . was a most informative and worthwhile article which, I am sure, will be equally helpful to stations and agencies.

It has been gratifying to watch TELEVISION AGE grow so rapidly these last few years. I am confident that valuable industry writing such as your feature film article is the fuel that speeds the book's growth.

E. H. EZZES
Vice President
C&C Television Corp.

Tv News Coverage

. . . no story on news in Tampa could eliminate the job that we have done . . . our news department includes eight men who work as reporters both on and off the air; in addition we have four photographer-reporters in Tampa and a fifth one permanently assigned and living in St. Petersburg. We have television correspondents in all major cities of the state; in addition to this and constantly used daily, we have the Tampa Tribune city desk and their

(Continued on page 24)

in **KNOXVILLE:**

Based on new
Telepulse Report, 19 Counties

WATE-TV AGAIN

Scores With Top Ratings!

14 OUT OF TOP 15

ONCE-A-WEEK-SHOWS

★ 10 out of top 10 ★ 428 Firsts in
Multi-Weekly Shows 460 Quarter Hours

MORE VIEWERS
than all other stations combined

	Monday to Friday			Saturday			Sunday		
	7 AM.	12 Nn.	6 PM.	9 AM.	12 Nn.	6 PM.	9 AM.	12 Nn.	6 AM.
	12 Nn.	6 PM.	12 Mid.	12 Nn.	6 PM.	12 Mid.	12 Nn.	6 PM.	12 Mid.
WATE-TV Share of Audience	60	62	51	71	63	53	56	50	54

**WATE-TV REACHES 80% OF THE
TV HOMES IN 59 COUNTIES!***

* 1956 Nielsen Coverage Service

WATE-TV
 **POWER MARKET OF THE SOUTH**
Knoxville, Tennessee



Affiliated with **WATE RADIO** 5,000 Watts, 620 Kc.

Represented Nationally by **AVERY KNODEL, INC.**

HOUSTON IS

8 OUT OF 10*

TOP HOUSTON

SHOWS

ARE ON

KPRC-TV

CHANNEL 2

HOUSTON IS

Of the
out of
KPRC
prefer
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GEO

PRO

FAT

WY

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*NS

JAC

Vice

JAC

Nati

EDV

Nati

DIFFERENT!

Of the 10 top shows in the nation, only two are tops in Houston. Eight out of the 10 top rated shows in the Houston market are on KPRC-TV. Remember, when you buy Houston, Houston audience preferences do not coincide with those of the nation. Here is proof that KPRC-TV is the best buy for the South's largest market.

HOUSTON TOP TEN*

PERRY COMO	KPRC-TV
HIT PARADE	KPRC-TV
GEORGE GOBEL	KPRC-TV
PRODUCER'S SHOWCASE	KPRC-TV
FATHER KNOWS BEST	KPRC-TV
WYATT EARP	Station B
ERNIE FORD	KPRC-TV
LORETTA YOUNG	KPRC-TV
CONFLICT	Station B
THIS IS YOUR LIFE	KPRC-TV

*NSI TV Report - Houston Area, Eight Weeks,
October 28 - December 22, 1956.

NATIONAL TOP TEN**

ED SULLIVAN SHOW	NOT IN HOUSTON'S TOP TEN
I LOVE LUCY	NOT IN HOUSTON'S TOP TEN
C. E. THEATRE	NOT IN HOUSTON'S TOP TEN
JACK BENNY	NOT IN HOUSTON'S TOP TEN
PRODUCER'S SHOWCASE	
\$64,000 QUESTION	NOT IN HOUSTON'S TOP TEN
DISNEYLAND	NOT IN HOUSTON'S TOP TEN
THE LINE UP	NOT IN HOUSTON'S TOP TEN
PERRY COMO	
I'VE GOT A SECRET	NOT IN HOUSTON'S TOP TEN

**National TV Nielsen - Ratings, Two Weeks Ending November 24, 1956

JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

EDWARD PETRY & CO.
National Representatives



DIFFERENT!



LIVE

WIRE

WHIRLYBIRDS! Packed with high-voltage adventure, CBS Television Film Sales' dynamic new action series is generating plenty of excitement. First rating, in Omaha, was a high-flying 42.5, with 68.9% share of audience. On WPIX, "Whirlybirds" got the highest rating ever won by a regularly scheduled nighttime program on a New York independent station. Lots of sponsor action, too! Added to the 85 markets originally sold in just six weeks' time, are a score of big new sales... to such advertisers as Pepsi-Cola, Winston Cigarettes, National Tea Company, Duffy-Mott. Juice up sales in your market. For details, call or wire

CBS TELEVISION FILM SALES, INC.



"... the best films for all stations"



INDIANA REBOUND

In Indiana at this time of year, basketball is king.

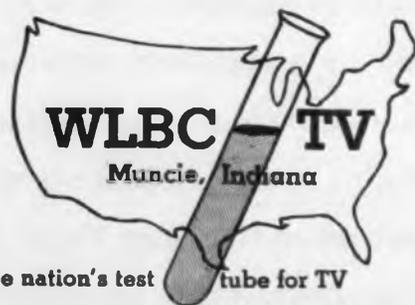
For the past thirty years WLBC has broadcast Indiana high school sectional, regional, semi-final and final competition.

Don Burton, a household name in these parts, handles the play-by-play.

This year, WLBC-TV will also telecast the games. As an example of the popularity of these games—the Muncie Field House which holds almost 8,000 people has been sold out for months.

For WLBC and WLBC-TV are attuned to the local tastes whether it be sports or special events. These stations are a dominant force in the community.

This means that your advertising message has greater impact at the local level. That is why Muncie is a key test market and WLBC-TV is used by national advertisers as the nation's test tube for tv campaigns.



The nation's test tube for TV

MORE BASEBALL ON TV

The number of baseball games to be televised this year will set a new record. In fact, there is greater interest in baseball than ever before. And, except in a few cases, tv rights are bringing in more money to the clubs. NBC-TV will launch for the first time a baseball *Game of the Week* that will run opposite the CBS-TV Saturday afternoon stanza. The latter network's sponsors are Falstaff Brewing Co. and American Safety Razor Co. (the same as last year's) plus Marlboro cigarettes. For a complete account of the baseball picture see the March 25th issue of TV AGE.

ROBERT HALL OPENS 16 STORES

Robert Hall Clothes will be opening 16 new outlets during March. The retail chain will be coming into new territories with two sales rooms in Memphis and one each in Elmira, Newbury (New York), Salt Lake City, Elyria (Ohio), Bay City and Saginaw. In Los Angeles the firm will add its fifteenth store, its eighth in Boston and its second in Portland, Ore., Providence, Rochester, Akron, Toledo and Youngstown. There will be spot tv activity (see Spot Report) in connection with these openings in Bay City, Elyria (via Cleveland), Akron, Toledo, Youngstown, Rochester, Providence and Los Angeles. Frank B. Sawdon, Inc., New York, is the agency, Jerry Bess, vice president, the contact.

63 PER CENT WATCH DAYTIME TV

More than 63 per cent of the tv housewives in the New York metropolitan area are daytime viewers, according to an exclusive survey by The Pulse, Inc., for TV AGE. A complete report on daytime audience habits will be published in the March 25th issue.

LEADING BREWERIES BIG SPOT TV USERS

Among breweries five biggest users of spot television last year were P. Ballantine & Sons, \$1,852,000; Anheuser Busch Inc., \$1,530,000; Pabst Brewing Co., \$1,500,000; Piel Bros., \$1,485,000 and The Hamm Brewing Co., \$1,309,000. In volume these same brewers ranked nationally as follows: Ballantine third with 3.9 million barrels, Anheuser Busch second with 5.8 million, Pabst sixth with 3.1 million and Piel's 15th with 1.3 million. Leading brewer from a volume standpoint, according to figures released by the *Brewer's Journal*, was Schlitz, sponsor of *Schlitz Playhouse* on CBS-TV (which cost around \$2.2 million) and user of around \$630,000 worth of spot tv.

MORE SPOT IN 1957

In 1957 Anheuser Busch plans to spend around \$3.5 million on spot while Hamm Brewing Co. has bought 55 markets for the Ziv syndication *Harbor Command*. Plans

for the other big spot television users have not been announced but checks with agencies indicate that each may increase the appropriation for video. Pabst, which is dropping the *Wednesday Night Fights* on ABC-TV, is expected to put the money into regional television.

APPLIANCE MARKET WIDE OPEN

The market for electrical appliances is still vast, according to statistics just released by the magazine *Electrical Merchandising*. The percentage of homes without air conditioners is 92.4, without blenders 94.3, dehumidifiers 98.5, dishwashers 95.4, food waste disposers 93.4, ironers 91, and built-in ranges 98.6. Since electrical appliance manufacturers and dealers (See Product Group story, page 34) are among tv's biggest customers these figures offer a real challenge to time salesmen.

G.E. AIR CONDITIONERS

Young & Rubicam, Inc., New York, recently made inquiries for weather shows for General Electric air conditioners in some 50 markets. (See Feb. 25 Spot Report.) At press time, however, the company had taken no action. Therefore, when and if G.E. decides to go through with these placements, in most markets new availabilities will have to be presented. Arthur Meagher is the timebuyer.

BEAN IN EIGHT MORE MARKETS

The Screencraft Pictures, Inc., color film series called *Judge Roy Bean* will be seen in eight more markets. The stations carrying are KBST-TV Big Springs, KBMB-TV Bismarck, KDIX-TV Dickinson, WIN-T Ft. Wayne, KCJB-TV Minot, KVAR Phoenix, KXJB-TV Valley City and WBRE-TV Wilkes-Barre.

MCA-TV WOOS DEPARTMENT STORES

Continuing strong demand by department-store executives for extra copies has prompted a second printing of *Cheaper By the Million*, a 24-page brochure which was mailed last month to more than 2,000 department stores by MCA-TV's film-syndication division in a concentrated drive to win this type of advertiser to telefilm sponsorship. Main attack in the booklet is directed at the prevailing department-store dogma that newspaper ads deliver a lower cost per thousand customers than anything television has to offer. MCA proffers evidence that its own syndicated film shows are delivering two to ten times more people per advertising dollar than full-page ads in newspapers, the traditional medium for department-store advertising. (The April 22nd issue of TELEVISION AGE will carry an article on tv as an effective ad medium for department stores, plus a product group story on this type of advertiser.)



PHONE 74-5711

WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.

101 COURT STREET, SYRACUSE 8, NEW YORK

All of us in or associated with the broadcasting business are constantly exposed to a stream of statistics. Dependent upon your point of view they can be interpreted many ways.

WHEN-TV has been endowed with a continuing series of statistics for more than eight years that can be interpreted only one way -- superiority. I refer to the quarter hour firsts tabulations of all audience surveys taken in burgeoning Central New York.

For example, here is the total of all ARB and Pulse ratings during the past year:

Quarter Hours	
WHEN - TV	1243
Opposition	625
Ties	27

Regardless of the flood of figures you deal with I am certain that these should interest you. We achieved them through a constant search for perfection. The Katz Agency or our commercial manager, Fred Menzies, are ready to illustrate how our proven superiority can mean proven sell ability for you.

Cordially,

Paul Adanti

Paul Adanti
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

Business barometer

National spot billings were down sharply in December, a trend that is expected at this season of the year.

The exclusive TELEVISION AGE Business Barometer shows that national spot billings were off 9.8 per cent over those in November.

This is a more severe drop than that in December of either 1955, 1954 or 1953, according to Business Barometer records.

In 1955 national spot was off 4.6 per cent in December. In 1954 the drop for the month was 8.3 per cent, nearly as severe as that in 1956. In 1953 the December slump in spot amounted to 4.4 per cent.

The weakness in national spot billings in the late months of 1956 became apparent first in October. In that month there was the usual substantial increase over the month before, but in 1956 the gain came to only 22 per cent, as compared with a 27.7-per cent increase in 1955.

In November 1956 national spot showed a decline, decreasing 1.6 per cent from the previous month. In 1955 the month of November had shown an increase of 2.3 per cent.

This comparative weakness is indicated on the Business Barometer national spot chart, which compares a six-month period for the past three years.

By station classification, the study of December national spot billings shows that the smallest stations (those with annual billings under \$500,000) were below the national average in change in spot volume.

Next larger stations, those with billings between \$500,000 and \$1 million, were also under the average for all stations.

Stations with billings between \$1 and \$2 million were close to, but slightly under, the national percentage of loss in national spot business.

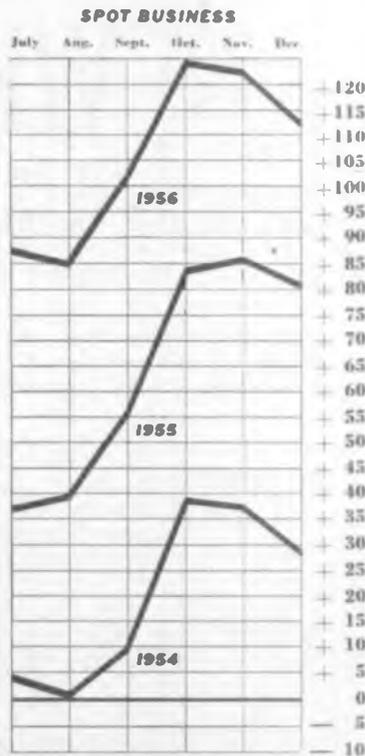
Bigger outlets, those with billings between \$2 and \$3.5 million, were well above the average, showing a percentage of loss in December in spot, but not as much as smaller stations.

Those stations with billings above \$3.5 million annually were also well under the national average.

The copyrighted Business Barometer reports are prepared from percentages furnished to TELEVISION AGE by Dun & Bradstreet.

That firm prepares these figures from reports sent to them by television stations in all sizes and types of markets.

The March 25th issue of TV AGE will include Business Barometer reports on net work and local business for the month of December.



PULSE
Sept
1956

ARB
March
1956

What
a difference
a year makes!

A.R.B.
NOV.
1956

WKRG-TV
is in front to stay
in Mobile . . .

No matter how you measure it!

PULSE

Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". The night time lead is most one-sided, 117 to 48.

NIELSEN

The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

ARB
Dec
1955

A.R.B.

A. R. B. (Nov. '56) shows Channel 5 pulling even further ahead, leading in morning, afternoon and night . . . and with 10 of top 15 shows in Mobile.



WKRG-TV

CBS Channel 5 in Mobile

Representatives: Avery-Knodel

staff of reporters.

For the last two years we have had the only film processing unit in Tampa and are still turning out faster and better work than any processing unit in the city. An example was . . . the Gasparilla Coronation activities. . . . We have a full range of both silent and SOF movie and sound cameras . . . a fleet of five radio and tape-recorder equipped station wagons that are on the street, gathering news at all hours. We have the first and most used remote unit on the West Coast of Florida. We are equipped with AP Photofax and four AP printers for state and world news.

We have done more remote special events for NBC than any other NBC affiliate outside of an o&o station. . . . We think of news in terms of ALL the news; that is, sports news, farm news, fisherman news, homemaker news, garden news, weather news and even aviation news. We have programs for each of these interests.

GEORGE W. HARVEY
General Manager
WFLA-TV Tampa

Note: WFLA-TV is one of a number of television stations with top news departments that were not included in the Jan. 28 News issue of TV AGE. Two questionnaires were sent to all commercial stations on the air and each of the more than 100 stations which answered these inquiries was included in the comprehensive article. TV AGE editors regret that information was not made available on other stations with outstanding news departments.

Reprint Service

. . . you frequently have articles which we can use to advantage in contacting local, regional and national accounts. We are always extremely appreciative of this information and frequently it is helpful in securing new business . . . are reprints available on any and all articles in your publication and if so, on what basis may we obtain them?

GRAHAM H. MOORE
Director of Sales
KSBW-TV & KVEC-TV
Salinas-Monterey

Note: All of the Product Group Success stories are reprinted and available. While many of the other articles appearing in TV AGE are reprinted some are not. Inquiries regarding these articles may be addressed to the Reader's Service Department.

Tv undergoing biggest changes yet . . . page 25

BBDO finds bigness not a handicap . . . page 25

Receiver-maker layoffs not alarming . . . page 70

CHANGES IN TV. There are indications that television is "changing even more today than in any of its past years." with the emergence of a third major network and the "dramatic consequences" created by the release



HAROLD H. DOBBERTEEN
... looks at tv changes

of major Hollywood features to television.

Harold H. Dobberteen, vice president and director of media for Bryan Houston, Inc., New York, amplified this thought before a timebuying and selling seminar of the Radio & Television Executives Society late last month. "Just look for a moment at the rapidity with which changes . . . take place in our tv industry." Mr. Dobberteen commented. "Naturally, during the past ten years, when television was going through its most rapid period of expansion, one would expect many changes. But even today, when television has achieved a certain status of maturity, there is a good case for the conclusion that it is changing even more than in any of the past years. We see all around us the signs

of an emerging network of major stature. Yet let me remind you that it was only a few short years ago that a debate was taking place as to whether there could be a third network."

Mr. Dobberteen then turned his attention from the national level to the local: "Think, if you will, of the dramatic consequences of the release of major Hollywood features and the impact and effect on people, station revenue, spot schedules, competitive programming and listening habits. Again as a point of perspective, put yourself back a few years and try to visualize a first-rank star of the stature of Bette Davis acting as a live emcee for rather old Hollywood movies on a single station. Yet this is actually happening today."

MEDIA STRATEGY. Mr. Dobberteen, one of the deans of media strategy, spoke on the factors that influence the evolving of a media plan. He said there are four major problems in current advertising strategy. The first is that the growing bulk of

total advertising reduces the effect of any given amount of advertising. The second is the increased costs of any advertising, whether it be ordinary or superior. A third problem is how to keep away from the "dead mass of indecision . . . so that bold and imaginative plans can be carried out." A final matter is how to sharpen approaches of strategy in reaching people.

Some of the factors he cited as bearing on the latter problem were those of coverage, repetition, continuity and impact. In media work Mr. Dobberteen advised that "change is the immutable law of nature." Stressing the importance of this area of agency work he indicated that a media plan can change the budget level and direction of a campaign and can affect the marketing zone and testing areas.

BBDO CONVENTION. When does agency bigness begin adversely to affect its efficiency? This question was tossed at the top brass of BBDO by its Minneapolis office last month.

Cutting right to the heart of the problem, Alex F. Osborn, vice chairman of the agency and one of its founders, answered. "BBDO is now ten times bigger than it was less than 20 years ago. And we certainly render

(Continued on page 48)



During BBDO's 29th annual convention a 1957 billings goal of \$200 million was announced. Here, at the head table are (l. to r.) vice chairman of the board Alex F. Osborn and executive vice presidents Charles H. Brower, Edward Cashin, J. Davis Denforth and Fred B. Manhee.



TO: OUR CLIENT **WBRE-TV**

Your Not Seventeen ads have been unusually attractive . . . your animal tie-in to the Seventeen County Coverage theme . . . terrific. But . . . just for the fun of it I'd like to make a few minor changes.

DOUG BROWN, Sales Representative
Headley-Reed Company

RATE CARD

WE NEVER CUT OUR RATE CARD...TRUE WE'VE GNAWED A BIT

HOW ABOUT THESE "RABBIT EARS"

NOT SEVENTEEN... 18

National and Regional Advertisers are now getting WBRE-TV'S 17 COUNTY COVERAGE

As a Basic NBC-TV Station, you know of course, that WBRE-TV carries every NBC Network show to this big 17 County area comprised of office, factory, mining, industrial and agricultural wage earners. But, look at this list of eighteen consistent regional and national "show sponsors" during the past 12 months and you'll get some idea why WBRE-TV is your best buy in Northeastern Pennsylvania:

"Stage 7" . . . Chef Boy ArDex; "Man Called X" . . . Stegmaier Beer; "Golden Playhouse" . . . Ems Standard Oil Co.; "Guy Lombardo" . . . Wise Potato Chips; "Kedge 714" . . . National Bohemian Beer and Top Value Trading Stamps; "Sonic" . . . Scopus-Ianna Frozen Foods and Sarasin Coffee; "Science Fiction Theatre" . . . LaRosa Spaghetti and Gentleman Jacket; "Dr. Hubert's Secret Journal" . . . Wilson Packing Co.; "Highway Patrol" . . . Bellartine Beer; "I Spy" . . . Raker Paint Co.; "Crunch and Dix" . . . Ulco Club Beer; "Stars of Grand Old Opry" . . . Wilbury Mills; "Heart of the City" . . . Betterman, Inc.; "Little Rascals" . . . Bacon and Clark Beer.

AN **ABC** BASIC BUY | National Representatives | The Headley-Reed Co.
 Double Contact **CLERMONT** **LACKAWANNA** **LEHIGH** **LYCOMING** **MONROE**
OSCEOLA **POUNJERSVILLE** **WARREN** **YORK**
WYOMING **BELLEVILLE** **BERKS** **BRUNSWICK** **DADELSBURG** **FRANKLIN** **GREENE**
LANCASTER **LEHIGH** **MONROE** **POUNJERSVILLE** **WARREN** **YORK**

WBRE
TV Channel 28
WILKES-BARRE, PA

DON'T SEND LETTERS- SEND ORDERS- SELLLLLLLLLL

IN YOUR CASE, WE MIGHT STRETCH A POINT

I'M TOO POOR TO BE IN TV!

WE SOLD OUR STATION EARLY IN THE GAME FOR CAPITAL GAIN

WE LIVE IN A SHADOW AREA

SOMETIMES WE BITE OFF MORE THAN WE CAN CHEW

ACCORDING TO OUR RECENT MONITOR THE COMPETITION DOUBLE SPOTS!

P.S. How do you like this for a "blue pencil" job? If you can't read it tell Doug or me . . . we'll send you a copy of the original.

DAVID M. BALTIMORE
Manager WBRE-TV



In the good new summertime

*Networks and sponsors no longer
take hot-weather hiatus from
regular-season program quality*



A phrase that was indigenous to the broadcasting scene some three months of every year throughout radio's golden era was "summer hiatus." Regular-season shows went off the air for a "summer hiatus" as each spring drew to a close, at which time the networks also took a hiatus of their own—not publicly admitted, however—from the kind of worthwhile programming generally expended on wintertime entries.

The word "hiatus" means, among the other dictionary definitions of it, "a space where something is wanting." What was wanting during radio's July-to-September "space" was programming with some degree of entertainment value;

the disparaging connotation that became attached to the term "summer-replacement show" was well-founded in the ineptness of such fare year in and year out. Summertime radio was, in another definition of "hiatus," a blank.

The concept of hot-weather hiatuses extended to television during the visual medium's earlier days, and with the same lack of benefit to audiences and advertisers. But the pattern of video's summer programming has fortunately been changing over the past couple of seasons to the point where the expression "summer hiatus," so well nurtured by radio, may disappear completely from the lexicon of tv.



Guest stars of top quality parade continuously through the Ed Sullivan show over CBS-TV summer and winter.

Agencies, advertisers and the networks have become conscious, as they seemingly never were during audio's green years, of the fact that vacation time and soaring temperatures don't have enough effect on people's desire for and taste in entertainment to justify tossing inferior product at them. Good entertainment is as welcome on the Fourth of July as on Thanksgiving Day—perhaps even more welcome as an antidote to ninety-in-the-shade.

However well-taken may have been the radio belief that there wasn't much point in qualitative programming at a time when listeners were presumed to be at the seashore, in the mountains or any place except in front of a radio set, the same thinking isn't applicable to today's television audience.

According to a survey made last year by Advertest Summer Studies, tv-set owners spend an average of only seven of the so-called dog days away

from home, and only slightly more than half take any vacation at all. On an average summer day, the report disclosed, 93 per cent of the nation's televisioners are home sometime between 7 a.m. and midnight. And Advertest further found that tv commands the lion's share of summer's leisure hours—48 per cent, as compared to 52 per cent for radio, newspapers, magazines and books combined.

In another study, conducted especially for TELEVISION AGE, The Pulse, Inc., probed summer-season video and its audience and came up with the conclusion that about half the people who take a summer vacation from work don't take a vacation from television (see "Vacation Viewing," TV AGE, Dec. 31, 1956).

Among 1,000 viewers in the New York metropolitan area who were queried by Pulse, 548 took July or August vacations. Close to 60 per cent

of the vacationers had access to a television set while they were away from home, and better than 50 per cent of these watched with as much regularity as they did during non-vacation time.

The inferences to be drawn from these and other surveys proving that summertime has little bearing on the size and constancy of television's audience have not been lost on the industry toppers who shape the medium's program patterns. When a show is needed to replace a vacationing program over the 13-week hot-weather cycle, a network, in the words of the National Broadcasting Co.'s Robert F. Lewine, vice president, television network program department, "is better advised to fill the time with something good, rather than just to fill it."

Aside from the realization that television's vast audience doesn't melt away in the good old summertime, the networks now have another reason for



I Love Lucy replacement was Charles Farrell.



Mike Wallace goes ABC-TV.



Summer exposure made Lawrence Welk program



CBS's Studio One Summer Theatre



Ernie Kovacs vice Sid Caesar on NBC.

taking longer and closer looks at their summer-replacement programming: the example of shows that started as vacation time-fillers but that possessed a basic appeal strong enough to lift them into the top-rated brackets.

Probably the two most classic instances of programs which have helped to dissipate the "stigma" formerly attached to summer shows are *The \$64,000 Question* on CBS-TV and the Lawrence Welk show on ABC-TV. The phenomenal success of the Revlon quiz stanza was achieved only a few short summer weeks after the program made its bow late in June of 1955; Welk and his "Champagne Music" gave the Dodge division of Chrysler one of the highest-rated winter shows following a July start in the same year.

The Pulse survey on vacation viewing, mentioned above, gives further proof of the importance of qualitative programming regardless of what the



Outdoor rehearsal for Robert Montgomery's summer tv stock company.



Year-round ABC staple is Voice of Firestone.



Biggest summer click: \$64,000 Question.



Guy Mitchell for ABC.



Patti Page subbed for Perry Como.

thermometer reads. In a check of viewer likes and dislikes concerning 14 summer-replacement shows last year, the Ernie Kovacs comedy hour on NBC-TV drew far and away the largest audience and the greatest praise.

Kovacs, pinch-hitting for the vacationing Sid Caesar, delivered a consistently well-written, well-produced and entertaining weekly 60 minutes of regular-season calibre—and was seen by more than 50 per cent of the Pulse sample, a good stretch ahead of the second-ranking summer replacement, the Charlie Farrell program (subbing for *I Love Lucy* on CBS), watched by only 38.6 per cent of the group.

And close to 80 per cent of those who viewed the Kovacs show wanted it continued during the fall and winter season, while only 65 per cent of onetime screen star Farrell's audience cared to have what was essentially a rather weak situation-comedy series

carried over into the regular season. By the same token, *Joe and Mabel*, a half-hour film series which had been scheduled for a CBS premiere in the fall of 1955 but wound up instead as a 1956 summer replacement because it apparently was considered inadequate to cope with regular-season competition, was seen by a mere 20.3 per cent of the Pulse respondents, and of these only half wanted any further part of it.

Unlike the days of radio's supremacy, when summer programs wore an almost completely new look, better than 60 per cent of 1956's July-to-September tv offerings during prime evening time constituted holdovers of regular-season fare. Of the aggregate 73.5 hours that make up a full week of 7:30-11 p.m. programming by the three networks (24.5 hours for each), a total of 44 hours was filled last summer by established wintertime shows—18.5 by CBS programs, 13.5 by NBC and 12

by ABC.

And, although no complete specifics as to their 1957 summer line-up have yet been made known by the networks, the indications are that an even greater percentage of programs currently on the air will be presented in their customary time slots during the coming warm period.

One of the major reasons for the carry-over of wintertime shows into summer programming is, of course, that so many of them are on film. And therein lies a benefit of considerable proportions for the sponsors of these programs, as well as for their audiences.

For most advertisers who sponsor network film shows on a basis of 39 weeks of first-run episodes and 13 weeks of repeats over the summer, year-round use of television has economical advantages not present in sponsorship of live programs. Fifty-two-



Summer repeats for filmed Cheyenne.

week exposure at a 39-week production cost is what it comes down to in its simplest form.

Of the three networks, ABC's 1957 summer video picture will perhaps show far less change from its present aspect than any of the others, inasmuch as most of the chain's high-rated offerings are film properties. Shows like *Cheyenne*, *Wyatt Earp*, *Disneyland*, *Rin-Tin-Tin*, *Jim Bowie* and *Crossroads* will continue through the hot months with repeats of episodes shown during the regular season.

"From the advertiser's standpoint," says James T. Aubrey Jr., vice president in charge of programming and talent for ABC-TV, "there is much to be gained by going the year round. As a matter of policy, we at ABC recommend to advertisers that they stay on for the full 52 weeks, not only because summer repeats are economical in

(Continued on page 43)





Bon Ami takes off

*Success of "Jet" campaign
leads revitalized firm to
plan other new products,
expand advertising*



The *fin de siècle* merchant who named his bar of heavy-duty household soap *Bon Ami* obviously had a good deal more than horse-and-buggy marketing sense.

It may be that housewives during and around the Gay Nineties thought of Paris nights while doing their home-scrubbing chores. At any rate, the cake of cleanser which was introduced in 1886 did become the good friend of enough of them to launch a substantial company.

In 1913 the Bon Ami Co. brought out its powdered cleanser. The can with the red-and-yellow label and the new-born-chick symbol became a national household item.

And the slogan, "Like the chick that's newly hatched, Bon Ami has never scratched," became a familiar one through years of colorful magazine advertising that featured illustrations in the vogue of *Saturday Evening Post* covers.

But horse-and-buggy—or, at best, Model T—thinking did eventually overtake Bon Ami's management. Despite new and highly promoted competitive products, the company for nearly 50 years steadfastly refused to add to its product line. Sales steadily declined for several years.

Intrenchment, however, had given

Bon Ami strong cash reserves, and this, coupled with the sales pinch, touched off an investigation of the competition and a new-product research program.

Modern Cleanser

Months of probing the product field and 107 laboratory experiments produced the jet spray cleanser that's as modern as the Forward Look. Formula Number 107, backed by consumer research, ad-campaign testing and, finally, a national ad splurge, has given the 71-year-old firm a brand new lease on the national market place.

During these resurgent festivities United Dye & Chemical Co. gained financial control of Bon Ami. New executives were brought in. They engineered the campaign that began with introduction of Jet Bon Ami in July 1956.

In the last five months of that year, the company plunged about \$1.5 million into launching its jet. Seventy per cent of the funds went to television-network-participations and a 40-market spot campaign.

Result: sales have reportedly already hit 10-million units. According to V. D. Dardi, president of United Dye & Chemical, the new product is making money and sales should increase 100

per cent this year.

The company's goal now is further expansion, says Robert Hackwith, director of market planning and advertising, who joined Bon Ami in October last year. In the near future, there will be an important tv-campaign for the old powdered cleanser. New products are on the laboratory shelf. They'll be researched in the field soon.

About Jet Bon Ami he says. "Quite frankly, we're going after business where we have the greatest potential. The entire ad approach has to remain flexible, and we have to be able to use a profitable combination of network and spot programming . . . A big problem is getting network to go where you want it to go."

The marketing director is not pinpointing Jet's strong areas for trade consumption ("I don't wish to give the competition the comfort of information we're paying \$50,000 a year to find out").

But he admits that the product is strongest in the east. And the metropolitan New York campaign has been sensational.

Bon Ami, he says, is primarily sold on the allocation of 70 per cent of its budget to tv. He anticipates no change, even with new products and

(Continued on page 39)



Live and animated combo in spot tv for 40 Bon Ami markets



V. D. Dardi, left, president, United Dye & Chemical, which has financial control of Bon Ami. Above, the company's new marketing men, Robert Hackwith, left, and John McDonald.



Electrical-appliance manufacturers have always been basic television advertisers.

Back in the 1920's, when television was still in its experimental stage, it was such companies as Radio Corp. of America, Westinghouse and General Electric that were contributing most to its development.

As television grew and became a commercial operation, it seemed only natural that these same companies, each a manufacturer of electrical appliances, should be among the first to see the new medium for advertising purposes.

Perhaps some of these first contracts for commercials were entered into more to contribute toward the development of the medium than because the manufacturers thought that the advertisements would increase sales, but it was not long before tv had proved itself a star salesman.

In no other product classification is the demonstration so important as in the electrical-appliance field. Television, the perfect medium for demonstrating to millions of persons at the

same time, is also the perfect substitute for the door-to-door salesman. In addition, it allows the warm persuasion that is a success on radio.

Convinced that television could sell, more and more electrical-appliance firms have turned to it as their principal advertising medium. In this intensely competitive field it is apparent that the company with the biggest increase in sales is almost always the company with the biggest television budget.

Makers Use Network

Manufacturers, for the most part, are in network television. It is easy to buy, reaches nearly every American home and offers a reasonable cost-per-thousand sales impression. They supplement this with spot campaigns and encourage their distributors and dealers with liberal co-operative policies to buy spot on a local or regional basis.

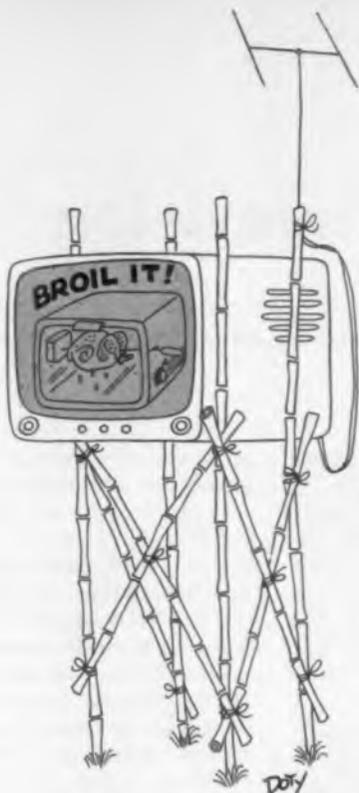
In 1955 electrical-appliance advertising on network television totaled about \$39 million, a figure which was even higher in 1956, according to pre-

liminary estimates. National spot advertising in 1956 for this product group figured in the neighborhood of \$11 million. Local totaled nearly as much, possibly \$10 million.

Altogether electrical-appliance advertising on television in 1956 came to a grand total of about \$60 million.

But sales last year were near the record. It is estimated they reached the second highest figure in history. Walter Jeffrey, Kelvinator vice president and general manager, estimates that 15,176,000 major household appliances were sold in 1956. In 1950 a few more units went into the hands of users. "The trend should be up in 1957," Mr. Jeffrey added, "and the industry may well reach its first 16-million-unit year."

In the competitive effort which is expected to maintain this high rate of sales, nearly every manufacturer of electrical appliances today urges his dealers and distributors to take advantage of a co-operative agreement. Following are a few of the commercial aids and co-op plans offered by some appliance manufacturers.



Electrical appliances

*Distributors and dealers
find television demonstration
opens door for sales*

Admiral Corp. has suggested tv commercials for distributors, together with a 50/50 co-op plan.

Avco Mfg. Corp., American Kitchens Division, has film commercials in standard lengths. Offers distributors a percent-of-purchase co-operative agreement.

Blackstone Corp., makers of washers, ironers and dryers, has one-minute film commercials and offers a 50/50 co-op agreement.

Carrier Has Commercials

Carrier Corp., makers of air conditioners, has film commercials available and offers a liberal co-op agreement.

Crosley offers continuity scripts for commercials and a 50/50 co-op deal to distributors and dealers.

Allen B. DuMont Labs has continuity for local adaptation and offers a 50/50 co-op deal to distributors.

Emerson policy varies with different distributors and dealers but includes a co-op plan.

Eureka-Williams Co., makers of air-conditioning and heating equipment,

has balop cards available and offers a 50/50 plan.

Fedders Co., makers of air conditioning, has a 75/25 co-op plan and spent around \$2 million last year in this type of spot television.

Frigidaire has one-minute and 20-second film commercials and has a co-op plan based on a 50/50 split.

General Electric has films on all of its major appliances, with varying co-op agreements available through distributors.

Gibson Refrigerator Co. has 50- and 20-second film commercials which can be placed locally on a 50/50 basis.

Hamilton Mfg. Co. has films available for its automatic washers and dryers. There is a 50/50 co-op plan.

Hoover Vacuum cleaners has one-minute and 30-second commercials, as well as a 50/50 co-op plan.

Hotpoint Appliances have film commercials and slides. Plan calls for manufacturer to pay 40 per cent, distributor ten per cent and dealer 50 per cent.

Ironrite has one- and two-minute film commercials available. Company

advertising is entirely on a co-op basis.

Lennox Industries Co., makers of air conditioners, has 50- and 20-second open-end commercials available.

Lewyt Corp. has ten- and 50-second open-end film commercials available. Co-op arrangements must be worked out with distributors.

Co-op Plans Available

Manitowoc, makers of freezers, has 50- and 20-second film commercials available. Co-op plans must be worked out between dealers and distributors.

Motorola has one-minute and 20-second film commercials and ID's available.

Proctor Electric Co. offers films and a co-op plan to dealers.

Servel, Inc., has one-minute and 20-second film commercials and ID's available. Dealer gets an allowance from area factory.

Speed Queen Corp., makers of washers and dryers has one-minute and 20-second film commercials. Co-op agreements differ.

(Continued on page 59)

Educational television

Commercial outlets have given educators over \$5 million—and in

BY WILLIAM A. HARPER

Director of Information Services, Educational Television & Radio Center

Probably no broadcaster would deny that competition is the lifeblood of the tv medium—just as it is in any other industry. It obviously makes for bigger and better programs, and thus for better service to the public which the medium serves. But there is at least one place where the word competition generally has been supplanted by the expression “cooperation.” It is in the relationship of commercial television with its educational cousin.

This relationship has been emphasized many times over in the past few years as non-commercial television struggled to make a place for itself in the broadcasting world. It is clearly shown in the fact that the industry has contributed more than \$5 million in money and equipment to educational tv in the past four years, and, on the other hand, that educational tv has taken a tremendous burden off its commercial relative.

The fact that the industry has accepted educational tv as a member of the family was even more dramatically pointed up with NBC's announcement that it would cooperate with the Educational Television and Radio Center in bringing national live programming to the Center's affiliated educational stations for the first time this year. A commercial network, it seemed, had come to recognize educational television's growing prominence in broadcasting. (There are 22 educational stations operating, with about eight more expected on the air in 1957. The Center serves as an educational network

program headquarters, providing about seven hours of programs on film and kinescope to its affiliates each week.) NBC will spend \$300,000 on the programs and the Educational Center will pay the costs of installing network loops, approximately \$100,000. The Center has also accepted the commercial network's offer to use NBC's studios to produce two additional live half-hour programs weekly during the 26-week period.

While the NBC-Center programs will account for only a small percentage of total station programming, it will be a very important segment in many respects. Just the fact that it is “live,” for example, should win many friends for the non-commercial outlets.

Indication of Interest

In writing to president Robert W. Sarnoff of NBC, H. K. Newburn, president of the Center and widely known leader in educational tv, noted: “We feel that this cooperative arrangement not only is an expression of your faith in the practical educational uses of the television medium, but it is in a real sense an indication of your broad interest in the educational welfare of the American people.”

There has been a growing feeling that educational tv can complement the work of commercial broadcasting, that it can add to the television fare of the community and at the same time take a tremendous burden off the back of commercial tv. As Mrs. A. Scott Bullitt of KING-TV Seattle has said: “Markets which have successful non-commercial educational television stations will be better markets for commercial stations. The more enlightened a place is, the happier its people and the more stable and

prosperous they will be. Commercial broadcasters with vision are eager to see the non-commercial stations thrive.”

This feeling apparently is shared by many others. The Storer Broadcasting Co. has given approximately \$141,500 in equipment and money to educational tv. Stations WREC-TV, WMCT and WHBQ-TV Memphis gave a total of \$30,000 to help get WKNO-TV on its feet. KING-TV Seattle gave \$121,963 in equipment to KCTS, and KWTV Oklahoma City has assisted KETA-TV to the tune of around \$200,000 in land and equipment.

“As April 1957, the fifth anniversary of educational television, approaches, it seems clear that educational television is here to stay and will provide a worthwhile public service which in many respects is beyond the capacity of commercial television,” says Keith Kiggins, vice president of the Storer Broadcasting Co. “Storer Broadcasting feels some pride in having made a contribution to the establishment of educational television, particularly in the important cities of Detroit, Birmingham, Toledo and Miami, where it contributed its experience, staff facilities and actual donations of equipment to the fledgling educational stations, or to educational institutions producing programs for educational use.”

Probably one of the most striking examples of cooperation can be found in Lincoln, Neb. Here University of Nebraska station KUON-TV and commercial station KOLN-TV have operated side by side in the latter's studios since 1954 when KUON-TV went on the air. This unique arrangement came about when John Fetzer, president of the Cornhusker Broadcasting Co.'s KOLN-

return these stations are shouldering an important burden

TV, offered to provide the use of its studios and equipment to the University.

KUON-TV will move into its own studios on the campus later this year. Jack McBride, manager of the station, said, "We cannot thank the commercial station and Mr. Fetzer enough for the help that has come to us. When we move into our own studios, we'll have had the benefit of two years' experience. We'll have an audience."

Cincinnati Example

WCET Cincinnati provides another important example of how commercial and educational tv have cooperated to mutual advantage. In the dark days of the uhf station's operation, when it appeared that any day would be its last, the commercial stations plugged on the air for financial support of WCET, helping to win the educational station enough friends to continue operation. WCET also has drawn on staffers from commercial outlets for part-time production and technical work, thus enabling the uhf outlet to keep its budget at a minimum, while still maintaining a respectable schedule of programs.

Naturally, the educational stations have not depended on commercial broadcasting for existence. Money and program help has come from a great many sources—foundations, other business and industry, schools, colleges and universities and individuals. But as one educational-tv executive put it, commercial broadcasting "has certainly made our lives easier."

There is another side to this story of cooperation. With the development of programs by educational broadcasters, a great many commercial

(Continued on page 67)

*Pupils in a St. Louis
classroom get lesson via
educational station KETC*





roducer Woolery, story editor Jenkyns and director Melendez

*Specialists in light-sell
commercials go long way
in five years*

Playhouse that tv built

Adrian D. Woolery created Playhouse Pictures in July 1952. "I rented a desk, used freelance artists and animators, and I was in the animated-film business," he says.

And Mr. Woolery also had a clear concept for his company. "I was determined to blend modern animated characters, design and music in comic situations that would *light-sell* commercial products on television."

In addition to having initiative and an idea, the Playhouse Pictures founder had considerable film experience. He began his career in 1936 as a camera operator with Walt Disney Studios. He rose rapidly to scene planner and unit manager and worked on such Disney classics as *The Old Mill*, *Snow White and the Seven Dwarfs*, *Pinocchio*, *Fantasia* and *Bambi*. In 1941 he went over to Columbia Pictures, where for two years he was in-



Commercial for Ford

involved in the production of 24 animated short subjects. He started a nine-year association with UPA in 1943, serving as production manager, cost-control supervisor and, finally, as a partner.

For its first two years Playhouse Pictures was the one-man operation of Adrian Woolery. But in 1954 he took on three full-time employees, and as television itself grew, so Playhouse grew.

Mr. Woolery, in truth more than spoof, thinks of his company as "The Playhouse that television built." Today the company and its affiliated services can provide complete production and creative facilities. It has a permanent staff of 20. It is affiliated with Mary Cain, an ink-and-paint service organization staffed by 30 full- and part-time artists, and with Max Morgan Camera Service, which maintains five employees.

In four and a half years, the firm has filmed 523 animated tv commercials. Last year it made 232 spots and reached its highest billing mark, slightly over \$500,000.

Mr. Woolery recalls that his first tv commercial was filmed for Ever-sharp's Inka Ink. Subsequent Playhouse productions include 42 Ford commercials made since 1955 (several in color), as well as 24 spots for DeSoto and animated openings for

such network shows as *Tennessee Ernie Ford Show*, *You Bet Your Life*, *Ethel and Albert* and *Two for the Money*.

The company also produced announcements, from ID's to minutes, for the following: Burgermeister beer, Pacific Telephone and Rexall drugs (BBDO), Heinz (Maxon), Schlitz beer (J. Walter Thompson), Falstaff beer (Dancer-Fitzgerald-Sample), Lanvin Parfums (North Advertising), Breast O' Chicken tuna and Smoky Bear



... for Falstaff Beer

(Foote, Cone & Belding), Southern California Gas Co. (McCann-Erickson), Campbell's pork and beans (Needham, Louis & Brorby), A-1 Pilsner beer (Erwin, Wasey), White Magic soap (Kenyon & Eckhardt), Commonwealth Edison, Eastside Old Tap lager beer and Kellogg (Leo Burnett) and Richfield oil (Hixson and Jorgenson).

To service this impressive list of advertisers and agencies, Mr. Woolery

Bon Ami (Continued from page 32)

an expanded campaign for the cleanser coming in.

The full story of how Bon Ami revitalized and became once again a competitive force with a new product is a very contemporary saga.

As Dr. D. H. Terry, vice president, director of research and development, recently put it: "It could be the story of almost any newly developed or successfully established consumer product. It could be a new and more effective insecticide, a new soap product, or a new and better detergent . . .

"The development of any new product from the time we recognize the need for it to the time the finished product is successfully established in the market is a cooperative and organized effort involving research and product development, market research, product planning, product testing, management, sales strategy, selection of distribution channels, advertising, public relations, sales promotion, pricing and selling."

Studying Market

Even before the laboratory tests got under way on Jet Spray, the company four years ago was making a market study of a variety of consumer products.

Among related products, liquid window cleaners seemed to have the greatest potential for Bon Ami. There were other products that had gained sizable sales with booming promotion and merchandising, such as abrasive emulsion cleaners. But liquid window cleaners sustained their consumer popularity. A recent report put their sales at \$12 million annually after several years on the market.

Bon Ami's initial idea was to develop a liquid light cleaner with superior cleaning qualities. But window cleaners are a standardized product, and, says Dr. Terry, "We felt the housewife might find it difficult to notice this improvement, since it was a matter of degree and not of kind."

Shrewdly, and symbolically, Bon Ami's labs developed a cleaner they felt was not only superior, but also "imparted a high polish and slickness to surfaces cleaned."

With the formulation firmly established, and uses (they had found sever-

Triangle Move

A move to new quarters at 485 Lexington Ave., New York, has been made by the national sales office of Triangle Publications' radio and television division. The announcement was made by Edward H. Benedict, director of national sales development, who noted that Howard Maschmeier and Gordon Grant will continue to service television and radio accounts, respectively. Triangle operates WFIL-TV-AM-FM Philadelphia; WNBC-TV-AM Binghamton; WFBC-TV-AM Altoona; WNHC-TV-AM-FM New Haven, and WHCB Harrisburg, Pa. Blair Tv will continue to represent WFIL-TV, WNBC-TV and WFBC-TV, while The Katz Agency handles WNHC-TV.

al besides window cleaning) well defined, the next step was packaging.

Most cleaners of the same type had appeared in glass containers. It was not alone in imitation of Windex, the first and most successful of the cleaners, that the rest of the parade chose glass. In the Thirties metal containers caused corrosion of water-based cleansers, and metal containers were all that were available.

Later developments, specifically lined metal cans, paved the way for the final wrapping of Jet Spray.

"Some might call it coincidence, and others fortuitiveness," says Dr. Terry, "but at the same time as the product development was being carried out on formulation Number 107, the aerosol industry was growing amazingly fast."

There were other window cleaners in aerosol cans before Bon Ami premiered. Several struck out because of corrosion. Well aware of the rust problem, Bon Ami's research came up with the successful package that's now on the market.

But with the product in hand, the company was hesitant to market it.

Albert J. Wood, president, A. J. Wood & Co., consumer research, stated it this way in a recent article: "This hesitancy to jump into the market is easily understood. First of all, there was a reasonable anxiety con-

cerning the risk of sizable capital that would be required to produce and introduce Jet Spray. Bon Ami's long period of relative sterility acted as an effective brake against any dramatic expenditures. In addition, the products with which the new specialty would have to compete held strong consumer franchises, particularly its opposite number among the window cleaners [Windex, ed.]."

Cautiously, the company proceeded with a consumer research program conducted by the Wood organization.

Field work got under way in September '55. A sizable panel of housewives received a sample of Jet Spray and Windex. Unlike most consumer tests, the samples were clearly labeled. There was a questionnaire and then monthly call-backs by interviewers with further questions.

The research was intended to show where the market was, what the consumer expected of the product, what the retail price should be and other information regarding potential.

Results showed that eight out of ten housewives preferred formula 107 in an aerosol container. And eight out of ten women who formerly used powdery liquid cleansers preferred the aerosol product.

Three Test Markets

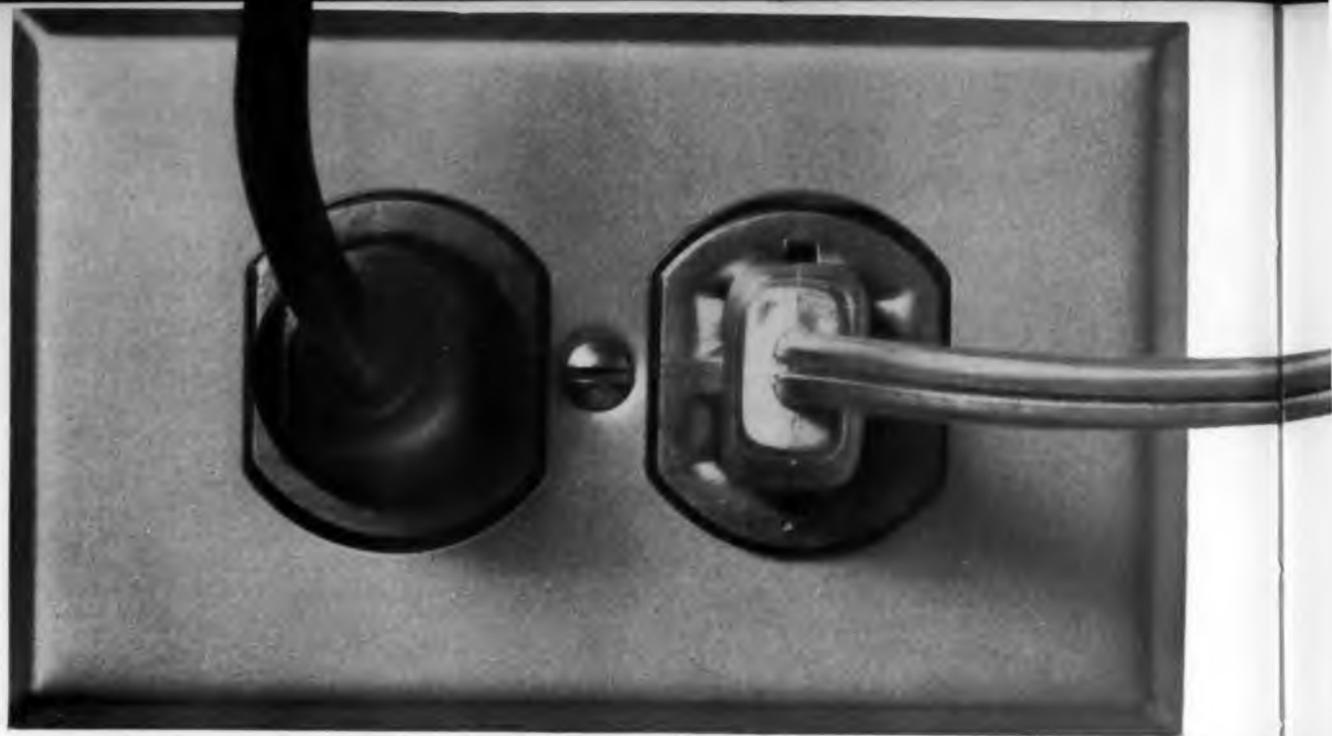
Still moving cautiously, management decided on three test markets. Norman, Craig & Kummel was the agency when, in April 1956, Instant Bon Ami window cleaner made a foray on Richmond, Syracuse and Harrisburg.

It was in May that United Dye & Chemical Corp. got working control of the Bon Ami Co. Jet-style marketing developments set in immediately.

By the end of May a \$1-million national campaign for introducing the new product had been worked up—by a new agency, Ruthrauff & Ryan. The switch from Norman, Craig & Kummel reportedly was highly influenced by R&R's ability to obtain distribution. Jet Spray managed to cover the nation in 60 days, an amazing accomplishment in these days of crowded super-shelves.

The new product, with final packaging adjustments and a catchy new name, was introduced in New York in

(Continued on page 42)



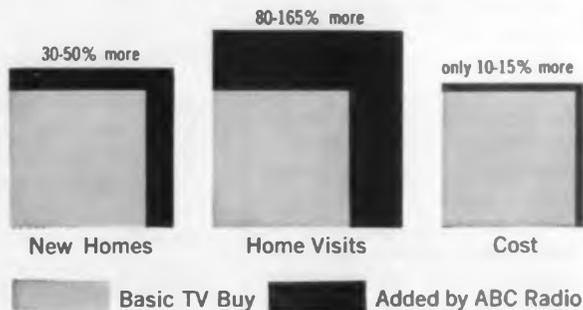
why
two ?

One is for television . . . one is for radio. They go together. Most homes have both — and use both.

They sell together, too. These days you don't use television to reach one audience and radio to reach another. Most of the time they're selling to exactly the same prospects . . . but at different times, in different ways. Today, radio and television are a team.

That's why today's Nielsen-minded TV advertiser has come more and more to consider, in conjunction with his basic TV buy, the ideally complementary medium of network radio. He sees in network radio not the "old" medium of "filling in where TV isn't" (a fast-shrinking 21% of U. S. homes), but a "new" medium that **adds** important audience in terms of TV homes not otherwise reached by the basic TV properties and **adds** important frequency

and multiple-home visits to those homes reached by TV. For example, special Nielsen duplication analyses show what ABC Morning Radio or ABC Weekend Radio add in one month to a prime TV franchise*:



That's why today the new medium for television advertisers is network radio!

* Based on actual duplication analyses of ABC Radio and representative TV shows — Studio One, Groucho Marx, Lawrence Welk, Robin Hood, Alfred Hitchcock, Do You Trust Your Wife?, etc. Special analysis of your TV franchise on request.



Bon Ami (Continued from page 39)

early August, the rest of the east by early September. It had national distribution by the end of September.

That opening five-month drive that saw sales of close to 10 million cans used 288 newspapers in 282 cities. Full pages were used in *This Week*, *Parade*, *American Weekly* and 18 independent Sunday newspaper supplements. There was also a spread in a fall issue of *Life*.

70 Per Cent to Tv

But 70 per cent of the reported \$1.4 million went to tv spots and network participations. Five net shows were used. *Today*, *Home and Matinee Theatre* on NBC-TV; CBS-TV's *Morning Show*, and ABC-TV's *Afternoon Film Festival*.

The company launched a "Bon Ami Sellethon"—32 spots in a single day—in more than 40 markets. Sixteen markets in the east were thus blasted on a day in September. Twenty-seven got the treatment in the west on a day in October. Most of the cities saw the commercials divided between two stations.

According to the Television Bureau of Advertising, the company spent \$234,400 on spots in the fourth quarter of '56 alone, putting Bon Ami in

Boosts Gate

Television was used for the first time this year to cover the annual \$15,000 Phoenix Open Golf Tournament. The results: first-day attendance was up 30 per cent over previous years, and each succeeding day of the tourney set new records.

KOOL-TV Phoenix, using a three-camera remote, telecast an hour and a half each day of the event, which ran from Jan. 30 through Feb. 3. Officials of the Phoenix Thunderbirds, which sponsored the tourney, gave much credit to KOOL-TV-AM for its help in making this year's classic the most successful golf tournament held in Phoenix.

112th place among national spot spenders.

On Jan. 14 the company's 1957 campaigning got its send-off. Again more than two-thirds of a reported \$1-million budget is going to television.

Five Network Shows

Participation in five network shows continues, along with the addition of ten network radio programs. There also continues to be saturation tv and radio spots in New York as well as in 35 to 40 other markets.

John McDonald, who heads the sales department, has been with the company for two-and-a-half years. He was formerly a district sales manager of Dirke Famous Foods, with headquarters in Atlanta.

Executive vice president Harry Adams, who heads the company, has been with Bon Ami for close to a year. Before that he was on assignment in New York with United Dye & Chemical.

Hackwith with Duncan Hines

Until October of last year Mr. Hackwith was with the Duncan Hines organization, a manufacturing and sales franchise, as a sales manager in Iowa.

Last month a promotion team for Jet Spray Bon Ami made a one-week whirlwind tour to give brokers gathered into four cities a presentation on future plans. Ken Biern, president of Ruthrauff & Ryan, told brokers in Atlanta, Chicago, San Francisco and New York that the company would be spending 20 per cent more in tv than any of the competition.

Current plans call for two broker rallies a year. Probably at the next one the boys will hear tv plans for a new product or two (there's one testing in three markets now) as well as for the company's old-line powdered cleanser—which hasn't scratched the medium yet.

Playhouse (Continued from page 38)

has mustered what he calls "the industry's most talented artists." The firm's founder, who is definitely the chief of the staff, is aided in planning and production by four key men.

Bill Melendez heads the crew as production supervisor and director. He has 15 years' experience with Walt

Merchandising

Retailers in the KPIX San Francisco coverage area are finding that their support for nationally advertised products is being made a little easier by the new merchandising device the station is distributing. The second issue of *Pre-Sell*, a magazine prepared by KPIX and similar in physical make-up to standard program guides, has been sent to over 4,500 food and drug wholesalers and retailers in the six-county Bay area. It is intended to be used as an actual selling tool for sales personnel by acquainting them with the products advertised on the station and the programs used.

Disney, Warner Bros., UPA and John Sutherland Productions. Pat Matthews, formerly with MGM, Walter Lantz, Walt Disney and UPA, serves as director; Sterling Sturtevant, another Disney-UPA recruit, is the company's designer, and Chris Jenkyns, who came from Storyboard, Inc., is story editor.

Every indication points to a big year ahead for Playhouse. In production now are new series for *Falstaff*, *Ford*, and U. S. Navy Recruiting; new show openings for *Tennessee Ernie Ford*, *Ford Theatre* and *Schlitz Playhouse*, and announcements for several former clients, as well as for new ones such as Socony Mobil (Compton Advertising) and Northern Pacific Railroad (BBDO).

Also slated for the coming year is a production—now in the storyboard stage—of a cartoon property (still considered confidential) featuring the voice of comedian Eddie Mayehoff, who is under contract to Playhouse. Then, too, Mr. Woolery and staff are planning to produce feature programs in the late fall or early in 1958.

To take care of its expanding production, the company intends soon to move into new and more spacious quarters. Clearly, the Playhouse that television built is and will continue to be a full one.

Summer (Continued from page 31)

themselves, but also because the audiences that these shows have built stay on right along with them over the summer period.

"We feel it's good business for sponsors to keep going through the year, for even if their audiences do diminish somewhat due to summer vacations and the lure of the outdoors, the cost-per-thousand doesn't go any higher because of the reduced cost for repeats.

"As for repeats themselves," concludes Mr. Aubrey, "a number of regular followers of a filmed show may have missed one or more programs in the series—or may want to see a particularly liked one again—so that repeats serve a very real purpose entertainment-wise, aside from their advantages for advertisers. And there is certainly no more stigma attached to re-runs today than there is to joint sponsorship."

Extends to Live Entries

ABC's belief that the advent of summer is no signal for any retrogression in the quality of programming extends to its live entries as well. The summer-created Lawrence Welk show naturally will stay on this summer, as will the perennial *Voice of Firestone*. And to cement the point that the seasons have nothing to do with when potentially valuable properties should make their debuts, ABC-TV has set the end of April as the starting date for its recent prize acquisition, Mike Wallace, and his interview stanza.

Another "name" personality latterly acquired by the network—singer Guy Mitchell—also may tee off his weekly half-hour live song-and-variety show in the spring. According to Mr. Aubrey, several of the program's sponsors-to-be are interested in a May premiere, rather than holding back until next fall.

NBC's Bob Lewine is also a firm believer in the advantages accruing to an advertiser through year-round maintaining of a film series. "Such a show," says Mr. Lewine, "has much more of a chance of establishing itself over 52 weeks, and very often the use of repeats has a great deal to do with that establishment.

"Repeats are not a necessary evil by any means. They have a very definite

WGAL-TV Dedication

Quoting from the last verse, Chapter 10, Ecclesiastes, the Rev. James E. Wagner offered this dedicatory message at the opening of the new television center of WGAL-TV Lancaster: "... for a bird of the air shall carry the voice and that which hath wings shall tell the matter."

This theme keynoted the ceremonies as WGAL-TV dedicated the center to public service. Clair R. McCollough, president, presided at the Feb.



24 launching, which was attended by top industry and government figures, including Harold E. Fellows, president of the National Association of Radio & Television Broadcasters, and FCC commissioners George C. McConaughy (chairman), Rosel H. Hyde, Robert T. Bartley, John C. Doerfer and T. A. M. Craven. Representatives from the three networks also were there. The introduction to the program was by John F. Steinman and Col. J. Hale Steinman, owners of the station.

The new WGAL-TV center, built of red brick and Indiana limestone, is completely equipped to handle color as well as black-and-white. Included in 54,841 square feet of floor space are two main studios, one of which has a revolving stage that can handle two sets back-to-back.

function in solidifying a program's rating, its identification and the corollary identification of the sponsor's product with it—and at the same time they lessen the cost for an advertiser on a yearly basis. The main thing is that repeats during the summer eliminate the danger for the sponsor and his program of an audience 'out of sight, out of mind' reaction."

Few NBC Replacements

This coming summer, says Mr. Lewine, NBC will have "very few replacement shows." Among the network's important live programs, as in past years, *Kraft Theatre* and *Robert Montgomery Presents*—under its warm-weather title of *Robert Montgomery's Summer Stock Company*—will be doing business at the same Wednesday-night and Monday-night stands, regardless of heat waves, and also continuing through the torrid times will be the Steve Allen show, *Goodyear Playhouse*, the *Alcoa*

Hour, *Armstrong Circle Theatre* and the *Kaiser Aluminum Hour*.

The top-rated Perry Como Saturday-night show will, like last summer, offer personalities of the stature of Julius LaRosa, Patti Page and Tony Bennett while Como vacations. What will replace *Caesar's Hour*, which this season has followed Como on Saturday evenings, has not as yet been revealed.

Pointing to the success of Ernie Kovacs, Sid Caesar's substitute last summer, Mr. Lewine states that this is a strong example of how a network can use replacement time as a "proving ground" for new shows with regular-season potentialities. No network, he feels, should be content merely to fill the time of a hibernating program; instead, every effort should be made to develop new formats and new talent with an eye to the future during any temporarily open spots in a network's schedule.

(Continued on page 44)

Summer (Continued from page 43)

Of the 45 shows programmed between the hours of 7:30 and 11 p. m. last July and August by CBS, only nine were summer replacements, a strong reflection of the fact that hot-weather hiatuses are now the exception in television rather than the rule, as they were in radio. And indicative of the further fact that advertisers also are not taking hiatuses, only two of the nine replacement shows were sustaining.

Live CBS-TV stanzas like the Ed Sullivan show, *\$64,000 Question* and its companion piece, *\$64,000 Challenge*, Arthur Godfrey, *Climax!*, *United States Steel Hour*, *Studio One* and *What's My Line?* are expected to remain on the air this coming summer, as they have in the past. And with the notable exception of *I Love Lucy*, vir-

tually all of the network's more important filmed series—the Phil Silvers show, Burns and Allen, Jack Benny, *Alfred Hitchcock Presents*, *Gunsmoke* and *Do You Trust Your Wife?*, among others—will do likewise, using repeats.

Believing in the importance of good summer-replacement programming, CBS is planning an elaborate musical-variety show for the Saturday-night spot to be vacated by Jackie Gleason at the end of the current season. No details as to talent and sponsorship have as yet been disclosed by the network.

In the matter of summer film repeats, a CBS spokesman declared that Nielsen cost-per-thousand figures do not always reveal the saving for advertisers inherent in such programming. He stated that despite a possible diminution of ten or 15 per cent in the number of sets in use during July and

August, the lesser expense of re-runs gives a sponsor a reduction of 30 to 35 per cent in his cost-per-thousand.

From the standpoint of network revenue over the summer months, TELEVISION AGE's exclusive regular feature, *Business Barometer*, reveals a rather set pattern for the past three years. A check of the *Business Barometer* percentages shows that network billings have dropped consistently during the past three Julys and have just as consistently shown a gain in the trio of following Augusts.

In 1954 July network business was off 3.6 per cent from the preceding month, but rose 2.2 per cent in August over July. The corresponding figures for 1955 were —4.3 per cent and 1.1 per cent, and last summer they were —4.5 and 6.1, the latter percentage representing a remarkably sharp upsurge.



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Government agencies, industry, laboratories—all benefit by the speed, quality and convenience of Filmline Processors—and keep security at a maximum. TV stations and newsreel companies cut time between taking and showing news and sports with Filmline. No matter what your film processing requirements, there is a Filmline machine to do the

job quickly, expertly and economically. Filmline engineers have achieved true automation for the first time in film processing machinery—absolutely foolproof and dependable, yet sensibly priced. Fourteen standard Reversal and Negative-Positive models for processing 16mm, 35mm and 70mm black and white or color film are available—and special machines can be built, or standard models modified to meet specific problems.



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Film Sales

"The comments of Mr. John E. North in the February 11th issue of TELEVISION AGE (Newsfront, page 27) struck a very responsive chord in our thinking about feature films on the air in smaller market operations," writes Vernon Gielow, assistant manager of KQTV Fort Dodge.

"We agree wholeheartedly with Mr. North," Mr. Gielow continues, "that there is no audience for late movies in the smaller market. . . . In our own operation, it would be money down the drain even to consider running so-called 'late movies.' Our audience drops off very sharply after 10:30 in the evening on weekday nights, and is only slightly better on week-ends. . . .

"We have found the way to program features profitably for the sponsors and us. Features are programmed during prime class AA time, when network programming is light. In our case, we run them on Tuesday and Wednesday evenings."

The KQTV assistant manager also delves into another aspect of the feature-film situation. "I think it is of paramount importance that film distributors do some thinking about the prices they ask for their product in the smaller market. Price is a major factor when we buy films, but it is equally important that the film be of excellent quality, print and story-wise. Multiple runs are out, too. When an audience is smaller, it means that there are fewer people willing to watch re-runs. Certainly, we can't ask the first audience to see a film to sit through another run while the 'strays' are being picked up. Critical comment comes fast from the disgruntled viewer who thinks he deserves just a bit more from the station in the way of programming. We prefer to run single runs whenever possible. . . .

"As Mr. North so aptly expressed it in his comments about features, medium and small markets will always be with us, and film companies must take such markets into consideration if they are to remain in this field. Their prices must be logical and scaled to the needs and ability to pay by the also profit-seeking television station."



Ready for action in CBS Television Film's Whirlybirds.

Syndicated Film

CBS TELEVISION FILM SALES, INC.

CBS Newsfilm

KOOK-TV Billings; WBNF-TV Binghamton; KHOL-TV Kearney; KGW-TV Portland, Ore.; WCAN-TV Portland, Me.; KCRA-TV Sacramento.

WHIRLYBIRDS, sponsored by National Biscuit Co. in the following markets: Buffalo; Johnstown; Providence, WDM-TV Hattiesburg; WREX-TV Rockford; KTTS-TV Springfield, Mo.; WHYN-TV Springfield, Mass.; WTVT Tampa.

INTERNATIONAL NEWS SERVICE

Telenews Weekly News Review

KENI-TV Anchorage, Alaska; WBTW Charlotte; WLW-C Columbus, Ohio; KBEN-TV Medford; WNHC-TV New Haven; KTVX Phoenix; WFMJ-TV Youngstown.

Telenews This Week in Sports

WNEM-TV Bay City; WDSM-TV Duluth; WCKT Miami.

Telenews Daily Newsfilm

KROD-TV El Paso.

International News Photos

WMTV Madison; WMTW Poland Springs, Me.; WOAI-TV San Antonio.

PATHE PICTURES, INC.

Studio Telescriptions Library

WAGA-TV Atlanta; WFGA-TV Jacksonville; WTVJ Miami; WSLS-TV Roanoke; KENS-TV San Antonio; KOPO-TV Tucson; KRCV-TV Weslaco.

RKO TELEVISION, DIVISION OF RKO TELERADIO PICTURES, INC.

28 Features

WARD-TV Johnstown; WSBA-TV York.

Uncommon Valor

KRNT-TV Des Moines; WTTG Washington.

Gangbusters

KTVR Denver.

17 Features

KFRE-TV Fresno; WSBA-TV York.

Commercial Film

ACADEMY PICTURES, INC.

Completed: Fedders-Quigan Corp. (Fedders air conditioning), D'Arcy; Thomas J. Lipton, Inc. (Lipton Tea), Y&R; Eagle Pencil Co. (Eagle Mirado Pencil), BBDO; B. T. Babbitt, Inc. (Bab-O-Cleanser), D-F-S.

In Production: Procter & Gamble Co. (Cheer), Y&R; The National Board of Fire Underwriters, Mathes; Hometown Bread Co., McCann-Erickson; Southland Coffee Co., Inc., (Bailey's coffee), Donahue & Coe; Perkins Products Co. (Kool-Shake), FC&B; Hills Bros. Coffee, Inc., Ayer.

CARAVEL FILMS, INC.

Completed: The American Tobacco Co. (Hit Parade), BBDO; American Radiator & Standard Sanitary Corp., BBDO; Procter & Gamble Co. (Dash), Compton; American Can Co., Compton.

In Production: Remington Rand, Inc. (Auto-Home Rollectric shaver), Y&R; Boyle-Midway, Inc. (Aero-Shave shave lotion, Sani-Flush), Geyer; R. J. Reynolds Tobacco Co. (Winston cigarettes), Esty; Socony Mobil Oil Co., Inc., Compton; P. Ballantine & Sons (beer), Esty; American Can Co., Compton; Minute Maid Corp. (fruit juices), Bates; Block Drug Co., Inc. (Poli Dent, Dentu-Creme, Dentu-Grip), Grey.

FILMACK CORP.

Completed: Sidney Wanzer & Sons (milk), Hartman; Hekman Biscuit Co. (bakery products), Hartman; Sperry Candy Co. (candy bars), Keck; Miller-Becker Co. (Cotton Club beverages), Lustig; Sealy, Inc. (mattresses), Lang, Fisher & Stashower; Whirlpool-Seeger Corp. (RCA Whirlpool appliances), Fred Warren; Thor Power Tool Co. (Pneumatic & electric tools), Roche, Williams & Cleary; A. O. Smith Corp. (Permaglass water heaters), Cramer-Krasselt.

FILM CREATIONS

Completed: Johnson & Johnson (Liquiprin), Frohlich; American Oil Co. (Amoco snow tires), Katz; Revlon Products Corp. (Aquamarine), Mogul.

In Production: Hudson Pulp & Paper Corp. (napkins & toilet tissue), Norman, Craig & Kummel; American Oil Co. (Pan American gas), Katz; Whitehall Pharmaceutical Co. (Anacin & Heet liniment), Bates.

GRAY & O'REILLY

Completed: Cities Service Co. (gasoline), Ellington; The Nestle Co., Inc. (Nescafe), Houston; General Electric Co. (air conditioners), Y&R; Falstaff Brewing Corp. (beer), D-F-S; Block Drug Co. (Nytol), SSC&B; General Foods Corp. (Minute Rice), Y&R; West End Brewing Co. (Utica Club beer & ale), Cohen.

In Production: Cities Service Co. (gasoline), Ellington; General Tire & Rubber Co. (tires), D'Arcy.

(Continued on page 46)



Starlighters singing in a Pathe Pictures Studio Telescriptions release.

Film (Continued from page 45)

WALTER J. KLEIN CO.

Completed: (This advertising agency also produces its own commercials.) Old World Formulas of the South, Inc. (Grecian Formula 16); Walker-Martin, Inc. (General Electric appliances); Free Service Tire Co. (tire service); Krey Packing Co. (steaks); Jones Sausage Co. (meat products); Lamont Laboratories, Inc. (Colonoid); Marnat Packing Co. (Big Time Pet Foods); American Hardware & Equipment Co. (hardware & appliances); Maola Milk & Ice Cream Co., Inc. (dairy products); Carolina Druggists Assn. (drugs).

JAMES A. LOVE PRODUCTIONS

Completed: Westinghouse Electric Corp. (Electric Week, steam iron), McCann-Erickson; Raytheon Mfg. Co. (direct); Westinghouse Electric Corp. (air conditioning), F&S&R; U.S. Brewers Foundation, Inc. (game cookery), JWT; International Latex Corp. (Living Gloves), direct.

In Production: Westinghouse Electric Corp. (Studio One), McCann-Erickson; U.S. Air Force (Civil Air Patrol); Vick Chemical Co. (Vaporub-in-Steam), Morse.

MPO TELEVISION FILM, INC.

Completed: Columbia River Packers Assn., Inc. (Bumble Bee tuna fish), H. K. Manhoff; The Alliance Mfg. Co. (Genie door opener), D-F-S; R. J. Reynolds Tobacco Co. (Camels), Esty; Procter & Gamble Co. (Gleem toothpaste, Blue Dot Duz), Comp-



Crime doesn't pay in RKO Television's Gangbusters.

ton; U.S. Air Force (Nurses Corps.), R&R; Delco-Remy, division of General Motors Corp. (Delco dry charge battery), Campbell-Ewald; Boston Red Cross (training film), direct.

In Production: Remington Rand, Inc. (Quiet Riter), Compton; Philip Morris, Inc. (Philip Morris cigarettes), Ayer; Coty, Inc. (Polysil & 24 Lipstick), Franklin Bruck; Colgate-Palmolive Co. (Vel), Lennen & Newell; Lever Bros. Co. (Lifebuoy soap), SSC&B; Hudnut Sales Co., Inc. (Richard Hudnut Creme Rinse 'n Set & Quick), SSC&B; P. Ballantine & Sons (beer), Esty; Lever Bros. Co. (Rinso), JWT; Procter & Gamble Co. (Ivory Snow), B&B.

FRED A. NILES PRODUCTIONS, INC.

Completed: Allen B. Wisley Co. (soaps & toiletries), Fulton-Morrissey; Spray 'n Wipe (cleaning compound), Sperry-Boom Co.; Montgomery, Ward & Co. (power mowers), direct; Superior Meat Co. (weiners, bacon, ham & luncheon meat), Marcus; Kelsey-Fraser (Stay-Clean Kitchens).

In Production: Oklahoma Oil Co. (gasoline), Maryland; Leonard Rehneries (gasoline), Wesley Ave.

PLAYHOUSE PICTURES

Completed: Commonwealth Edison Co. (electric light & power), Burnett; Jos. Schlitz Brewing Co. (beer), JWT; Lanvin Parfums Inc. (Arpege and My Sin), North; U.S. Navy Recruiting (Navy Dept.), direct.

In Production: U.S. Navy Recruiting (Navy Dept.), direct; Northern Pacific Railroad Co., BBDO; Ford Motor Co. (Two-Ford Family-Ford Theater, Tennessee Ernie Ford Show opens, 1957 Ford cars), JWT; San Francisco Brewing Corp. (Burgermeister beer), BBDO; Falstaff Brewing Corp. (beer), D-F-S; Pabst Brewing Co. (Eastside Old Tap Lager Beer), Burnett; Socony Mobil Oil Co., Inc. (Mobilgas), Compton.

SOUND MASTERS, INC.

Completed: Royal Typewriter Co., Y&R; Diamond Match Co. (Charcoal Briquets), Doremus; Nestle Co., Inc. (cocoa & coffee), McCann-Erickson; Armour & Co. (Dash dog food), Ayer; V. LaRosa & Sons, Inc. (Pizza Pie Mix, Spaghetti & Ravioli), SSC&B.

In Production: Revlon Products Corp.

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 **\$1095**

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

Write for brochure

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

Improve Film Titles with TEL-Animaprint



For
MOTION PICTURE PRODUCERS, ANIMATORS, 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 \$435 with improved heating control
Write for TEL-Anima literature—covering every need for animation

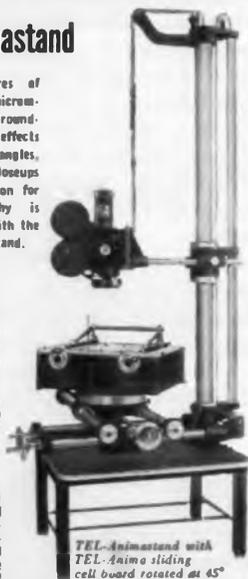
Animation and Special Effects Camera Stand

TEL-Animastand

Embodies features of photo enlarger, micrometer and railroad roundhouse. Optical effects such as pans, angles, zooms, quick closeups and every variation for trick photography is easily produced with the new TEL-Animastand.

A camera fitted to a moveable, counterbalanced vertical carriage photographs the art work. Takes even the heaviest 16mm or 35mm camera (Acme with stop motion motor illustrated).

All basic movements associated with high priced stands are incorporated. Accuracy is assured through precise registration of artwork includes four Veeger Root counters which calibrate 18" north/south movement 24" east/west travel, and zoom movements to the Art Table or Cel Board. Basic Unit **ONLY \$2995**



TEL-Animastand with TEL-Anima sliding cell board rotated at 45°

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

On Film

NEW CULHANE QUARTERS

Shamus Culhane Productions, Inc., New York and Hollywood, has moved into new and expanded quarters in the latter city. The new address is 6226 Yucca St. William T. Hurtz, head of the Hollywood office, described the move as a reflection of the increasing activity of the company's west-coast operations. This office is currently completing animated seg-

(dolls), Prichett & Plevin Studios; General Electric Co. (bulbs & sunlamps), BBDO; The Borden Co. (grated parmesan, Romano cheese & cottage cheese), Y&R Cheese-brough-Ponds, Inc. (Dry Skin Cream & Angel Skin), JWT; The Nestle Co., Inc. (Quik cocoa), McCann-Erickson; Diamond Match Co. (Charcoal Briquets), Doremus; Plymouth Motor Corp., Div. of Chrysler Corp. (1957 Plymouth cars), Ayer.

TRANSFILM, INC.

Completed: E. I. DuPont De Nemours & Co., Inc. (DuPont car wash & radiator flush), BBDO; Chemical Corn Exchange Bank (banking), Doremus; Union Pharmaceutical Co., Inc. (Saraka & Inhiston), Grey; Kasco Mills, Inc. (dog food), Donahue & Coe; U.S. Rubber Co. (U.S. Royal Master tires), Fletcher D. Richards; American Motors Corp. (Rambler), Geyer; General Electric Co. (radios), Maxon; Whitehall Pharmacal Co. (Anacin), Ted Bates; Lever Bros. Co. Imperial margarine), FC&B.

TV CARTOON PRODUCTIONS

Completed: Safeway Stores, Inc., div. of Fairfax Bread Co. (Skylark bread), R&R; E & B Brewing Co., Inc. (beer), Simons-Michelson; Chip Steak Co. (Ranch Hand & Chip steak), Reinhardt.
In Production: Leslie Salt Co. (salt), Honig-Cooper; Crocker-Anglo National Bank, Brisacher, Wheeler, div. of C&W; Chemicals, Inc. (Vano Plastic Starch), Sidney Garfield.

UPA PICTURES, INC.

In Production: Piel Bros., Inc. (beer), Y&R; National Biscuit Co. (Nabisco Spoonmen), K&E; Colonial Stores, Inc. (Natur-Tender meats), Liller, Neal & Battle; P. Ballantine & Sons (beer), Esty; Esslinger's, Inc. (beer), J. Cunningham Cox; Genessee Brewing Co. (beer), Rogers & Porter; The Coca Cola Export Corp. (Coca Cola), Rogers & Porter; P. Lorillard Co. (Old Gold filters), Lennen & Newell; Henry S. Levy & Sons, Inc. (Levy's bread), Doyle Dane Bernbach.

VIDEO PICTURES

Completed: Stanley Home Products, Charles W. Hoyt; Am-Par Record Corp. (records), Buchanan.
In Production: General Motors Corp. (New Departure Div. Ball Bearings, Oldsmobile cars), D. P. Brother; Noxzema Chemical Co. (High Noon Sun Tan lotion), SSC&B.

ments on the next three Frank Capra science tv spectaculars for the Bell Telephone System.

HARPER UPPED AT MGM-TV

Appointment of Richard A. Harper as general sales manager of MGM-TV has been announced by Charles C. Barry, vice president in charge of tv for Loew's Inc. Mr. Harper, who joined Loew's in 1946, has been director of operations for the tv division since it was formed last summer. In his new post he will supervise the sales of feature films to stations, the selling of commercials and film shows.



Sol Schrieber, a veteran of 27 years with Loew's theatrical distribution department, will succeed Mr. Harper.

THOMPSON FORMS FIRM

Le Ora Thompson, who for the past two and a half years was director of sales for Playhouse Pictures, has formed Le Ora Thompson Associates to produce animated tv film commercials and sales promotion, educational and industrial films. New offices and complete facilities are located at 733 N. La Brea Ave., Hollywood.

Miss Thompson, before her Playhouse stint, was director of tv commercial sales for UPA Pictures. One of her first executive appointments to the new firm is that of Carl Urbano, director with John Sutherland Productions for the past ten years.

BERNAL APPOINTMENT

William Bernal, a veteran of 21 years in film, television and radio, has been appointed creative supervisor of Robert Lawrence Productions, Inc., New York. Mr. Bernal previously was with Storyboard, Inc., UPA, Metro-Goldwyn-Mayer, Warner Brothers, Universal-International and the Jam Handy Organization.

Men in TV production all say:

"The best spots come from Jamieson"



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS"

JAMIESON
FILM COMPANY

1825 WYON • TA 3-8158 • BELLEVILLE

"clients include:

- Fitzgerald Advertising Agency
- Crawford & Porter Advertising, Inc.
- McCann-Erickson, Inc.
- Tracy-Loche Company, Inc."

How To Get Things Done Better And Faster



BOARDMASTER VISUAL CONTROL

- ☆ Gives Graphic Picture — Saves Time, Saves Money, Prevents Errors
- ☆ Simple to operate — Type or Write on Cards, Snap in Grooves
- ☆ Ideal for Production, Traffic, Inventory, Scheduling, Sales, Etc.
- ☆ Made of Metal. Compact and Attractive. Over 100,000 in Use

Full price \$49⁵⁰ with cards

FREE

24-PAGE BOOKLET NO. TE-10
Without Obligation

Write for Your Copy Today
GRAPHIC SYSTEMS

55 West 42nd Street • New York 36, N.Y.

a lot better service to our clients than then." He admitted that "internal communications are . . . an increasing problem." But, "as to efficiency, this can best be judged by considering the amount of business we do in relationship to our number of employees. This per capita index of productivity has steadily improved."

The Minneapolis office is one in a chain of 15 branches that BBDO has throughout the country. The offices are part of an agency network that billed \$194.5 million in 1956, nearly 20 per cent and \$30 million more than in 1955. Billing for 1957 is setting a \$200-million pace. BBDO is first to point out that its record is an all-agency factor. Regional offices are not relegated to second-class citizenship. As a matter of fact, Fred B. Manchee, executive vice president and treasurer, notes that half of the 1956 billings came from New York and half from the branches. Mr. Osborn himself maintains headquarters at the Buffalo operation.

Ayer in Spot Top Ten

N. W. Ayer & Son, Inc., is among the top ten advertising agencies in spot tv billings for the first time, according to the ranking for the fourth quarter of 1956 released by Television Bureau of Advertising.

The 1956 last quarter, compared with that of 1955, when TvB started releasing spot figures, shows that McCann-Erickson, Inc., has moved up from third place to second. Young & Rubicam, Inc., jumped from seventh to third. Dancer-Fitzgerald-Sample, Inc., from fifth to fourth and J. Walter Thompson Co. from ninth to sixth.

4th Quarter 1956

- 1—Ted Bates & Co., Inc.
- 2—McCann-Erickson, Inc.
- 3—Young & Rubicam, Inc.
- 4—Dancer-Fitzgerald-Sample, Inc.
- 5—Benton & Bowles, Inc.
- 6—J. Walter Thompson Co.
- 7—BBDO
- 8—Leo Burnett Co., Inc.
- 9—Compton Advertising, Inc.
- 10—N. W. Ayer & Son, Inc.

4th Quarter 1955

- 1—Ted Bates & Co., Inc.
- 2—Leo Burnett Co., Inc.
- 3—McCann-Erickson, Inc.
- 4—BBDO
- 5—Dancer-Fitzgerald-Sample, Inc.
- 6—Benton & Bowles, Inc.
- 7—Young & Rubicam, Inc.
- 8—Compton Advertising, Inc.
- 9—J. Walter Thompson Co.
- 10—Cunningham & Walsh, Inc.

These facts about the agency and its functioning came to light as BBDO

held a closed-circuit annual convention (its 29th), which was beamed to nine of the 15 regional offices. Ben Duffy, president, who is convalescing from a stroke, watched the program on a special monitor at his Rye, N.Y., home. The presentation was called "\$200,000-000 Challenge," which prompted Bruce Barton, board chairman, to predict confidently "we are going to do more business in 1957 than we did in 1956."

And while BBDO is big—and getting bigger—its growth is being done gracefully, with almost 30 years of successful advertising behind it. Employees, servicing 150 clients, number 2,238. The record billings in 1956 were dominated by television (33.5 per cent). Then came general magazines (22.5 per cent) and newspapers (19.1 per cent). Radio received 5.9 per cent of the total billings.

An emphasis on co-op advertising was made by J. Davis Danforth, executive vice president (see "Co-op and Tv," TV AGE, Nov. 5, 1956). He said that "co-op will become more important in the years ahead" and noted that through its domestic office network BBDO is "uniquely equipped to increase its service" in this area.

(Continued on page 70)

EVERYTHING

FOR MOTION PICTURE AND TELEVISION PRODUCTION



CAMART DUAL SOUND READER

- Edit single and double system 16mm or 35mm optical sound!
- Edit single system Magnastripe or double system magnetic sound!
- Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track!
- Works from left to right or right to left!
- Optical Model, \$195.00
- Magnetic Model, \$185.00

For descriptive literature, write Department T

the **CAMERA MART** inc.

1845 BROADWAY (at 60th St.) NEW YORK 23, N. Y. • Plaza 7-6977 • Cable: cameramart • New York's new Coliseum

Washington Memo

FCC TAKES THE PLUNGE. After many false starts and much harrowing hesitation, the FCC finally came around to deintermixture. However reluctant the commissioners were to take the plunge, as evidenced in the dissenting votes to every action, their decisions were bold and should have far-reaching impact on the future of television. Without question, the persistent prodding of the Senate Interstate Committee, reflected in its allocation report of last July, influenced the result. Indeed, it may well be called a Senate decision.

Recalling that the first Senate hearings on allocations were held nearly three years ago (before the Potter subcommittee), the Commission's action served to point up an inescapable conclusion from the mass of data which had been gathered on the uhf problem. That conclusion was that deintermixture is the only feasible way to help uhf. Certainly, the Commission had opportunity to explore other avenues to achieve the objective of "a nationwide competitive system." It tried to obtain additional v's from the military services. It considered various proposals to squeeze out more assignments from the 12 uhf channels. But when the chips were down there was no alternative to deintermixture.

As this is written, the Commission has finalized the tentative actions it had taken to make the Springfield, Ill., and Peoria, Ill., areas all-uhf. In addition, as anticipated in the February 25th issue of TELEVISION AGE, it has decided to expand the uhf fortress to include Elmira, N.Y., and the important Albany-Schenectady-Troy area. These actions indicate that final decisions will have been reached by this time to deintermix Fresno, Cal., and Evansville, Ind.

SPLIT ON TWO AREAS. Thus, it appears that in six out of eight areas in which rule-making was proposed to keep out the v's, deintermixture is to be effected. And in those two areas (Hartford, Conn., and Madison, Wis.) in which it was decided not to deintermix, it should be noted that the Com-

mission was split four-to-three in each case. On the whole, this is considerably more deintermixture than had been generally expected and seems to follow the recommendation of the Magnuson Committee quite closely to deintermix on "as broad a basis as possible."

What is most surprising, however, in the deintermixture actions is that they include areas in which there are vhf stations as well as those in which vhf grants only have been made. Even the long-established General Electric station in Schenectady, WRCB, which has been on the air since 1939, will be required to shift from vhf to uhf.

If GE accepts a show-cause order to shift—and there are indications that its interest in producing uhf transmitting equipment may prompt it to do so—a vast uhf area encompassing almost all of eastern New York (except Binghamton) and northeastern and central Pennsylvania will be created. This area would include Albany, Schenectady, Troy, Elmira, Kingston, Hagsman, Scranton, Wilkes-Barre, Easton, Bethlehem, Harrisburg, Reading and York. Creation of such a uhf preserve should give ultra-high a real boost through encouragement of new stations and sale of all-channel sets.

Similarly, the establishment of "islands" in Peoria, Springfield, Evansville and Fresno would add to ultra-high's prospects. But the Commission will doubtless have difficulties in forcing the vhf stations in Evansville and Fresno to shift to uhf. Court battles in these cases, if in no others, seem inevitable.

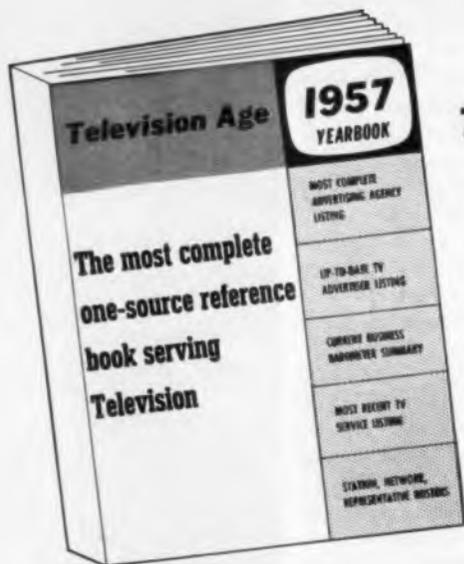
LONG-RANGE MEANING. In addition to the protection given uhf stations in the deintermixture areas, the Commission's action is important for its long-range implications. It commits the agency to a position which establishes uhf as an essential source of facilities for tv expansion. In this respect, it gives meaning to the project launched by the Television Allocations Study Organization (TASO) to im-

(Continued on page 68)



yours for one low price...

TWO WAYS TO KNOW WHAT'S HAPPENED— AND IS GOING TO HAPPEN—IN TELEVISION



the 1957

Television Age YEARBOOK

GIVES YOU FACTS

TO BACK UP YOUR DECISIONS

You'll find the YEARBOOK wonderfully handy to have around. Here in one neatly organized book are listings of 3500 key agency executives, top spot advertisers, tv stations, tv station reps, network executives, trade associations, film syndicators, distributors, and tv services.

Here is also concise up-to-date market data, listings of various annual TV awards, and more.

The YEARBOOK is the most complete one-source reference book serving tv.

It is available to only **Television Age** subscribers—

—but when you are a subscriber—
it's **FREE!**

Television Age GIVES YOU IDEAS TO PUT YOU AHEAD OF COMPETITION

Nearly 9000 executives who want to share in the rich present and future of television now get **Television Age** regularly.

How about you?

Wouldn't you like to know the trends that will shape tomorrow's tv patterns?

Couldn't you use fresh ideas on everything from tv commercials to programing, film to timebuying, merchandising to marketing.

THEN YOU MAIL US THIS HANDY FORM

WE'LL MAIL YOU TELEVISION AGE
EVERY OTHER WEEK AND THE
YEARBOOK NOW!



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

Please send **Television Age** for the next year—
26 issues including the YEARBOOK—
and bill me later for only \$7.

NAME _____

COMPANY _____

TITLE _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

March 11, 1957

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Sigurd S. Larmon, president of Young & Rubicam, Inc., New York, made some stimulating comments on the role of local tv in a recent address to the Omaha Advertising Club, following the laying of the cornerstone for that city's newest tv operation, station KETV.

He conceded that there was, necessarily, a great deal of concern about national and network television. "But this does not mean that people in New York or that agencies and advertisers everywhere are not fully aware of the value of local television. . . . Let me assure you that we are aware of the power and potential of non-network tv. As evidence, I can tell you that during 1956, of all the tv expenditures Young & Rubicam made for its clients, about \$1 out of every \$4 went to local tv spot advertisements." (Ed. note: This means that Y&R spent about \$20 million in spot tv.)

"We are aware, too," the agency president continued, "of the unique values of local shows with their specific interest to a specific audience, and of the services that television can perform in local communities.

"In that last thought—in the idea of service—lies the real answer to television's future."

Mr. Larmon went on to say that more people are reading, listening and looking than ever before, and that the growth in popularity of the carriers of communication has brought forth a growth in their influence and a matching growth in their responsibility. "For

every ounce of popularity," he stated, "there must be a pound of responsibility."

He said that there are "certain general over-all responsibilities that hold for all means of communication." And Mr. Larmon mentioned three of these responsibilities.

First, there is the need for adhering to high standards of ethics and good taste. Second, efforts to protect and promote our American principles. Finally, the responsibility of being a good citizen.

Mr. Larmon had the following to say about the role the media of communication ought to play on the local scene. "In any local community the media of communication should be more than merely observers and reporters of the local scene. They should also be participants. They are, in a very real sense, local citizens. They



SIGURD S. LARMON

. . . aware of local show value

have the opportunity and the challenge of being leading citizens. It is good business to communicate things of local interest to the local community. It is good citizenship to go a step further, to take an active part in public-service campaigns. This calls for doing more than serving the community with communication. It is using communication, its power and influence, to improve the community, to combat slums, to get better schools, or to do any number of the jobs that need to be done in almost any community."

ALLIED CHEMICAL & DYE CORP.

(Albert Sidney Noble Advertising, N. Y.)

The company is running schedules for ARCADIAN A-L in 11 markets and for ARCADIAN NITROGEN SOLUTION in nine markets. Both campaigns are using participations in farm programs, and where these weren't available minutes were bought in either noon or early evening times. B. T. Ferguson Jr., media director, is the timebuyer.

AMERICAN BRANDS, INC.

(Maxon, Inc., N. Y.)

This is a new company with a new product called 2 SEC'N TEA, an instant-tea concentrate. At this point, the overall planning includes use of spot tv. When advertising starts, it will be done on a region-by-region basis. Distribution is expected to be ready soon, certainly before the summer. Tom P. Maguire, business manager of tv-radio, is the contact.

AMERICAN BREWING CO.

(Tally Embry Advertising Agency, Miami)

For REGAL BEER *The O. Henry Playhouse*

(Continued on page 52)

Among Us Towers



BMI

TV

**Pin-Up
Hit**

MARIANNE

Recorded by

TERRY GILKYSON

Columbia

THE HILLTOPPERS ... Dot

BURL IVES ... Decca

THE LANE BROS. ... Victor

Published by

MONTCLARE MUSIC

CORP.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Spot (Continued from page 51)

will run on WESH-TV Daytona Beach, WINK-TV Ft. Myers and WSUN-TV St. Petersburg, the first two starting in early March, and St. Petersburg as soon as time can be cleared. Over WMBR-TV Jacksonville the company is sponsoring *Badge 714*, beginning March 4. There will be other buys in Miami and Orlando. T. H. Embry, president, is the contact.

AMERICAN CHICLE CO.

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

The DENTYNE schedules in some markets have been stepped up. Pete Triolo is the timebuyer.

AMERICAN SUGAR CO.

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

A special campaign for DOMINO in selected markets gets going on March 18 for 11 weeks. Daytime minutes are being used. Charles Valentine is the timebuyer.



Joseph B. Wilkinson, vice president of McCann-Erickson, Inc., Houston, is the contact for Anderson, Clayton placements.

ANDERSON, CLAYTON & CO.

(McCann-Erickson, Inc., Houston)

The Foods Division of this company is testing CAPRI, salad oil and liquid shortening. The test is being conducted in six midwest and southwest markets.

Agency Timebuying Assignments*

CUNNINGHAM & WALSH, INC., N.Y.

Director of media: Newman F. McEvoy, vice president, Lucian R. Bloom, media department manager, Walter E. Roth, charge of operations.

Media supervisors: Edward Baczewski, John Lucinatelli and William White.

Broadcast buyers: Jack Bray, James Ducey, Joe Gavin, Joe Geffert, Robert Palmer, Garry Pranzo, Val Ritter and Jerry Sprague.

At Cunningham & Walsh each of the three media supervisors is responsible for a group of accounts.

Under Mr. Baczewski are the following accounts using broadcast and the buyer:

AMERICAN CYANAMID CO.: R. Palmer.

AMERICAN EXPORT LINES: J. Geffert.

G. W. HELME CO.: R. Palmer.

ITALIAN LINE: J. Geffert.

SMITH-CORONA, INC.: J. Gavin.

SUNSHINE BISCUITS, INC.: J. Gavin.

Under Mr. Lucinatelli:

AUTO MANUFACTURERS ASSOCIATION: J. Sprague.

BROOKLYN UNION GAS CO.: J. Sprague.

CHASE MANHATTAN BANK: J. Sprague.

NARRAGANSETT BREWING CO.: J. Sprague.

NEWS SYNDICATE CO.: J. Sprague.

TEXAS CO.: J. Sprague and J. Bray.

Under Mr. White:

COLGATE-PALMOLIVE CO.: (Brisk and Super Suds) G. Pranzo.

DECCA RECORDS, INC.: J. Ducey.

EVERSHARP, INC.: J. Ducey.

J. A. FOLGER & CO.: V. Ritter.

E. R. SQUIBB & SONS: J. Ducey.

WHEATENA CORP.: V. Ritter.

* One of a series

TvB Appoints

Television Bureau of Advertising has appointed George Huntington to the post of assistant to the president, in addition to his present post as director of sales development. In making the announcement, Norman E. Cash, president, said, "With more and more of the bureau's energy and time being spent on the sales firing line, the post of director of sales development assumes the increasingly important role of a vital catalyst in TvB's productive efforts."

An assistant to Mr. Huntington will be announced shortly. No other personnel changes are contemplated.

Joseph B. Wilkinson, vice president, is the contact.

BAKERS FRANCHISE CORP. (Emil Mogul Co., Inc., N. Y.)

Here's more on this firm which, as reported in Jan. 28 Spot Report, is planning to toss into spot tv a good part of a \$1-million advertising expenditure. The campaign for LITE DIET, which will get going on varying dates, began March 4. Markets already bought include Columbus, O., Green Bay, Sioux City and Sioux Falls. In all, the tv end of the effort will run in 15 markets, using minutes. Lynn Diamond is the timebuyer.

BON AMI CO. (Ruthrauff & Ryan, Inc., N. Y.)

This company is testing a new product in three markets. Once the results are in, and if they prove satisfactory, an extended campaign will follow. Vince De Luca and Mary Dowling are the timebuyers.

BORDEN FOOD PRODUCTS CO. (Lennen & Newell, Inc., N. Y.)

At present, the company is using only newspapers to test its new product, INSTANT DUTCH CHOCOLATE MIX, in Cincinnati, New Orleans, Portland, Ore., and Syracuse. The testing will continue for a year, and in that time tv may be called in. L. E. Miller, account executive, is the contact.

BLOCK DRUG CO. (Grey Advertising Agency, Inc., N. Y.)

A test campaign for DENTURE GRIP is opening in three markets beginning March 18. The test will run at least for 13 weeks. Herb Lieberman is the timebuyer.

(Continued on page 55)

Looking for Tv Success Stories?

Then look no longer. The TELEVISION AGE series of Product Group Success Stories takes up each field of business separately, goes into its problems and strong points, then outlines in detail the many ways firms in each field have met their problems through television advertising.

Each article includes dozens of actual television success stories. These tried and tested formats will help you show hard-to-sell prospects how they can use tv to build their sales.

Reprints are available at 25¢ each, 20¢ in lots of 10 or more. Just fill out the coupon.

Reader's Service

Television Age

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

Please send me reprints of the Product Group Success Stories:

Number of copies	Number of copies
Bakeries & Bakery Products _____	Travel, Hotels & Resorts _____
Dairies & Dairy Products _____	Sporting Goods & Toys _____
Banks & Savings Institutions _____	Drugs & Remedies _____
Dry Cleaners & Laundries _____	Gasoline & Oil _____
Groceries & Supermarkets _____	Shoe Stores & Manufacturers _____
Furniture & Home Furnishings _____	Farm Implements & Machinery _____
Home Building & Real Estate _____	Electric Power Companies _____
Jewelry Stores & Manufacturers _____	Gas Companies _____
Nurseries, Seed & Feed _____	Telephone Companies _____
Hardware & Building Supplies _____	Insurance Companies _____
Soft Drink Distributors _____	Coffee Distributors _____

Name _____

Position _____

Company _____

Address _____

City _____ Zone _____ State _____

I enclose payment

Bill me

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



How Many? How Much?

Today 1 in 3 Americans are saved from cancer. Ten years ago only 1 in 4 were saved. Such an improvement is due to early detection and prompt treatment. But people don't know this. You of the broadcasting industry can tell them. Will you? At the same time you can help us raise \$30,000,000 needed for education, for service, and for cancer research — research that will find the final cure for cancer. Here's the way we'll help you help us!

Radio:

Transcribed Spot Announcements

Spot Announcement copy

Transcribed Quarter-Hour Shows

A one-hour Great Jazz show, starring your deejay. We provide music, including collector's items, program notes and scripts.

Television:

20-second and 1-minute film spots, including George Gobel, Debra Paget, and Martha Hyer

Flipboards, slides and telops

Copy for live announcements

For further information, consult the American Cancer Society Unit in your community or write to:

**AMERICAN CANCER SOCIETY
RADIO AND TELEVISION SECTION
521 West 57th Street
New York 19, New York**



Spot (Continued from page 53)

COLGATE-PALMOLIVE CO.

(Lennen & Newell, Inc., N. Y.)
The company is making plans to add several markets for AD detergent beginning around April 1. There will be several new markets in scattered areas throughout the country. Abbott Davis and Robert Kutchen are the timebuyers.

DARLING STORES

(Getschal Co., Inc., N. Y.)
This chain of 56 juvenile furniture and toy stores is located in New York City, Philadelphia and in New Jersey and Connecticut. At this time, it is using spot only in New York. Budd Getschal, president, is the contact.

ECONOMICS LABORATORY, INC.

(J. M. Mathes, Inc., N. Y.)
The campaign for SOILOFF, mentioned in Feb. 25 Spot Report, got under way March 4 in Los Angeles and San Francisco. In these markets the company is using 12 20-second spots per week for ten weeks. Still coming up are placements in 14 other markets located on the west coast and in the midwest. These will get under way on various starting dates in March and April and will run shorter periods and lesser frequencies than the Los Angeles-San Francisco campaign. Edna Cathcart is the timebuyer.

FOSTER GRANT CO., INC.

(Fairfax, Inc., N. Y.)
As predicted in Nov. 19, 1956, Spot Report, this company, which makes sun glasses, is getting ready to launch its spring spot campaign. It will get started in the south about May and work its way up north. There is a possibility that as many as 40 markets will be used. Mrs. Janice Hamilton is the timebuyer.

GLAMUR PRODUCTS, INC.

(Grey Advertising Agency, Inc., N. Y.)
Agency has taken over this account, and it has wasted no time in getting a spot-tv campaign under way in selected markets. This company makes GLAMUR,



Tom P. Maguire, business manager of tv-radio at Maxon, Inc., N. Y., will be handling future spot activity for American Brands, Inc.

a rug-and-upholstery cleaner. Ken Allen is the timebuyer.

ROBERT HALL CLOTHES, INC.

(Frank B. Saudon, Inc., N. Y.)
The spring push began in southern areas Feb. 25 and March 4, and it starts in northern cities on March 11. This campaign will run for 16 weeks, taking it into June, but it will be heavy from now through April 20, slacking off to the end of its run. Placements will be made in over 100 stations and will consist of both day and night minutes. Frequencies will vary from a minimum of ten per week to as many as 120 weekly in major markets at the peak of the drive. Jerry Bess, vice president, is the contact.

JAPAN CANNED CRAB SALES CO., LTD., OF TOKYO

(Gotham-Vladimir Adv., Inc., N. Y.)
This firm's Lenten promotion is using spot tv—in fact, this phase is getting the largest share of the company's budget. Placements are in local personality show-over WRCA-TV New York, WNBQ-TV Chicago and WNAC-TV Boston and will run during Lent. Cy Kagan is the timebuyer.

KRAFT FOODS CO.

(Needham, Louis & Brorby, Inc., Chicago)
The company is running tests for VITA-WHEAT in Cincinnati, Houston and Providence. Don De Carlo is the timebuyer.

(Continued on page 56)



Lynn Diamond, timebuyer at Emil Mogul Co., Inc., N. Y., is making buys for Bakers Franchise Corp.

DAVID MILLIGAN
Station Consultant
Broadcast Service Corporation
915 N. Pennsylvania St., Indianapolis 4, Ind.
ME 2-2171

HOWARD E. STARK
BROKERS and FINANCIAL CONSULTANTS
RADIO and TELEVISION STATIONS
89 EAST 86th STREET
NEW YORK 22, N. Y. ELDO 2-8488

**Advertising Agency
Radio-TV Salesman**

WANTED

Experience in servicing and some selling of accounts essential. Must be good idea man and know Radio-TV thoroughly.

Will direct work of copywriter and artist.

Agency pleasantly situated in upstate New York. Salary open. Future limited only by your ability to service accounts effectively, prepare and present proposals for new and increased business.

A good chance to go places in a growing department of a well-established agency. Write fully, enclosing photo if you have one.

Box #453 Television Age
444 Madison Ave.,
New York 22, N. Y.

HOTEL
New Weston
MADISON AT 50TH
English Lounge
Meeting place
of show business

*So close at hand
So very good*
Two of the finest hotels in New York are just "around the corner" from CBS, Dumont or NBC. Beautifully decorated rooms and suites for permanent or transient residence. Ideal headquarters.

HOTEL
Berkshire
MADISON AT 52ND
Barberry Room
Where the celebrities go after theatre



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!

★ ★ ★

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.

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.



Personals

HAL DAVIS, timebuyer at Compton Advertising, Inc., New York, has been named to handle the G.H.P. Cigar Co. account which the agency recently landed. MARTIN FOODY will assist on G.H.P. (El Producto, La Palina and Lovera cigars).

SUE JAMES has been appointed media director of The Edwards Agency, Inc., Los Angeles. Miss



James has served with Arthur Mogge, Inc., Chicago, and Tech Agency, Inc., Detroit, and at one time was in the promotion department of WKZO Kalamazoo.

VAL RITTER, timebuyer at N. W. Ayer, Inc., New York, has joined Cunningham & Walsh, Inc., that city, replacing MANNY KLEIN. Mr. Ritter will buy for Folger coffee, Super Suds and Brisk toothpaste. Mr. Klein is joining Harry B. Cohen Advertising Co. as timebuyer. A successor to Mr. Ritter at Ayer has not yet been named. Products involved are Il C Remedy Co. and Bissell Carpet Sweeper Co.

JERRY MULDERRIG, timebuyer at Dancer-Fitzgerald-Sample, Inc., New York, has resigned to join Venard, Rintoul & McConnell, Inc., tv-radio representatives, that city, as account executive.

KEN ALLEN, timebuyer at Grey Advertising, Inc., New York, will handle the newly-acquired Glamur Products, Inc., account.

THOMAS A. WRIGHT, media group supervisor at Leo Burnett Co., Chicago, has been promoted to media manager.

HUMBOLDT GREIG, formerly vice president of WFFH Wilmington and WISC Philadelphia, has been named head of the timebuying department of C. J. LaRoche & Co., New York. In 1948 and 1949 Mr. Greig was sales manager and assistant to the president for the DuMont tv network.

CARL GEORGI, vice president and media director of D. P. Brother & Co., Detroit, has joined Campbell-Ewald as media director, succeeding J. J. Hartigan, senior vice president, who is taking over new executive responsibilities. At the Brother agency, C. WATTS WACKER, assistant media manager, succeeds Mr. Georgi.

CHARLES E. MIDGLEY JR., media supervisor at Ted Bates & Co., New York, has been appointed manager of the media department.

Spot (Continued from page 55)

LEVER BROS. CO.

(Batten, Barton, Durstine & Osborn, Inc., N. Y.)

The spot-tv campaign for WISK is still spreading, and the company is continuing to add new markets to its list. Doug Yates and Carrie Senatore are the timebuyers.

LEVER BROS. CO.

(Sullivan, Stauffer, Colwell & Bayles, Inc., N. Y.)

As indicated in Dec. 3, 1956, Spot Report, Lever was testing HUM on tv in one market. The company has just added two more test markets for the product. These three will be carried for some time yet before extension. Jack Canning is the timebuyer.

LIBERTY LIFE INSURANCE CO.

(Merrill Anderson Co., Inc., N. Y.)

The company is now running spot schedules in Columbia and Greenville, consisting of 20's and ID's, and is looking for coverage in South Carolina, North Carolina and Georgia. Edwin S. Johnson Jr. is the contact.

MAJOR INDUSTRIES

(Fairfax, Inc., N. Y.)

For its product, TAKE OFF, this firm is extending its spot activity beyond New England, where it has been carrying schedules for some time. Placements are already under way in New York and are about to start in Philadelphia. Soon more buys will be made in Baltimore and Washington. In all markets the company is using minutes and ID's wherever it can get good adjacencies. It is also understood that more buys will be made in additional markets. Mrs. Janice Hamilton is the timebuyer.

(Continued on page 58)

Because . . . in Memphis . . . *"There's more to see on Channel 3" . . .*

First BY A.R.B.!*

WREC-TV	STATION "B"	STATION "C"
42.8	32.3	28.6

* A.R.B. Report, November, 1956, Sign-on to Sign-off, Sun. thru Sat.

First BY PULSE!*

STATION	LEADS IN QUARTER HOURS	TOTAL RATING POINTS
WREC-TV	186	4,538.5
STATION "B"	87	3,823.8
STATION "C"	32	2,729.3

* Pulse, November, 1956, Sign-on to Sign-off, Sun. thru Sat.



Delivering top coverage of the great Memphis and Mid-South Market with: 1. Top Shows! 2. Highest Antenna (1349 Feet Above mean Sea Level)! 3. Full Power!



WREC-TV
CHANNEL 3 MEMPHIS

Represented Nationally by The Katz Agency

Spot (Continued from page 56)

LOUIS MARX TOYS

(Al Paul Leston, Inc., N. Y.)

This toy company is showing some interest in making its debut in tv spot. Nothing is definite at this time, and if it does decide to go into spot, it won't be happening for a while. Don Heller is the timebuyer.

PHARMACO, INC.

(Doherty, Clifford, Steers & Shenfield, Inc., N. Y.)

Company has started a campaign for REGITOL that will last through May 24. Schedules consist primarily of daytime minutes, running in about ten selected markets. Sam Vitt is the timebuyer.

PHILLIPS PETROLEUM CO.

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

The situation at press time in this company's campaign, which has been a long time in the making (see Dec. 17, 1956, Spot Report), is as follows: It is now in some 25 markets, using news, weather or sports shows of five-, ten- or 15-minute duration. It is planning to go into another ten markets around April 1 with the same programming. Then, through the year, in varying degrees, it will be placing announcement schedules in additional markets. William Hinman is the timebuyer.

William J. Scripps Assoc.

Telecommunication Consultants

1005 Kales Building
Detroit 26, Michigan
Woodward 3-1750

GOVERNOR TELEVISION

presents

THE LAUREL & HARDY SHOW

8 years in the top 10

151 W. 46 St., N.Y.C.
Art Korman—Judson 6-3675

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

20th Anniversary



A & F FILM CORP.
1434 St. Catherine St. W.
Montreal



Jerry Bess, vice president of Frank B. Sawdon, Inc., is in charge of time buys for Robert Hall Clothes, Inc.

J. L. PRESCOTT CO.

(Monroe F. Dreher, Inc., N. Y.)

This maker of DAZZLE BLEACH and DAZZLE STARCH is getting under way with spot schedules in five New England markets. Buys are being made in day times, using 20's and 10's, and the length of the run is as yet undetermined. Miss Lee Petry is the timebuyer.

PROCTER & GAMBLE CO.

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

PRELL schedules were cancelled recently after only one week. It is understood, however, that the product will be back with another spot drive. Dave Houghy is the timebuyer.

READER'S DIGEST

(Batten, Barton, Durstine & Osborn, Inc., N. Y.)

This magazine tried spot-tv placements in smaller markets to boost newsstand sales. If it works, there will be more. The campaign was for one week only. Ed Fleri is the timebuyer.

SEABOARD DRUG CO.

(Direct)

King-Shore Films, Ltd., made a barter deal with stations, swapping spots for 26 episodes of a half-hour film series called *Errol Flynn Theatre*, starring the screen actor. Seaboard bought all of the spots for the next two years on some 150 stations which will be carrying the series. The producers expect either to make more films in this series or produce another series. In any case, they are committed to supply stations with film for the duration of the arrangement. According to spokesmen, the series started in 90 markets around March 1 and will begin in 30 markets in each of the following two months. William Eynon, director of advertising, and Russell McCollum, advertising manager, handle the buying for Seaboard.

SUTTON COSMETICS, INC.

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

This company is considering spot tv, but the situation is now merely in the

talking stage. Diane Newgarten is the timebuyer.

WARNER BROTHERS CO.

(C. J. LaRoche & Co., Inc., N. Y.)

The company has come out with a two-week promotion for its GOOD NEWS BRA in Los Angeles. The effort started March 11. No news as yet as to whether more of same will follow. Doris Gould is the timebuyer.

J. B. WILLIAMS CO.

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

This company is currently evaluating its last spot effort. At the same time it is also looking into results of its short-term relief sponsorship of *The Phil Silvers Show*. It is understood to be leaning towards a network show rather than spot and, in fact, seems to be most interested in finding a summer-replacement show. Richard Vorce is the timebuyer.

Under One Roof

Ad Fried & Associates, California advertising agency, has moved all agency operations, including both its San Francisco and Oakland offices, to its own building at 160 Santa Clara Ave. in Oakland.

Fried's new home has been converted into a completely remodeled modern office building. Improvements provide ten rooms for the agency's use and office-rental space, including added facilities for a newspaper morgue, special art and tv productions, a private coffee-break room for staff use and off-street parking for 30 cars.

Ad Fried, commenting on the agency's "new period of expansion," says that "by this move we hope to give clients greater service and are better prepared to handle accounts. We have never regretted being a 'local' agency because California's phenomenal growth since 1944, when we started in business, has been a challenge and an opportunity unequalled elsewhere.

"We are now fully prepared to welcome additional new, eastern clients, as well as local ones, in the field of food, drug, business and industrial products and services," Mr. Fried concluded.

Electrical *(Continued from 35)*

Sylvania has 20-second film commercials available. Co-op on 50/50 basis.

Waring Product Corp. has scripts and offers an advertising allowance, usually two per cent.

Westinghouse Electric Corp. has promotional material and will make a co-op agreement.

York Corp. has 20- and 45-second film commercials. Will pay half of time charges for distributors.

Zenith Radio Corp. has 50- and 20-second film commercials. Will pay half of time charges with approval of distributor.

Broad Field

Electrical-appliance advertising is as broad as television itself. Appliance makers, distributors and dealers sponsor live programs and feature film, news shows and syndicated film. They buy a great number of women's programs and participate in many others. Local dramatic shows, variety programs, even opera are sponsored by appliance firms.

Following are some typical appliance accounts, with brief run-downs on their present television schedules. Some of the largest manufacturers and some of the smallest local dealers are included. Since television has satisfied the advertising problems of both of these extremes, it seems to offer an ideal medium for all types of appliance companies. The firms are listed in alphabetical order.

• Amana Refrigeration, an important manufacturer of freezers and air conditioners, had been a sponsor of *The Phil Silvers Show* on CBS-TV (8:30 p.m., Tues.) until the beginning of the year.

Among the stations carrying Amana commercials on a spot basis during the last quarter were KFBB-TV Great Falls, WMT-TV Cedar Rapids, KVDO-TV Corpus Christi and KLAS-TV Las Vegas.

• B&G Supply Co., distributors for Ironrite appliances in the Indianapolis area, has found, according to its president, R. A. Burgett, "... that our return per dollar (in television) is about three-to-one over any other medium."

"Prior to 1950," Mr. Burgett ex-



Mort Farr, Philadelphia electrical appliance dealer, cuts the lawn at the WCAU-TV studios to demonstrate a new power mower on his Sunday night show, Man About Town (11:15-11:30 p.m.) on the station. Mr. Farr has a national reputation for his successful sales promotions.

plains, "we advertised in newspapers, magazines and radio, at which time our going rate was around 800 units per year." When WFBM-TV Indianapolis went on the air, B&G bought a five-minute time segment and used a film commercial. The number of sales doubled within six months and continued increasing until 1953, when the Ironrite distributorship was moved to another firm. The new distributor discontinued the tv advertising, turning to newspaper and radio exclusively.

"The going rate decreased from 1,600 units per year to less than 800," Mr. Burgett recalls. "We became distributors again in July 1955, and in October of that year we resumed television advertising. Our present rate is better than 2,000 units per year."

Currently the company uses *3-Star Western Theatre* on WFBM-TV on Saturdays. The series features Gene Autry, Hopalong Cassidy and Roy Rogers. Curley Myers, a local announcer, is program emcee. The company also uses a five-minute program Tuesday and Thursday mornings on WTHI-TV Terre Haute.

Commercials are presented live, using straight selling copy and featuring a local announcer and a demonstrator from the sponsor's staff.

B&G's advertising budget is now \$17,400, about 90 per cent of which

goes into television.

• Duluth Distributing Co., of Duluth, Minn., distributor of Philco in the area, is using one-minute participations on the wdsM-TV Duluth program *Afternoon*, a woman's show that is slated Monday through Friday. Commercials are done live. The company is spending around \$100 a week on the promotion. Roy Olson is the principal executive of Duluth Distributing with Don Mueller the advertising manager.

• Ernst Hardware Co., of Seattle, Hotpoint range distributor in the area, is a participating sponsor of the KOMO-TV news show *Deadline* (6:30-7 p.m., Mon.-Fri.). The show, highest rated of a heavy schedule of news programs on KOMO-TV, is a carefully produced half-hour handled by three newscasters. The program is produced and supervised by KOMO-TV news editor Herb Robinson with associate editor Keith Jackson.

Fast Sell-Out

On one occasion Ernst Hardware reported making two announcements on *Deadline* about a carload of Hotpoint ranges that had just been received. Before the seal on the car had been broken 25 units had been sold. The entire lot was sold the following day. Announcements cost the advertiser about \$75 each.

• Mort Farr, operator of a single store in the 69th Street section of Philadelphia, enjoys a national reputation for his merchandising promotions. In 1955 he won the retail dealer's award of the National Brand Names Foundation. He sponsors a weekly Sunday-evening show, *Man About Town*, on WCAU-TV (11:15-11:30 p.m.) featuring Frank Brookhouser, columnist for the *Philadelphia Evening Bulletin*. Mr. Brookhouser covers local news, reviews movies, plays, books and records.

Commercials on the show are given by Mr. Farr himself when he is not, as he frequently may be, in some other part of the country addressing a retailer's association.

The unusual Farr technique is illustrated by his telecast of March 10, 1956, when he decided to push air conditioners. It happened that on this particular Sunday Philadelphia was in

(Continued on page 60)

Electrical (Continued from page 59)

the midst of a 32-hour blizzard. Undeterred, Mr. Farr began his commercial: "I feel a little foolish, but . . ."

Results were phenomenal. More air conditioners were sold with the one one-minute commercial than had ever been sold on a hot summer night.

"In all the seven years I've been on WCAU-TV," says Mr. Farr, "I've seen nothing like what happened in that snowstorm. We were answering the phone for two hours after the show and were still following up sales leads for two weeks after the announcements."

By no means a polished announcer, Mr. Farr says what he thinks should be said about the products. The result has a very definite appeal to the viewers. On a Sunday evening early last summer Mr. Farr did a commercial on a new line of power mowers. He decided that the best way to present it was to demonstrate. A section of the WCAU lawn was left uncut, and the appliance dealer did his commercial outdoors. He finished the lawn with the new mower. Sales were again brisk.

Everything But the Price

Mr. Farr is continually seeking the unusual. On a Sunday in January a commercial on a new indoor tv antenna mentioned everything but the price—\$14.95. That was purposely omitted, to the horror of the distributor, who was in the studio. Following the show, two phones were kept busy for an hour-and-a-quarter by people calling to inquire about the antenna. Some of the calls were from towns 50 to 60 miles distant.

Mr. Farr is a former president and now chairman of the board of the National Appliance, Radio and Television Dealers Association. Agency for Mr. Farr is Dittman & Kane, Inc., of Philadelphia.

• Frigidaire Sales Corp., of Amarillo, has been a KFDD-TV Amarillo advertiser for the past two years. At present the schedule calls for two one-minute spots daily, Monday through Friday. One is scheduled for a morning news program and one for an evening. Commercials are on-camera demonstrations of Frigidaire products.

So effective has the Frigidaire cam-

paigned become that at least one top salesman for a rival electric-refrigerator line left his job to join the Frigidaire distributor. John Hunter, the salesman in question, is now manager of V. L. Taylor Co., the Frigidaire distributor in Amarillo.

"I couldn't lick 'em, so I joined 'em," says Mr. Hunter in explaining his switch in loyalties.

• General Electric, one of the major television advertisers, both in network and spot, has long used the medium to promote its line of major appliances.

General Electric's present network commitments total some \$7.4 million. They include the *G. E. Theatre* on CBS-TV (9-9:30 p.m. Sun.), *Cheyenne* alternate weeks on ABC-TV (7:30-8 p.m. Tues.), *Broken Arrow* alternate weeks on ABC-TV (9-9:30 Tues.) and *20th Century-Fox Hour* alternate weeks on CBS-TV (10-10:30 p.m. Wed.).

The spot schedule for major appliance advertising continues throughout the year. Much of this is entered into locally on a co-operative basis. Young & Rubicam, New York, handles appliance advertising for G.E. Tom Lynch is the timebuyer.

Typical of the co-op plan is the advertising placed by the Corder G. E. Appliance Center of Zanesville. Lee Corder opened his store in October 1954 and has used advertising on WHIZ-TV Zanesville from the outset.

After two years the firm is the second largest appliance dealer in the county, in spite of the fact that it has 15 competitors. At present Corder G. E. sponsors the Television Programs of America syndication *Susie* on an alternate-week basis. In addition, it uses a nightly spot on the late movie. The dealer spends around \$5,000 yearly, a sum which is matched by G.E.

In the Salt Lake City area G.E. Supply Co. and six G.E. dealers have combined to buy the NBC Film Division *Badge 714* on KTVT Salt Lake City (9:30-10 p.m., Tues.). So successful has this advertising been that Mac Read, advertising manager of the supply company, says the firm has built its area advertising around the Tuesday-night show.

Commercials are all live, with film clips taken from parent-company films to point out the functional features of the appliances. Rehearsal for the com-

mercials starts Tuesday evening, with Danny Ranger, KTVT program manager, as director. Announcer is Allen Moll, of the station.

One telling commercial had Mr. Moll stepping from inside a G.E. refrigerator and saying, "I opened the new G.E. from the inside. The only child-safe refrigerator on the market." (All G.E.'s have magnetic doors.) Dealers are all identified during the course of the program.

Feature Film, Too

In several markets G.E. dealers sponsor feature film with considerable success. In St. Joseph, Mo., General Electric sponsors a Hollywood movie on KFEQ-TV St. Joseph. In Columbia, Mo., it buys a feature film on KOMU-TV Columbia.

Several news programs are included in the G.E. list. It is a participating sponsor on *3-Star Final*, ten-minute newscast on WAVE-TV Louisville (6:05-6:15 p.m. Mon.-Fri.). The show, built around newscaster Ryan Halloran, has a high rating in the area. In Champaign, Ill., G.E. sponsors the 10 p.m. news on Tuesday and Thursday on WCIA Champaign. Robert Brown is the announcer.

Other stations used by G.E. and its dealers during the last three months of 1956 include: WABT Birmingham, WALA-TV Mobile, KIEM-TV Eureka, KTTV Los Angeles, KGO-TV San Francisco, KIDO-TV Boise, WBOC-TV Salisbury, WBZ-TV Boston, WPAC-TV Ann Arbor, WJBK-TV Detroit, WJIM-TV Lansing, KSD-TV St. Louis, KMTV Omaha, WBEN-TV Buffalo, WHEC-TV Rochester, WBTV Charlotte, WSPD-TV Toledo, WKY-TV Oklahoma City, WCAU-TV Philadelphia, KDKA-TV Pittsburgh, KFDM-TV Beaumont, KRLD-TV Dallas, KTRE-TV Lufkin, KRCV-TV Weslaco, KSL-TV Salt Lake, WVEC-TV Norfolk, WABT Birmingham, WNAC-TV Boston, WCHS-TV Charleston, WPIX New York, WOOD-TV Grand Rapids, WFLB-TV Fayetteville, KILZ-TV Denver, WJW-TV Cleveland, WFAA-TV Dallas, WBAP-TV Fort Worth, WKOW-TV Madison, KTLA Los Angeles and WMUR-TV Manchester.

• Polk Brothers, of Chicago, is a giant retail operation presided over by Sol Polk, his four brothers and one sister. With a 20-year history of spectacular salesmanship and success, the

firm's progress has been even more rapid since it began important investments in television advertising.

In 1955 TvB estimated that Polk Brothers was investing \$650,000 in television. At that time the firm was using an 18½-hour-a-week schedule, much of it in daytime and late-night segments. All of the television package was on WBKB Chicago.

Since 1955 the giant appliance firm has spread out its television allocation but still sponsors *Breakfast Bandstand* on WBKB (7 to 8 a.m.).

Calling his stores the "World's Largest Center of National Brands," Sol Polk sells only nationally advertised products. He believes that it would be ridiculous not to take advantage of the millions of dollars spent annually on brand-name goodwill. As a result, all of the products seen on the Polk television commercials are brand merchandise.

And Polk commercials are not of the hard-sell variety. The courtesy to which he believes a customer in his stores is entitled extends to the sales talk made on the screen. Standard format leans toward demonstration and informal explanation. Sometimes this leads to commercials which are long by tv standards, but they seldom bring complaints from viewers.

All Polk Brothers commercials are live—sometimes a manufacturer's film is used for purpose of illustration—but that is always interspersed with "in person" persuasiveness.

Check on Results

A running check of the productivity of television items is maintained so that company executives can ascertain whether every item is paying its own way. Many successes and very few flops are on the record. When the company offered a Fry Rite fryer at \$29.95 on a late movie program, over 10,000 were sold. Twenty thousand electric fans were moved by two weeks of television promotion.

Polk Brothers believes that television is important, not only for sales, but for building the firm's reputation as well. It goes in heavily for programs in which it feels the public will be interested, whether there is a direct sales connection or not. Important civic or sports events are often on Polk tele-

vision programs. Sizable special-event broadcasts are set up by Polk and television executives quickly and with little advance planning.

Proctor Electric Co., of Philadelphia, was coaxed into television by the persuasive Dr. Max A. Geller, president of Weiss & Geller, New York, after nationwide use of consumer magazines had failed to lift sales of their new line of home appliances.

Proctor Electric Co. had made its first success with government contracts, but had branched out into appliances with the hope of building up a network of department-store dealerships. It was



Stepping from inside a GE refrigerator is Allen Moll, KTVU Salt Lake City. The live announcement is a commercial on the Badge 714 program sponsored by GE-dealers in the Salt Lake City area.

first in the field with a new quality ironing table, the Hi-Lo, which could be adjusted easily to sit-down ironing height, but which sold at the hitherto unheard-of ironing-board price of \$13 to \$17.

It also had a line of electric irons and toasters.

It was the Hi-Lo table which captured Dr. Geller's imagination. All that was needed to sell this quality product, he told Proctor president Walter M. Schwartz, was a demonstration. Television offered the opportunity which the consumer magazines could not—on television the table could be demonstrated and explained.

The argument sold Mr. Schwartz and other Proctor executives. A separate budget was set up in the spring of 1954 for a test of television on three New York stations—WCBS-TV, WRCA-TV

and WPIX. Saturation campaigns of 12 one-minute spots a week were set up for a 13-week period. Most of the commercials were about the ironing table, the rest were on the toaster.

Results proved Dr. Geller had been right. Sales went up an estimated 20 per cent and, more important, dealerships of Proctor products expanded from less than 300 to around 2,000. With this kind of "proof," Proctor executives gave the agency a go-ahead for further television. Campaigns were tried in other cities.

By 1955 campaigns, mostly concentrated in the spring and fall, were underway in ten cities. In 1956 this list was further expanded. During the last quarter Proctor was sponsoring commercials on 16 tv stations.

While the number of markets continues to expand, the pattern of Proctor campaigns remains much the same. William Rambo, Proctor advertising director, outlines it as at least 12 commercials a week, with two running in daytime hours and one at night, Monday through Friday.

Major Budget on Tv

Proctor spends the major part of its advertising budget, around 75 per cent, on television. The rest goes into a few consumer-magazine ads. In addition, the company offers co-operative advertising funds to its dealers on a 50/50 basis.

An example of a successful Proctor tv campaign comes from WCAU-TV Philadelphia, where the company was introducing its steam and dry iron.

Although there were already 17 steam irons on the Philadelphia market, the sales quota set by Proctor was exceeded by 133 per cent.

"Proctor has had many selling successes through television advertising," Mr. Rambo said. "However, our Philadelphia campaign on WCAU-TV for the new Mary Proctor steam and dry iron tops everything so far. We had a perfect combination—a good product, a popular tv station, fine merchandising and selling. We are using the same formula in seven cities now, and will expand into 23 by summer."

Pierce-Phelps Co., of Philadelphia, was the only distributor used by Proctor in that area. John K. O'Brien, products manager, small appliances,

(Continued on page 62)

Electrical (Continued from 61)

said simply: "An absolutely fabulous promotion."

• RCA-Victor radio and television sets are advertised on the *Perry Como Show* on NBC-TV (8-9 p.m.) Saturday and on the *Saturday Night Spectacular* (9-10:30 p.m.) every fourth week over NBC-TV.

Among RCA dealers and distributors using television are Dulaney's, of Tulsa, on KOTV Tulsa; RCA Distributing Corp., which sponsors a weekly feature film on WICU-TV Erie and has a joint sponsorship with RCA-Whirlpool and RCA-Victor, sharing equally a feature film on KFEQ-TV St. Joseph, Mo., and the Yancey Co., RCA distributor in Georgia, which uses WSB-TV Atlanta and WJBF Augusta. RCA dealers are on KJZ-TV Denver, WVEC-TV Norfolk, WTVT Tampa, WBOC-TV Salisbury, WHEN-TV Syracuse, WITN Washington, KBST-TV Big Spring and WVEC-TV Norfolk.

Co-op Plan Used

• Southern Wholesalers, of Washington, D. C., RCA distributor for the area, operates with many of its dealers on a co-op basis. In Harrisonburg, Va., it has banded with five of its RCA dealers to buy the 15-minute *Shenandoah Showcase* on WSAV-TV Harrisonburg (6:15-6:30 p.m.). The program has a musical format, interspersed with interviews conducted by an informal, friendly master of ceremonies.

Each of the dealers is given a separate ten-second ID, plus an opening and closing mention. Both the distributor and the dealers have reported good results from the campaign. Costs are in the neighborhood of \$125 weekly.

• Samples Electric City, of El Dorado, Ark., credits its television advertising on KRBB El Dorado with a gross sales increase of 20 per cent. Commercials are one-minute film participations on a local news show five days a week. Total budget is around \$150 a week. Russell Heath is principal executive of Samples, and Pete Langlor is advertising manager. The account has been active on the station since 1955.

• Schorr Furniture & Appliance Co., of Shreveport, finds television "very effective," an executive says. "As an experiment," he continues, "we took



Steve Rukavina, owner of the *Wausau House of Tv, Wausau, Wis.*, demonstrates one of his company's specials on his program on WSAU-TV Wausau. The appliance firm is co-sponsor of the *Ziv* program, *Highway Patrol*.

our entire advertising budget on Bendix Washing Machines and placed it in tv for a one-year trial. Results were startling. More Bendixes were sold than in any previous year."

Schorr began using the syndicated *Amos 'n' Andy* show on KSLA-TV Shreveport with good results. After a ten-month period the firm switched to one-minute spots in morning, afternoon and late-night time. As many as five spots per day were used with good response. At present the firm uses ten spots per week. Edward I. Schorr is the principal executive of Schorr Furniture; Fran Wilkes Advertising Service handles the account.

• Sunbeam Corp., of Chicago, has invested heavily in tv in recent years after discovering that the medium was ideal for many of its purposes. Manufacturers of quality appliances, Sunbeam executives are anxious that their products be demonstrated to possible buyers and that the beauty and sturdy workmanship be brought home to the public. Experience has proved that television offers these advantages.

At present Sunbeam is a sponsor of the *Perry Como Show* (8-9 p.m.) Saturday on NBC-TV.

• Sylvania Electric Co. sponsors *The Buccaneers* on CBS-TV (7:30-8 p.m., Sat.). Among the stations Sylvania dealers are currently using are WPTZ Plattsburg, WEAR-TV Pensacola and KQTV Ft. Dodge.

• Top Hat Tv, important television distributor in the Holdrege, Neb., area, is a regular advertiser on KHOL-TV

Holdrege, spending around \$250 a week on the station for its four stores in Kearney, North Platte, Grand Island and McCook, Neb. The company started with the station early in 1954 and has been a continuous advertiser since that time. At present Top Hat sponsors a filmed wrestling program on Saturday night and supplements this with spots for special sales and other events. R. C. Gukkebradt is the principal executive of the company and handles the advertising.

Commercials are done live for the most part by R. C. Hillebrandt, an executive of the appliance firm. The company specializes in offering true bargains during its television time, employing a hard sell to get its point across to viewers. Since starting to use television, Top Hat Tv has become the largest dealer in the Holdrege area.

"Tv advertising has been the biggest single contributor to the success of our business," says Mr. Hillebrandt. "I give it full credit for helping us grow to our present size."

Schedule of Spots

• J. A. Walsh & Co., RCA-Victor and Whirlpool-Seeger distributors in Houston, is getting good results from its schedule of four one-minute spots a day on KTRK-TV Houston. Scheduled during a local program, *Soundtrack*, all of the commercials are given live by Ted Nabors, emcee of the show.

Dean R. Benton, sales manager for Walsh, wrote to Mr. Nabors: "I thought you would like to know the results we had with the first 12 one-minute spots that we had on the air on your new show. The 12 spots moved well over a hundred units in a period of two weeks." Since the special offer was not made in any other advertising except the television show, Mr. Benton felt that there was no doubt that "the sales of these units were a direct result" of the spots on the program.

J. A. Walsh is the principal executive of the company, with Dean Benton the advertising manager. Gregory Giezendanner Agency handles the account, with Dave Lemke as account executive.

• The *Wausau House of Tv, of Wausau, Wis.*, is co-sponsor of the *Ziv* syndication *Highway Patrol* on WSAU-TV (10-10:30 p.m., Thurs.). Com-

(Continued on page 67)

A NEW TV AFFILIATION

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Now, VHF coverage for ABC-TV in
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Blanket Coverage of Sacramento-
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What better way to tap this moneyed market than

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*ONE STATION - 395,000 TV FAMILIES (Tel. Mag.-Aug. 1956)

SOLD
SOLD
SOLD

Legendorf United Bakeries, through Compton Advertising, Inc., on the entire West Coast!

Among the markets already purchased are Portland, Maine; Cincinnati, Memphis, South Bend, Seattle, San Francisco, Los Angeles, Baltimore, Detroit!

Tulsa, Tucson, Salt Lake City, Denver, San Diego, Portland, Oregon; Eugene, Stockton, Chico, Fresno, Syracuse, Baton Rouge, Indianapolis, Tallahassee, Miami, Phoenix, San Antonio, Yakima, Bakersfield, Salinas, San Luis Obispo, Roanoke, Schenectady, New Orleans!

Albuquerque, Santa Barbara, Boise, Springfield, Missouri; Pittsburg, Kansas; Hutchinson-Wichita, Columbus, Ohio; St. Petersburg, Nashville, etc., etc.!

Among the advertisers are Bell Bakeries through The Caples Company; Tasty Baking Company; Sealtest Milk; Hood's Dairy; Canada Dry; Pepsi-Cola; Stewart's Ice Cream through Woodard, Voss & Hevenor, Inc.!

Burger Brewing Co. through Midland Advertising Agency; Walter Construction Co.; Niagara-Mohawk Power Co.; Nashville Trust Co.; Bunker Hill Meats; and many others!



HURRY

Stations and sponsors immediately recognize the universal appeal of HAWKEYE and the LAST OF THE MOHICANS, the great American outdoor action classic! So arrange today to enjoy a private screening and to get the profitable-for-you facts about HAWKEYE. But please hurry! Every day markets are snapped up and even a day's delay may cost you your own home market. Wire or phone us right now!

JOHN HART · LON CHANEY
as HAWKEYE as CHINGACHGOOK

HAWKEYE

AND THE

LAST OF THE MOHICANS

Wire or Phone, Let's
POW-WOW

NOW

Television Programs of America, Inc.

EDWARD SMALL · MILTON A. GORDON · MICHAEL M. SILLERMAN

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mercials are delivered by Steve Rukavina, owner of the company. He occasionally makes use of slides in addition to live demonstrations.

"For the past two years Wausau House of Tv has used WSAU-TV as an advertising medium," says Mr. Rukavina, "and in that period we've found it productive in increasing sales. We consider it a real 'must' in our advertising budget."

Sponsor of Studio One

• Westinghouse, like G.E., is a major network advertiser, sponsoring the popular *Studio One* on CBS-TV (10-11 p.m., Mon.). In addition, the company offers co-operative money to its dealers and distributors. During the last three months of 1956 Westinghouse dealers and distributors were using television on WCIA Champaign, WKZO-TV Kalamazoo, WNCT Greenville, WDXI-TV Jackson, WCAX-TV Burlington, WTTG Washington, WTVT Tampa, KID-TV Idaho Falls, WMAR-TV Baltimore, WDSM-TV Duluth, KHOL-TV Holdrege, WHEN-TV Syracuse, WMFD-TV Wilmington, WHIO-TV Dayton, WIMA-TV Lima, WSTV-TV Steubenville, KBES-TV Medford, KSL-TV Salt Lake City, WKOW-TV Madison, WBTV Charlotte, WDEF-TV Chattanooga and KOTV Tulsa.

• Whirlpool-Seegeer, distributors of Whirlpool, Kenmore, RCA and Cold-spot major appliances, is a sponsor of the *Saturday Night Spectacular* on NBC-TV (9-10:30 p.m., every fourth Saturday). In addition, many of its dealers and distributors use television, both as a tie-in with the network show and with their own programs and spot commercials, as in St. Joseph, where they are joint sponsors of a feature film on KFEQ-TV. The Hart-Greer Co., distributor for the line in Montgomery, uses WSFA-TV.

• Zenith dealers in the WSWA-TV Harrisonburg, Va., area have cooperated in a joint spot campaign on the station. Five concerns buy a one-minute announcement each day. They report good response from the campaign.

• Ziffren's Tv & Appliance Center, of Rock Island, Ill., has the advantage of a promotion-conscious principal

broadcasters in cities where there were no educational-tv outlets were spurred by community groups to try and find a way to use some of the programs originating on educational tv. Thus it was that the Educational Television and Radio Center devised a plan whereby National Educational Television programs (many of them produced and kinescoped by the Center's own affiliates, with others coming from private production for the Center) could be used in non-educational-tv communities over commercial television. Called Extended Services, the plan simply said that educational groups, colleges, universities, public-school systems, libraries, and museums could "sponsor," if educational broadcasters will pardon the expression, N.E.T. programs over commercial stations in cities without educational-tv outlets.

Despite the fact that one of the regulations governing use of Center programs in this way was that there could be no commercial advertising, requests immediately began to come in and orders were filled. Right now more than 21 commercial stations in 15 states are using programs developed

executive, Herman Ziffren, who not only handles all advertising for the firm but does his own tv commercials on WHBF-TV Rock Island. For the past five years Mr. Ziffren has been a basic television advertiser. Currently his vehicle is the NBC Television syndication *Victory at Sea*, which is placed in Class A time on Saturday (10-10:30 p.m.).

When Mr. Ziffren launched the naval series, he enlisted the aid of top navy personnel in the Rock Island area to make personal appearances at the kick-off program. Further evidence of his showmanship is apparent when he emphasizes his slogan of "King of Trade-ins" by wearing a crown while he does the commercials, or, on occasion, by appearing in overalls to point up the fact that Ziffren's is a "workingman's store."

Bawden Brothers is the agency for the account, with Herbert Petersen as the account executive. Ziffren's television budget is around \$400 a week.

by the Center and its affiliates. In all cases, according to reports, the programs have been especially acceptable to commercial tv as public-service programming. But in using the programs, the stations have again displayed eagerness to help in the development of educational television by creating an atmosphere for the establishment of educational-tv stations in their areas.

C. Robert Kase, president of the Delaware Educational Television Association, put it this way: "Our organization is making an effort to activate educational stations. But this effort has been hampered by the public's lack of understanding as to the nature of educational programs. Commercial station WPFH Wilmington has helped us to overcome this problem, and thus pave the way for establishment of an educational station, by permitting us to offer National Educational Television programs over its facilities." In a similar situation, three stations in Oregon—KOIN-TV Portland, KVAL-TV Eugene and KBES-TV Medford—are airing N.E.T. programs in cooperation with the State Board of Education to help determine educational-tv possibilities in that state.

Good Audience Response

No matter what their reasons for offering educational-tv programs, the commercial broadcasters have appeared to be happy with this kind of public-service programming and most have indicated good audience response.

Charles T. Lynch, program director of WKZO-TV Kalamazoo, has this to say about N.E.T. programs which the station has aired in cooperation with Western Michigan College: "Audience reaction has been excellent. Naturally, educational programs do not attract a tremendously large audience, but they do reach a good segment of the television audience with a type of material we are most happy to present. Such information as is contained in the Center series on opera, the series on painting and others have been a decidedly welcome addition to our schedule."

Viewers in the Kalamazoo area seem equally pleased. "We all felt that it was most interesting and helpful to all who like good music [*Spotlight on* (Continued on page 68)]

Opera],” wrote one woman. “One can only hope there will be more of these educational programs in the field of music. They are good for young and old alike, and certainly must add to the cultural uplift of the country.” An engineer wrote in regard to the *Frontiers to Space* series: “I not only have my two sons watching with me, I have also been phoning my fellow engineers. . . They, too, have become regular viewers. I hope you keep up this series and others of a similar nature when this one is ended.” A teen-ager noted: “I have read a few books about rockets, and I think you are doing an excellent job of telling the story about them. I hope you will continue to bring us such interesting programs.”

What does all this prove? It proves that educational and commercial television are working side by side to meet all the needs of those folks out in television land. And after all, they are the people who count.

Affiliated Stations of the Educational Television Network

Station and City	Channel	Beginning Broadcast Date
WTIQ Munford, Ala.	7	1-7-55
WBIQ Birmingham, Ala.	10	4-28-55
WAIQ Andalusia, Ala.	2	8-8-56
KQED San Francisco, Cal.	9	4-2-54
KRMA-TV Denver, Colo.	6	1-30-56
WTHS-TV Miami, Fla.	2	8-12-55
WTTW Chicago, Ill.	11	9-5-55
WILL-TV Urbana, Ill.	12	8-1-55
WGBH-TV Cambridge, Mass.	2	1-10-55
WTVS-TV Detroit, Mich.	56	8-8-55
WKAR-TV East Lansing, Mich.	60	1-13-54
KETC St. Louis, Mo.	9	9-20-54
KUON-TV Lincoln, Neb.	12	11-1-54
WUNC-TV Chapel Hill, N. C.	4	1-8-55
WCET Cincinnati, O.	48	6-29-54
WOSU-TV Columbus, O.	34	2-20-56
KETA Norman, Okla.	13	4-13-56
WQED Pittsburgh, Pa.	13	3-19-54
WKNO-TV Memphis, Tenn.	10	6-25-56
KUHT Houston, Tex.	8	5-12-53
KCTS Seattle, Wash.	9	11-18-54
WHA-TV Madison, Wis.	21	3-26-54

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Groceries and Supermarkets
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Nurseries, Seed and Feed
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Sporting Goods and Toys
Drugs and Remedies
Cosmetics and Oil

ONLY \$2.00 PER COPY

444 Madison Ave.,

Television Age

New York 22, N. Y.

Memo (Continued from page 49)

prove coverage and reception of uhf signals. It also gives Dr. George R. Town, TASO's executive director, and his associates a *raison d'etre*.

Nor are the corollary benefits of deintermixture to be discounted. The resultant release of vhf channels will provide a third v for Louisville, a second v for Santa Barbara, a third v

for Syracuse, a fourth v for St. Louis, a second v for Terre Haute, a third v for the Davenport-Rock Island-Moline area. Allied drop-in actions will mean a third v for New Orleans, a third v for the Beaumont-Port Arthur, Tex., area, and a third v for the Lake Charles-Lafayette, La., area.

20 New Stations

Through these and other expected assignments and the removal of uncertainties in deintermixture areas, prospects look good for at least 20 new stations in the near future. If this materializes, the American Broadcasting Co. stands to gain a substantial number of new full-time affiliates.

Once the deintermixture proceedings are out of the way, the Commission will be in a position to give more consideration to the proposal of Comr. T. A. M. Craven to do away with the allocation table. Comr. Craven feels that through greater flexibility in the use of the channels at least 25 more vhf three-station markets can be provided.

The outlook for more stations is good.

Chart (Continued from 64)

Wks. Swift & Co.; Fri.—Swift & Co.; Fri.—10:30-45 a.m. Johnson & Johnson Alt. Wks.; Fri. 10:45-11 a.m. Lever; 11-11:15 a.m. Yardley Alt. Wks. Pittsburgh Plate Glass Co. 11:15-30 a.m. A. R. Staley Alt. Wks. S.O.B.
Our Miss Brooks Mon.—Tue.—Alt. Wks. 2-3:30 p.m. Best Foods; Wed.—Alt. Wks. 3:15-3:30 p.m. Gerber; Thu.—Alt. Wks. 3-3:15 p.m. Nestle; Fri.—Alt. Wks. 3:15-3:30 p.m. Johnson & Johnson.
Valiant Lady 12:12:15 p.m. Mon.—Standard Brands; Tue. Wescon Oil; Wed.—Gen. Mills; Thu.—Toni Alt. Wks. Nestle. Fri.—Gen. Mills.
House Party 2:30-45 p.m.—Standard Brands. Wed. Fri.—Lever; Tue., Thu.—Kelllogg. 2:45-3 p.m. Mon.—Campbell; Tue.—Pillsbury; Wed.—Simons; Thu.—Pillsbury; Fri.—Swift.
NBC—"Producers Showcase" (every fourth Monday 8-9:30 p.m.); "The Saturday Night Spectacular" (every fourth Saturday 8-10:30 p.m.); "Hallmark Hall of Fame" (five 30-minute dramas on Sundays and one on Wednesday evening).

Wall Street Report

THE LOEW-MGM STORY. Last week the curtain descended on a corporate drama that held the attention of Wall Street traders and investors for over a year—perhaps longer. And at curtain time it was television that proved to be the hero, although originally cast as the villain.

At the annual stockholders' meeting of Loew's, Inc., one of the world's biggest companies, the shareholders—after some heated discussion and pointed remarks—elected a newly constituted board of directors, heard a discussion of the company's future, ate lunch, saw a motion picture and went home.

Thus ended with comparative dignity what many Wall Street investors, brokers and bankers had expected to be one of the roughest, toughest battles for control of a major company. Loew's—like other motion-picture companies—had run into difficult times starting in 1950, as television began to climb as the nation's favorite form of evening relaxation. But Loew's was in a unique position. It was the biggest of the Hollywood corporations. It had the longest record of profitable operations and uninterrupted payment of dividends. It was the industry's blue chip, the only film stock included in the Dow-Jones averages. These were its credit advantages and why it had been so highly regarded in financial circles.

But when the tv industry began its growth, many of Loew's—better known perhaps by its production division's name of MGM—earlier advantages became bigger disadvantages. It had a large roster of highly paid stars on long-term contracts. They had to be kept busy, but the number of films needed in the industry was shrinking—and some of the stars were losing their appeal. The company's management refused to enter the field of independent production, although the best money-making pictures were then being made by independents.

CLOSED CORPORATION. Finally, the management seemed to hesitate to

go with the trend. And it was at the management level that the greatest problems remained. It was a management that had been heading the company since 1920. It had surrounded itself with relatives and close friends to such an extent that it could hardly make a move away from traditional lines without hurting some blood kinsman or intimate of the group. The reins of authority were jealously guarded, and little attention was given to the development of new executive talent. The management had run the company so long and so successfully until then that it had come to regard it as its private organization, and it had lost sight of its responsibility to stockholders.

When the stockholders' clamor began to mount, it moved—but slowly and sluggishly and too late. It reshuffled its executives in 1955, but the center of power seemed to remain with Nicholas Schenck, board chairman, and the clique that surrounded him.

But even more important was the management's failure to earn more money. In 1956, with stockholders' fury aroused, the management began fighting desperately to make more money. It had one asset at hand to excite the imagination, and to raise money: its library of 723 feature films and 900 short subjects—one of the best single collections of hit films of any library in Hollywood.

But even this asset was to create more trouble. The management and strong Wall Street interests were divided as to the best way to realize the full value of those films. The bankers—notably Lehman Bros. and Lazard Freres—wanted to see the films sold to tv film distributors in a package so that the money realized could be used to eliminate debt—some \$30 million at the time—and be made available to stockholders.

The management believed the best thing was for MGM itself to enter the field of tv film distribution and rent the films, instead of selling the films to somebody else who would do the same thing. Taxes played an important role

(Continued on page 71)



EMPLOYMENT LAY-OFFS. The fourth quarter of 1956, which generally did not live up to the expectations of television-set manufacturers, has resulted in employment lay-offs by most of the major companies. In most cases, this action is temporary.

General Electric, Philco, RCA, Emerson and Motorola, to mention some, have taken off the payrolls, for a brief time at least, approximately 5,000 employees during January and February. GE, for example, laid off 2,500 employees for a seven-day period, from Feb. 21 to March 7. The job status of most of the 1,200 GE workers sent

home on January 18 is still uncertain.

The first two months of the year, following the Christmas shopping boom, is by tradition a slow business period. Westinghouse laid off 300 people in January, but this has been done yearly at this time of the year. And no additional cuts are planned.

There are definite indications that the current lay-offs are due to the early-year decline in shopping—and perhaps something more. It is no secret that inventories of television sets have been piling up, but not at an alarming rate. Portable receivers, which set the sales pace since their introduction last spring, suddenly stockpiled as each manufacturer jumped on the production bandwagon. These lower-cost sets also have diverted sales from the standard models which have a greater profit margin.

Another factor that seems to have affected the sale of sets is the phenomenon of color. Many people, reports indicate, have been holding off on the buying of a new black-and-white set until they can buy color at a more reasonable price—a time, they feel, that is not far off.

According to reports there were 2.3 million black-and-white sets not sold at the end of January, as compared

WNDU-TV Sells

Templin's of Elkhart is northern Indiana's largest retail outlet for organs and pianos. During an eight-week period, W. W. Templin Jr., the store's owner, purchased 35 eight-second ID's in Class B and C time on **WNDU-TV** South Bend at a cost of \$12 a spot.

As a direct result of the advertising, Templin's sold two pianos and an organ. With the addition of one other spot costing \$25, he sold a second organ after the eight-week period, the whole adding up to total sales of \$5,000 for an expenditure of \$460.

Mr. Templin was "gratified" with these results enough to renew his advertising on **WNDU-TV** with two Class AA announcements per week for 52 weeks.

with 2,030,000 as of Jan. 31, 1956. The number of sets produced in 1956 was 7,387,000, compared with 7,756,521 in 1955. The number of sets sold at retail fell off sharply last year, amounting to 6,805,000, while in 1955 that figure was 7,421,084.

Scovern Named

Jones Scovern, vice president of Peters, Griffin, Woodward, Inc., television and radio station representatives, has been elected treasurer. Mr. Scovern, who joined PGW in 1943, was named general sales manager in 1945 and a year later was elected a vice president.

248,371

Nearly a *quarter of a million* reprints of **TELEVISION AGE** articles and special features were sold in a short 30 month period (July, 1954 to December, 1956)!

Now, **TELEVISION AGE** is being published 26 times a year, brings subscribers this needed information every other Monday.

Subscribe now! Keep up with television by reading **TELEVISION AGE**, edited expressly for the television business. Only \$7.00 for one year; two years for \$10.00.

Television Age

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

Wall St. (Continued from page 70)

in this debate, since it is a question of whether more profit can be gained from selling and realizing a capital gain or renting and receiving income under regular tax tables.

MGM-TV DIVISION. The management won—but at a price. The MGM-TV division was formed for the prime purpose of marketing the film library to television stations. In the fall of 1956 the company decided to make available to tv all of its films released prior to 1949—with the exception of *Gone With The Wind*. On Aug. 23, 1956, the first film license for tv to KTTV Los Angeles was contracted. In return MGM got money, plus a 25-per-cent ownership in that station. Later it acquired another 25-per-cent in KMGM-TV Minneapolis and an option for a 25-per-cent interest in KTVR Denver.

Petry Seminar

Because traffic has been variously described as "the fulcrum" and "the engine-room of sales" in spot tv and radio, and because of its particular importance in station-representative relationship, Edward Petry & Co., Inc., has instituted a special seminar for traffic managers and personnel of the radio and television stations which it represents.

Purpose of the seminar, which will run through May, is to exchange and develop ideas to expedite and simplify even further the submission of availability data and the clearance and confirmation of time and contract execution, and to bring about an even closer liaison between Petry and the stations on the traffic level.

Two or three traffic department heads and their assistants will attend the seminar each week for a two-day period, and at its conclusion a compilation of the findings and any new ideas which result will be made available to all traffic personnel of Petry-represented stations.

ABC-TV Billings

ABC-TV racked up an all-time high in gross billings in 1956, according to figures recently released by the network. The peak total was \$76.7 million, representing a 49-per-cent increase over the previous record year of 1955, when billings amounted to \$51.4 million.

In chalking up its top billings, ABC-TV claims to have enjoyed the greatest percentage increase of all the networks, its 49 per cent leading CBS-TV's 18 per cent and NBC-TV's 15 per cent by an obviously considerable margin.

Then it licensed CBS to show its films on the network's five owned-and-operated stations and made similar agreements with Triangle Publications, Meredith Publishing, King Pioneer Stations and Atlanta Newspapers, Inc. At present MGM has contracts and licenses with tv stations in 29 cities, with commitments of over \$30 million in a seven-year period. The management estimates its long-range income from film-leasing at about \$75 million.

Now it is expanding its tv activities. It will commence production of commercials for tv and produce industrial films for tv use. It plans to make a series of tv films based on some of its hit pictures, including *The Thin Man*, *Andy Hardy*, *Scaramouche*, *Maisie and Min and Bill*. It is also now debating leasing of films made since 1949—totaling 256 and 291 short subjects. However, nothing will be done to permit these films on tv screens before 1960. It will also produce an hour-long mystery series for ABC in the fall of 1957, called *Mystery Street*.

To supervise its tv operations MGM initially reached into the heart of the tv industry and hired Charles C. Barry, formerly a vice-president of both ABC and NBC. Now the question is how big a factor in Loew's operations—and how big a profit-maker—will the tv business become.

By all standards available, if there is any money to be made in the production and distribution of film in tv,

MGM has the product background and facilities to do it. It's also obvious that the management is counting on it to come through. For when Arthur Loew resigned after only nine months as president—having replaced Mr. Schenck in that post in 1956—and the banker-directors resigned, the stockholder wrath rose quickly. Joseph Tomlinson, a Canadian investor who owned over 250,000 shares, became the spearhead of the dissatisfaction, and although the full extent of his support was never tested, there's mute testimony to his strength in the way the board was reorganized. Dore Schary, head of production, and Mr. Schenck resigned abruptly. All but one employe-director was dropped, and the weeks ahead may have more movements at the officer level. When the inside reorganizing is completed there may be many new faces in the Loew hierarchy; some may be tv men.

COMPLICATING FACTOR. One factor complicating the Loew situation is the company's failure to divorce its
(Continued on page 72)

ONE OF THE
FIRST 100 MARKETS



WHBF
RADIO & TELEVISION

the station
of marketing success
in the Quad-Cities



REPRESENTED BY AVERY-KNODEL, INC.

Hook up with

HCC*

**'HOOVEN
COMMUNICATIONS
CENTER**



Here's an old established one-stop source for all your direct mail advertising needs at reasonable prices . . .

HOOVEN LETTERS, INC.

Producers of the famous individualized automatically type-written Hooven Letter, type and machine addressing, multigraphing, Nabuco Process Letters and all mailing and lettershop services.

THE HORACE H. NAHM COMPANY

Creators and producers of direct mail and printed advertising. Idea, Planning, Copy and Art facilities for resultful printed promotions.

HOOVEN LITHOGRAPH COMPANY

Producers of high quality offset printing in black and white and color.

NAHM PHOTOGRAVURE COMPANY

Designers and producers of finest quality engraved and rotolich letterheads.

**FAST
PICK UP
AND DELIVERY**

**One Call
For All—**



HOOVEN LETTERS, INC.

352 Fourth Ave., New York 10, N. Y.

COMPLETE DIRECT MAIL SERVICES

Wall St. (Continued from page 71)

film production-distribution activities from its exhibition business. It still owns its chain of theatres, though it is under court order to divest them. But the divesture cannot be made until the large debt—over \$26 million—is allocated. It is probable that that debt problem will be settled satisfactorily in the next month or two, and present stockholders will receive shares in two new companies—with the tv business remaining with the production unit.

Done Under Pressure

All of this streamlining and reorganization has been done under forced draft after Joseph Vogel, formerly the head of the theatre division, took over the presidency.

The move into television—the monster which created headaches for movie men—did not pay off enough in the first year. In the year ending Aug. 31, 1956, Loew's reported earnings of 91

cents per share on the 5,303,447 shares outstanding. In the previous year it was \$1.03 per share.

In the first half of 1956 fiscal year Loew's earned 64 cents per share. In the current fiscal year earnings jumped sharply in the initial period, 33 cents per share, compared with five cents per share in the corresponding 1956 quarter. But in the second quarter this gain could not be maintained and profits fell off slightly. There's no indication of how much of these profits reflect income from tv film sales, but it's believed to be substantial.

Mr. Vogel—and others in the industry—are now beginning to claim that tv's inroads on motion pictures has reached its saturation point and will start to recede. If that is so, then Loew's has great prospects ahead, for it would be able to make substantial income from the conventional film business—production or exhibition—and has an equally good potential in the tv field.

The question is whether the new management can take advantage of these opportunities and restore Loew's to the profit and prestige position it once held in the financial community.

Insurance on Tv

Liberty Life, one of South Carolina's largest insurance companies, is turning to television singing commercials in what the firm describes as a major departure in insurance advertising.

John V. Blalock, advertising manager, expresses it this way: "What television and singing commercials have done for other advertisers, they should also be able to do for life insurance—if handled skillfully and tastefully."

At the start, Liberty Life will use a schedule of 20-second spots and ten-second IDs on tv stations reaching a three-state area. The company is 52 years old and has \$800,000 insurance in force. (For further information on insurance-company use of tv see "Insurance Companies," TV AGE, Dec. 17, 1956.)

The campaign was handled by the Merrill Anderson Co., New York, Liberty Life's agency. Scott-Textor Productions, New York, developed the singing commercial.

Stock	High-Low 1956-57	Last Quote*
ABC	32½- 20¾	21½
ADMIRAL	22½- 12½	12½
AVCO	7½- 5½	6½
CBS	34½- 22½	31½
DUMONT LABS	10 - 4¾	5
EMERSON	13¼- 5¾	6
GENERAL ELECTRIC	65½- 52½	55½
HOFFMAN	25½- 17½	17¾
MAGNAVOX	41 - 31½	37
MOTOROLA	51¾- 35¾	37½
NATIONAL TELEFILM	9¾- 3	8½
PHILCO	36½- 14½	14½
RCA	50¾- 31¾	32½
RAYTHEON	20¾- 13	16½
STORER	29½- 22½	26¼
SYLVANIA	55¾- 39¾	40¾
WESTINGHOUSE	65¾- 50¾	53½
ZENITH	141¼- 91¼	93

Over-the-Counter Stocks

	Bid-Asked†
AMPEX	33½-33¼
CONSOLIDATED TV	17¼-18
OFFICIAL FILMS	1½- 2

*As of the close, Feb. 26, 1957.
†As of Feb. 26, 1957.

In the picture



In a realignment of executive responsibilities at CBS Television, **William B. Lodge** (l), formerly vice president of engineering, becomes vice president of station relations and engineering. **William H. Hylan** (r), vice president in charge of network sales, becomes vice president of sales administration. In other appointments announced by Merle S. Jones, president of CBS-TV, Thomas Dawson, tv network sales manager, has been elected vice president of network sales, reporting to Mr. Hylan. Edward P. Shurick, national director of station relations for CBS-TV, becomes vice president and director of station relations, reporting to Mr. Lodge.

The man responsible for all of Time Inc.'s television operations is **Weston C. Pullen Jr.**, who has been newly elected a vice president of the publishing firm. Mr. Pullen, who began his career with Time as an office boy in 1939, was formerly assistant to executive vice president and treasurer Charles L. Stillman. Along with heading up broadcast operations, the new vice president will continue to handle all negotiations between Time Inc. and Rockefeller Center, Inc. The two corporations are building a 47-story building scheduled for completion in 1959. A native of Norwich, Conn., Mr. Pullen was graduated from Phillips Andover Academy in 1935 and Princeton University, where he won a varsity football letter in 1939. Before World War II, he was on *Life's* advertising sales staff for two years. He commanded a PT attack squadron in the Pacific during the war.



Robert J. Fisher (left), ad manager for Mercury cars since 1954, has been appointed ad and sales promotion manager, Mercury division, Ford Motor Co. **John R. Bowers**, formerly with Brooke, Smith, French & Dorrance, has been named Ford division car ad manager. For seven years starting in 1947, Mr. Fisher was an account supervisor with N. W. Ayer & Sons. Before that he was in market research for Lever Bros. at Cambridge, Mass. A native of Ashland, O., he's a graduate magna cum laude of Syracuse University. Mr. Bowers, a native of Detroit, was a vice president and account executive at BSF&D, where he'd been since 1946.

Roger A. Purdon, an executive with long agency experience and a special background in automotive advertising, has been appointed vice president of McCann-Erickson, Inc., and New York group head on the Chrysler division account. Mr. Purdon's most recent job was with Bryan Houston, Inc., where he served as a vice president and a creative director on several accounts. Before that he acquired his special automotive background with Kenyon & Eckhardt, Inc. While at that agency he was a vice president and a copy group head on the Lincoln and Mercury accounts of the Ford Motor Co. Previous to his work with K&E, Mr. Purdon was a vice president and a copy chief with Weintraub & Associates, which has since become Norman, Craig & Kummel, New York. He was also with Geyer Advertising as a copy writer. He's a native of Camden, N. Y., now lives in Huntington, Long Island.



W. Stephen Dietz, who has been acting as head of the promotion department of Kenyon & Eckhardt, New York advertising agency, has been appointed vice president in charge of the department. Mr. Dietz is also chairman of the agency's marketing plans committee. At the same time, Milton Margolis, a merchandising executive, has been appointed manager of merchandising, and George Cadenas, who has been manager of specialized services, has been appointed manager of publicity. He will continue to handle the agency's own publicity as well as general public relations. The promotion department of the agency is under the jurisdiction of G. Maxwell Ule, who is the senior vice president in charge of marketing services. Mr. Ule is also the supervisor of the media department and the television and radio programming and research departments.

THE LIGHTER SIDE **In Camera**

The Eastern Television Service parts shop in Philadelphia was burglarized of \$1,230 recently by a man who showed signs of having had gentle upbringing. He left a note saying:

"Thanks a lot, Sneakey Pete."

The Christian Science Monitor ran the following: A six-year-old, after her first day in school, came home bubbling with things she had learned. "We learned about Indians," she explained excitedly. "They went out and hunted in the woods . . . and then went home to sleep in their tv's!"

Television training: Sigurd S. Larmon, president of Young & Rubicam, was reminiscing about the old days of television in his recent speech in Omaha (see p. 51).

"They still tell the story at our agency of one of the early shows we were doing," Mr. Larmon related. "An



important part of the show was a tie-up with and a demonstration—of a toy electric train. Well, they had the scene all set—a beautiful train layout—and they started to run through the rehearsal. Right in the middle of rehearsal the train stopped. It wasn't the train's fault for, believe it or not, the studio lights were so hot they melted the electrical connections in the switches. With less

than an hour to go before show time, you can imagine the consternation. But, as in so many tv problems, ingenuity came to the rescue. One of our young men rushed out and bought a lot of dry ice.

"The switches were packed in dry ice; the show went on, and the trains ran—on tv—and on schedule."

We know a young son of a popular Broadway actor who considers that the days of the week are: Sunday, Monday, Tuesday, Matinee, Thursday, Friday and Matinee.

Not even Charles Van Doren can be as big a twenty-one winner as Lance Reventlow. On Lance's twenty-first birthday, his mother, Barbara Hutton, who inherited \$40 million of Woolworth money, gave him a present of a new half-million-dollar house. It's a Beverly Hills hilltop home with its own waterfall, a swimming pool in the living room, a marble bath which holds 300 gallons of water and tv and hi-fi sets in every room.

Educational tv: As the headline in The New York Times put it, "Brooklyn man owes his life to tv plot."

It seems, according to the Times story, that Alwyn Barnett, who lives in Brooklyn and owns a liquor store there, was watching The Loretta Young Show. The story dealt with a couple trapped in their car by a fallen high-tension wire, forcing them to remain motionless or be electrocuted.

The afternoon following the show, Mr. Barnett was driving behind a trolley-bus in his home borough when the trolley pole broke. The overhead 550-volt wires dropped onto his car. The tv story immediately flashed into his mind. He jammed on his foot brake. He was afraid to touch the metal-handled emergency brake, although he was facing up a slight incline. For 40 minutes he sat motionless with his foot on the brake. As people gathered, he warned them away.

Finally, a Transit Authority crew shut off the current and removed the wires. Mr. Barnett drove on to his store. But he was so upset by his ordeal that he gave up and went home to his wife and three children and a quiet evening of television.

congratulations, George



GEORGE F. HARTFORD
WTOP-TV,
WASHINGTON

CODE 3 is *first* in its time
period on your station.

Sponsor: Top Value Enterprises



for your market availabilities,
call, write or wire
ABC Film Syndication,
1501 Broadway, New York • LA 4-5050

©Telequise, Nov.

SO NOW EVERYBODY'S FIRST

but only
WSAZ-TV
 is
firsttest

in the Huntington-Charleston
 TV market

*which survey
 book do
 you read?*

ARB: 8 out of top 12*

program	rank	station
1. Perry Como	51.4	WSAZ-TV
2. Bob Hope	47.8	WSAZ-TV
3. Ed Sullivan	47.2	B
4. I Love Lucy	41.3	B
5. People Are Funny	39.6	WSAZ-TV
6. Lassie	39.1	B
7. Ernie Ford	38.2	WSAZ-TV
8. Hit Parade	36.3	WSAZ-TV
9. Groucho Marx	34.2	WSAZ-TV
10. I've Got A Secret	32.7	B
11. Dragnet	32.6	WSAZ-TV
12. Loretta Young	32.1	WSAZ-TV

*Nov. 1956

NIELSEN: NCS #2 1956**

% penetration of counties in coverage

	WSAZ-TV	Sta.	
		B	C
100% coverage counties	21	1	1
More than 75% coverage counties	45	21	5
More than 50% coverage counties	56	30	15
TOTAL counties coverage	69	50	22

**Spring 1956

PULSE: 9 out of top 12***

program	rank	station
1. Hit Parade	34.8	WSAZ-TV
2. George Gobel	34.0	WSAZ-TV
3. This Is Your Life	33.8	WSAZ-TV
4. Perry Como	33.1	WSAZ-TV
5. Ed Sullivan	32.6	B
6. Kraft Theater	32.6	WSAZ-TV
7. Jane Wyman	32.0	WSAZ-TV
8. \$64,000 Question	32.0	B
9. Robert Montgomery	29.4	WSAZ-TV
10. Lux Theater	29.3	WSAZ-TV
11. Project 20	29.3	WSAZ-TV
12. What's My Line	29.0	B

***Oct. 1956

WSAZ-TV



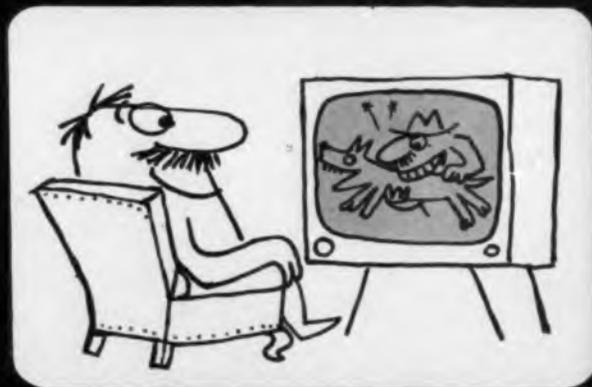
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA. • N.B.C. NETWORK

Affiliated with Radio Stations WSAZ, Huntington & WKAZ, Charleston

LAWRENCE H. ROGERS, PRESIDENT. — Represented by The Katz Agency

In newsy San Diego it's all on Channel 8!



Of the top 50 shows in the San Diego market, 8 are KFMB-TV produced news programs . . .

Channel 8 news programs are the highest rated multi-weekly programs . . . the highest rated news programs . . . and highest rated programs in their time segment.

In San Diego to watch the news . . . means to watch KFMB-TV—Channel 8.

* *Nielsen, Dec. 1956*

KFMB-TV
WRATHER-ALVAREZ BROADCASTING, INC. Owned by Edward Petry & Co., Inc.
SAN DIEGO
America's more market

