

# Television Age

JANUARY 27, 1958; FIFTY CENTS

Featured in this issue:

*Tv now reaches  
biggest part of the  
rich farm market*

See story, page 29



VAN HEUSEN'S PHILLIPS:  
old dollars  
along in tv . . ."



in **Mid-America**

don't settle for  
off-the-cuff  
farm reporting



get authoritative  
on-the-spot  
farm coverage

## KCMO-TV

With a full-time farm news department staffed  
by professional agriculture tv-journalists.

George Stephens, Director of Agriculture  
Jack Wise, Market Reporter

<b>KCMO-TV</b>	<b>Kansas City</b>	<b>channel 5</b>
<b>WHEN-TV</b>	<b>Syracuse</b>	<b>channel 8</b>
<b>KPHO-TV</b>	<b>Phoenix</b>	<b>channel 5</b>
<b>WOW-TV</b>	<b>Omaha</b>	<b>channel 6</b>

ANOTHER



MEREDITH STATION

Joe Hartenbower, General Mgr.  
Sid Tremble, Commercial Mgr.

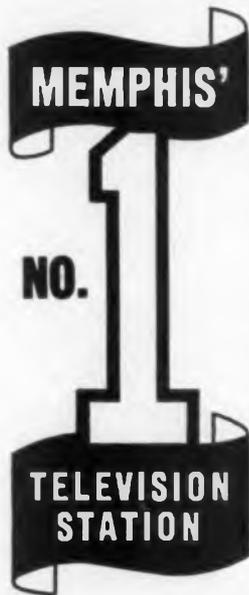
Represented nationally by Katz Agency  
**KCMO-TV**

... one of Meredith's Big 4  
... All-Family Stations.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

# WREC-TV, Channel 3 is Always First in Memphis!



... delivering top coverage with top shows ... full power ... and highest antenna!

*First* by A.R.B.!

WREC-TV	STATION "B"	STATION "C"
39.0	35.9	28.4

\*A.R.B., November 1957, Sign On to Sign Off, Sun. thru Sat.

*First* by PULSE!

(Competitively Rated Quarter Hours)

STATION	LEADS IN QUARTER HOURS	TOTAL RATING POINTS
WREC-TV	269	5678.0
STATION "B"	64	4350.1
STATION "C"	28	3529.1

\*Pulse, November 1957, Sign In to Sign Off, Sun. thru Sat.

**WREC-TV**  
CHANNEL 3 MEMPHIS

*Covering the entire Mid-South!*



Represented Nationally by The Katz Agency

Television Age is published every other Monday with an additional issue yearbook number published in December by the Television Editorial Corp. Editorial, Advertising and circulation offices: 444 Madison Ave., New York 22, N. Y. Plaza 1-1122. Printing Office: 1309 Noble St., Philadelphia 23, Penna. Single Copy: 50 cents. Yearly subscription in the U. S. and possessions \$7; in Canada and Mexico \$8 a year; elsewhere \$12 a year. Volume V No. 13. Second class mailing privileges authorized at Philadelphia, Pa.

# NO-CAL IS SOLD ON SPOT...



**ADVERTISER:** How do No-Cal and its agency, Paris & Peart, account for the biggest New York sales jump in No-Cal history? They credit Spot Television on WRCA-TV.

No-Cal Board Chairman Hyman Kirsch says, "Spot TV . . . because its high frequency at low cost makes a full saturation campaign financially feasible. And Spot's selectivity allows us to concentrate that campaign on our prime sales target—the figure-conscious housewife."

"WRCA-TV," continues Mr. Kirsch, ". . . first, because it commands such a healthy chunk of the New York audience. Secondly, because it offers an economical saturation schedule of good availabilities. And finally, because the station backs our 30-spots-per-week, around

the clock campaign with a complete merchandising and promotion program—the headline-making *Miss No-Cal Contest*."

Does Spot Television on WRCA-TV deliver? "Actual sales figures are confidential," says Mr. Kirsch, "but No-Cal is devoting a larger share of a larger advertising budget to Spot TV. Not only have we signed for an increased Spot schedule on WRCA-TV, and renewed our sponsorship of the *Miss No-Cal Contest* for 1958, but we've also expanded our Spot TV campaign into the Philadelphia market."

*Seated, left to right: No-Cal Corporation officials: Lee Kirsch, Treasurer; Hyman Kirsch, Chairman of the Board; Morris Kirsch, President. Standing, left to right: Donald C. Porteous, TV-Radio Director, Paris & Peart; Max Buck, Director of Sales, WRCA-TV; Ed Kenefick, TV Spot Sales Representative, NBC Spot Sales.*

# RIGHT DOWN THE LINE!



PHOTOS BY MORRIS H. JAFFE

**RETAILER:** Joseph Reich, Grand Union Supermarket Manager in White Plains says, "Judging from the additional number of cases we've been moving, No-Cal sales have increased appreciably in recent weeks."

Retailers and advertisers alike are convinced that No-Cal's use of Spot Television pays off *right down the line*. They know first-hand what adjacencies to the great NBC entertainment lineup and the top local programs and personalities can do for advertisers who buy schedules on the television stations represented by NBC Spot Sales.

Left to right: Joseph Reich, Grand Union Supermarket Manager, White Plains Shopping Center, New York; Joe Murphy, Merchandising Manager, WRCA-TV; Irving Ehrlich, Sales Manager, No-Cal Corporation.



## SPOT SALES

### REPRESENTING TELEVISION STATIONS:

HARTFORD-NEW BRITAIN-WNBC  
NEW YORK-WRCA-TV  
SCHENECTADY-ALBANY-TROY-WRGB  
PHILADELPHIA-WRCV-TV  
WASHINGTON-WRC-TV  
MIAMI-WCKT  
BUFFALO-WBUF

LOUISVILLE-WAVE-TV  
CHICAGO-WNBQ  
ST. LOUIS-KSD-TV  
DENVER-KOA-TV  
SEATTLE-TACOMA-KOMO-TV  
LOS ANGELES-KRCA  
HONOLULU-KONA-TV

# Sharing!

We aren't old enough to add "profit" before our captioned article because we're too busy building—not only physically we think—but mentally, too!

Three days a week all of our department heads get together for 10 minutes and we make the rounds of things we *should* have done and things we *ought* to do. Call them mental exercises if you will—they produce results!

'Twas not too long ago in one of our meetings Baz O'Hagan, our Chief Engineer, submitted a proposal extolling the merits of a channel change for WNDU-TV. Because it was well thought out—pre-planned, we moved immediately.

Last fall, September 30 to be exact, we became 16—Channel 16, that is—moving from 46 forever. It's better than youth-pills for everyone, our viewers and clients alike in the nation's 65th TV market. For instance:

- Our power is doubled
- coverage is doubled
- seven additional counties added
- approximately 21,000 UHF-TV homes added
- total coverage now in area of 200,000 UHF-TV homes
- stronger signal
- clearer picture definition
- and, we're first on the dial

We get a big charge out of being the youngest and strongest station in South Bend-Elkhart. But then being 16 has its special advantages—and we wanted to share them with you.

*Bennie Barth*  
*Tom Hamilton*



VOL. V

No. 13

**Publisher**

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**Assistant Editors**

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**Eastern Sales Manager**

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**Advertising Representative**

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**Reader's Service Dept.**

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**Business Office**

G. S. Smith

**Chicago Office**

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San Francisco: 85 Post Street

Garfield 1-7950

Los Angeles: 1901 West 8th Street

Dunkirk 8-4151

**Member of Business Publications  
Audit of Circulations, Inc.**



TELEVISION AGE is published bi-weekly by the Television Editorial Corp. Editorial, advertising and circulation offices: 444 Madison Ave., New York 22, N. Y. Phone: PLaza 1-1122. Printing Office: 1309 Noble St., Philadelphia 23, Penna. Single copy: 50 cents. Yearly subscription in the U. S. and possessions: \$7; in Canada: \$8; elsewhere: \$12. Second class mailing privileges authorized at Philadelphia, Pa. Copyright 1958 by Television Editorial Corporation, 444 Madison Ave., New York 22, N. Y. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.

JANUARY 27, 1958

## Television Age

**29 THERE'S CASH IN THE COUNTRY**

*Though farm population is declining, income from farming remains constant*

**34 CAME THE REVOLUTION**

*Van Heusen turns to tv to promote its revolutionary no-iron, drip-dry shirt*

**38 IS TV OVER-COMMERCIAL?**

*Monitoring shows that only a handful of stations violate code regulations*

**42 FILM IN THE FAMILY**

*Roach Jr. proves a worthy successor to his famed comedy-producer father*

**45 TELEVISION FARM DIRECTORS**

*Complete and up-to-date listing of farm editors on U. S. video stations*

### DEPARTMENTS

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**14 Letters to the Editor**

*The customers always write*

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*What's ahead behind the scenes*

**23 Business Barometer**

*Measuring the trends*

**25 Newsfront**

*The way it happened*

**46 On Film**

*Roundup of news*

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*Tv and Capitol Hill*

**53 Wall Street Report**

*The financial picture*

**55 Spot Report**

*Digest of national activity*

**64 Network Schedule**

*The February line-up*

**73 In the Picture**

*Portraits of people in the news*

**74 In Camera**

*The lighter side*

92.6%\*

OF ALL  
TV HOMES  
IN THE

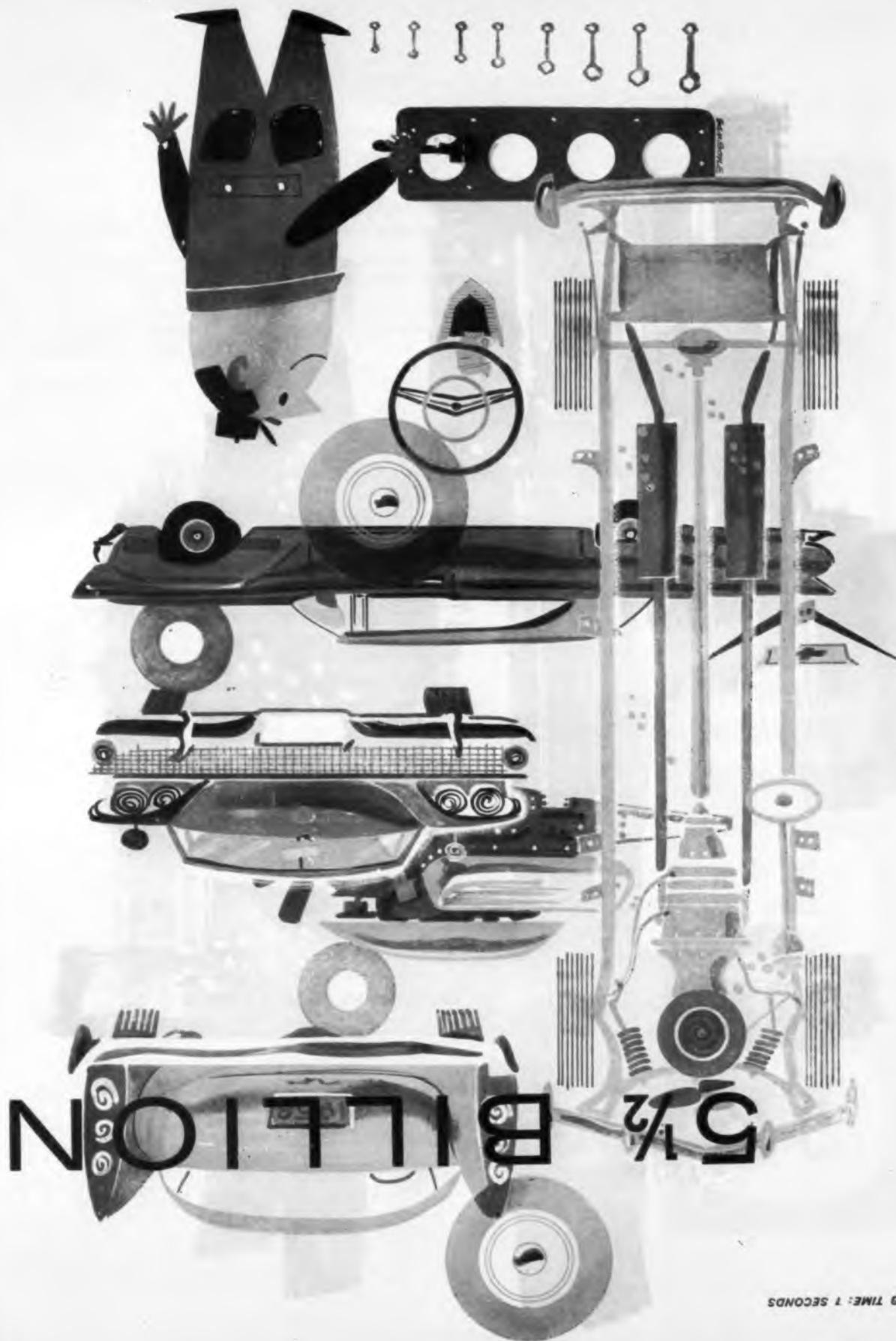
WILMINGTON-  
PHILADELPHIA  
AREA

ARE WITHIN  
**VUE**  
OF CHANNEL 12's  
NEW TOWER

**WVUE 12**  
TV  
CHANNEL  
WILMINGTON - PHILADELPHIA

\*Trends Survey, backed by Stow Engineering Co. Survey  
Call Lew Johnson, Sales Manager,  
Philadelphia, LOcust 8-2262—or  
your nearest Katz Agency office  
—for the best buys in VUE!





5 1/2 BILLION

READING TIME: 7 SECONDS

# DOLLARS!

**SPENT  
IN AUTOMOTIVE SALES  
IN STORER MARKETS  
IN 1956\***

Automotive sales of 5½ billion . . .  
with an appreciable percentage  
enjoyed by manufacturers and  
retailers using the facilities  
of Storer television and  
radio stations\*\*

\*1957 Sales Management "Survey of Buying Power"

\*\*Producers of the "Automobile Show of the Air"



## **STORER BROADCASTING COMPANY**

**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WVUE-TV**  
Wilmington — Philadelphia

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WIBG**  
Philadelphia, Pa.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689



**ALL THIS  
AT  
MGM-TV...**

**This aerial shot shows just one of the six MGM lots and includes—**

- NEW ENGLAND FISHING VILLAGE
- MISSISSIPPI RIVER SHOWBOAT
- TROPICAL JUNGLE
- HARBOR OR RIVER
- OCEAN TANK
- FOREST
- RODEO GRANDSTAND
- MOUNTAINS
- SUBURBAN STREET SCENE
- EUROPEAN VILLAGE SCENE
- WESTERN STREET
- RAILROAD STATION
- SMALL TOWN MAIN STREET

All the famous, fabulous facilities of the Culver City studios—187 acres of sets, 29 sound stages and more than 100,000 set possibilities—are available to you when MGM-TV films your television commercials.



**Schlitzlight**

**...AND  
ANIMATION,  
TOO!**

Schlitz Brewing Company is among the many leading advertisers who have taken advantage of MGM-TV's animation resources. These are the same talents and the same facilities that turned out the prize-winning Tom and Jerry cartoons and many others. And, of course, also available to you!

**AMONG THE CLIENTS OF MGM-TV ARE THE FOLLOWING:**

- RCA • Eastman Kodak • Helene Curtis • Knickerbocker Beer • Maybelline
- Pure Oil Company • Schlitz Beer • Standard Oil of Indiana
- Houbigant Perfumes • Bell & Howell • Richard Hudnut • Pillsbury

**MGM-TV**

A SERVICE OF  
LOEW'S INCORPORATED

**Wire, write or phone**

Richard A. Harper, General Sales Mgr.  
701 7th Ave., New York 36, N. Y., JUdson 2-2000

Richard Lewis  
360 N. Michigan, Chicago, Ill., RAndolph 6-1011

Mauris Gresham  
MGM Studios, Culver City, Calif., TEAs 0-3311

## Letter from the Publisher

### Contact with Congress

One of the constructive aspects of the CBS affiliates meeting in Washington was the firsthand contact it gave many of the affiliates with Congress at work.

Most station managers, busy as they are with the day-to-day operation of their station, look at Washington with a somewhat detached view. If they have gone through a long protracted hearing to obtain their license, many confess that the farther they can get from Washington the better they like it. Others have studiously avoided their local congressman because they fear that he will put the bite on them for time.

Therefore, many affiliates were pleasantly surprised to find that congressmen are not ogres and that they are receptive to what station managers had to tell them about pay tv and the Barrow Report.

It goes without saying that Congress is interested in television. Television—especially on the individual-station level—should be interested in Congress. This is not the kind of interest that can be discharged with one congressional visit a year. Congress should be made aware again and again of television's important place in the American economy, its contributions to public service and its accomplishments as an enlightening communication force.

It also goes without saying that television can pursue its constructive course beneficial to the American public in a free competitive atmosphere. There is no question but that the proposals outlined in the Barrow Report would hamper network operations and hence affect the entire industry. The effect that elimination of network option time would have on the entire industry was underscored in a statement released by Edward Petry, whose company is directly competitive with the networks for the national advertiser's dollar.

"A strong station schedule," says Ed Petry, "with the proper allocation of time for network programs is the most valuable thing we have to sell to national spot advertisers. The stations themselves recognize the importance of network option time in the maintenance of strong networks to help them serve the public interests in their communities. To hobble the networks into further unwarranted, unnecessary and undesirable restrictions of network option time would do a disservice to every person in the country now enjoying the wonders of television."

### No Room for Complacency

Telecasters cannot afford to be complacent about any anti-tv activity generating out of the Washington mill. Pay tv threatens to crush commercial television. Sen. Smathers has a bill to bar broadcasters from the music-publishing and recording business. Sen. Monroney has opened an attack on the rating services and on the calibre of network programming. What is abundantly clear in the face of these restrictive proposals both before the FCC and Congress is that the individual station should keep its representatives and senators in Congress well informed on the issues before them.

As one CBS affiliate remarked. "I was surprised how uninformed my congressman was on pay tv. When I put the facts before him he had an entirely different perspective than he had before." Only by this individual briefing will the television industry be able to present effectively its position in Washington.

Cordially,

*S. J. Paul*

**CHANSATIONAL!**  
NEW  
**CHARLIE CHAN**  
CAPTIVATES  
**LOS ANGELES!**

### SMASH RATINGS

all over the country! NEW CHARLIE CHAN improves ratings, betters time periods everywhere!

In Los Angeles, on KRCA it has improved the Saturday night 7:00-7:30 time period by more than 92%, with a 22.1% share of audience in this 7 station market. (Pulse 11/57).

George Burke of KRCA states, unsolicited, "Needn't tell you how well the program is progressing. Clients most happy with it."

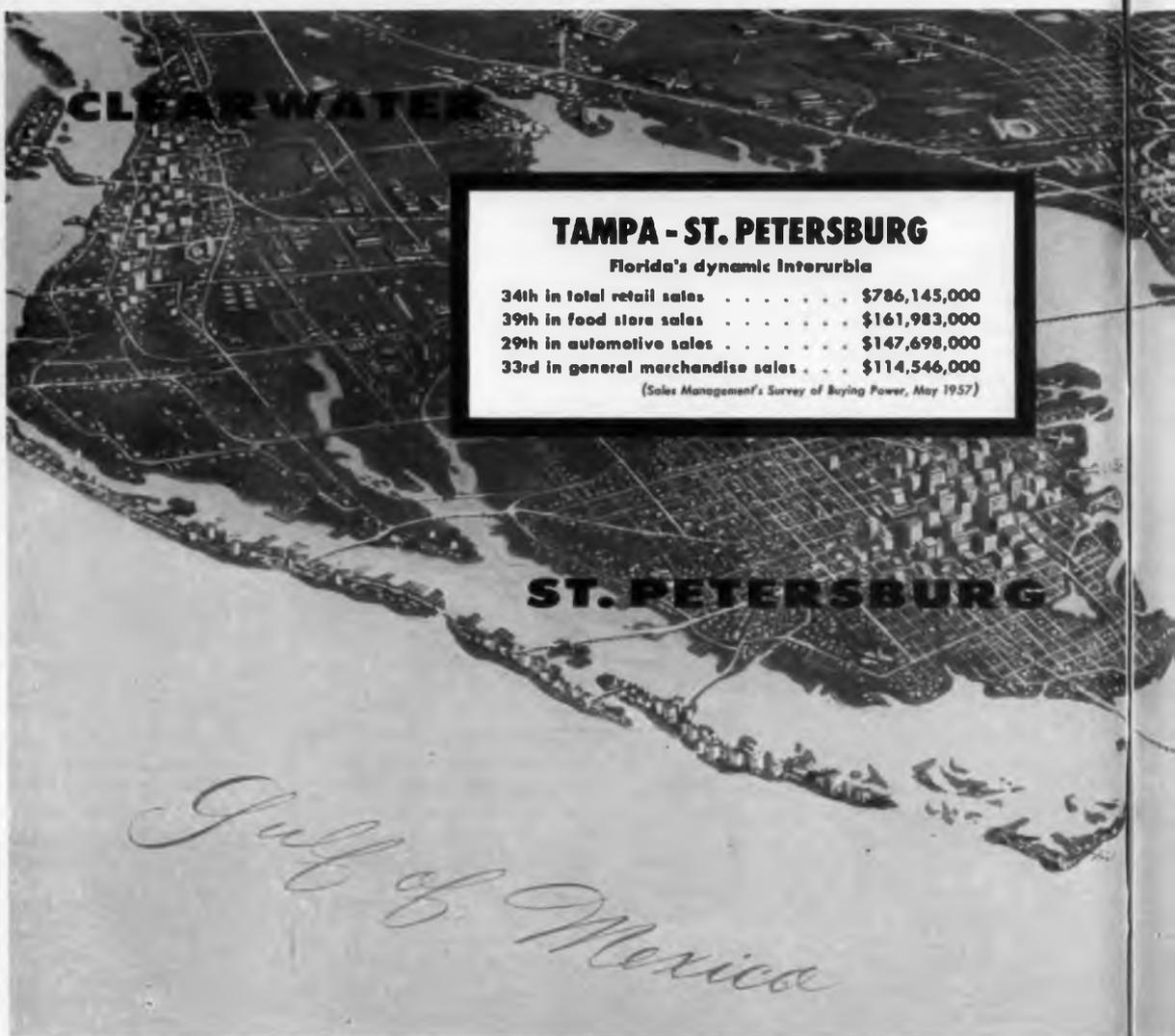
Captures the big share of audiences in Chicago, Atlanta, Philadelphia, Baltimore, Columbus, Detroit, New Orleans, Pittsburgh, Dallas-Ft. Worth and in key market after market!



FOR  
THE  
TV  
HIT  
OF  
THE  
SEASON,  
CALL



TELEVISION PROGRAMS OF AMERICA, INC.  
488 MADISON • N.Y. 22 • PLaza 5-2100



### TAMPA - ST. PETERSBURG

Florida's dynamic Interurbia

34th in total retail sales . . . . .	\$786,145,000
39th in food store sales . . . . .	\$161,983,000
29th in automotive sales . . . . .	\$147,698,000
33rd in general merchandise sales . . . . .	\$114,546,000

*(Sales Management's Survey of Buying Power, May 1957)*

# TAMPA-ST. PETERSBURG NOW

**Dominate one of America's richest markets with WTVT!**

- 33 of the 50 top shows on WTVT!
- 8 of the 50 top shows are local live news, weather, sports originations on WTVT!
- 8 of the 10 top syndicated shows on WTVT!

ARB November 1957

**ARB proved it first in February...Pulse proved it again in June...ARB re-affirms it now in November: your top buy in the Twin Cities of the South is WTVT**



WTVT's maximum power VHF signal delivers bonus coverage of 239 prosperous communities!

# 10<sup>th</sup> IN RETAIL SALES PER CAPITA!

(U.S. Dept. of Commerce)

# WTVT



Represented  
by the  
Katz  
Agency

The WKY Television System, Inc. • WKY-TV and WKY Oklahoma City • WSFA-TV Montgomery



## ONE SWEEP

Gets Middle Georgia!

One WMAZ sweep that is!

WMAZ in this case includes both WMAZ Radio and WMAZ Television! The combined circulation of WMAZ Radio plus WMAZ-TV is greater than the entire circulation of the two local newspapers and the other three local radio stations.

BUY BOTH . . . WMAZ RADIO and WMAZ-TV and sweep the Middle Georgia market with your advertising. Clean up the sales you require.

**MACON, GA.**

National Rep.

EVERY-KNODEL, INC.



# 444

## Letters to the Editor

### Public Service Impressive

I appreciated your telegram about the dollar value of television's donations in time and talent to public service causes.

It is an impressive total, indeed, and certainly will make a good subject for discussion.

RICHARD NIXON

Office of the Vice President  
Washington

### News Coverage Factor

We appreciate your reference to WDAU-TV news on page 45 and the picture of Tom Powell on page 34 in your December 30th issue.

The November ARB gives us the greatest margin of audience leadership we have ever had, and certainly

our overall news coverage is a great factor in our total circulation. Congratulations to you for putting the spotlight on this very important part of station operation.

TONY MOE

General Sales Manager  
WDAU-TV Scranton

Have just read with considerable interest the complete round-up on tv news in the December 30 issue. . . . an excellent job. . . . on a story that needed to be told.

BOB WATSON

KGNC-TV  
Amarillo

. . . I found the story on local station news techniques very interesting reading and highly informative. There certainly is a wide variety of techniques and philosophies.

GEORGE R. DUNHAM

General Manager  
WBNF-TV Binghamton



## Go peddle pencils, Smidley.

You must be blind the way you continually overlook Cascade. It's as plain as the nose on your face that here's a basic buy in the West. Look, Cascade is exclusive television for a huge, four-state area with billions of dollars in new industry, millions of acres in new farms—thousands of new families. The wide-eyed boys are grabbing it, Smid, and you just can't see it?



## CASCADE

BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

Doug Manship and I are both proud that you used WBRZ in your article about outstanding news programs throughout the country in the December 30 issue.

J. H. BONE  
General Manager  
WBRZ Baton Rouge

#### Tv for Turkish Taffy

I was surprised to find, in your recent article on the candy industry's use of tv, ("Candy and Confectionery Stores," TV AGE, Dec. 30) the omission of the quite successful experience of one of our clients—namely Gold Medal Candy Corp., maker of the well-known Bonomo's Turkish Taffy.

Our client is one of the earliest (if not the first) users of tv in the candy field. Certainly Bonomo's Turkish Taffy is at the top of the list in consistency of tv advertising.

The product made its tv debut in 1950 as sponsor of the *Magic Clown* in New York, a live children's program on Sunday mornings. Eight years later,

it is still a sponsor of the regional program.

Use of tv for Bonomo's Turkish Taffy, in addition, has been on the increase since 1950. Currently we are participating advertisers for the product on ten other WABD programs, as well as using tv spots in ten markets in the east and midwest.

Bonomo's Turkish Taffy is now at the peak of its popularity in its markets and a good deal of its success can be attributed to effective use of tv.

LESLIE L. DUNIER  
Vice President in Charge of  
Radio and Television  
Emil Mogul Co.  
New York City

Note: Our hat is off to Gold Medal Candy and its use of television handled by Emil Mogul Co. Their experience is a worthwhile addition to those of the firms outlined in the article.

#### W-TWO Power Up

Inadvertently your recent publication on New England in the "Changing Television Markets" series listed w-two's power incorrectly. I suspect that this is no fault of yours, but rather a case where "File 13" reared its ugly head. w-two is currently operating on 36,350 watts—over two and one-half times the power quoted . . . this increase went into effect in May 1957. Prior to the increase w-two's weekly mail report showed consistent returns from nine of Maine's sixteen counties. Now all sixteen counties are regularly heard from.

RUDOLPH O. MARCOUX  
Vice President & Business Manager  
w-TWO Bangor

#### Oops! Sorry!

Have noticed in your December 30th issue under the "United States Television Stations News Directors and Editors" that KLFY-TV is listed under the Baton Rouge market. KLFY-TV is in Lafayette, Louisiana, which is a separate and distinct metropolitan market from the Baton Rouge market.

STERLING ZIMMERMAN  
General Sales Manager  
KLFY-TV Lafayette

Note: Sorry, a transposition of lines shifted Lafayette next to Lake Charles and left KLFY-TV stranded in Baton Rouge. For the sake of the record let it be known that KLFY-TV is in Lafayette and Tom Dell is the station's news editor.



Only ONE is atop the  
Continental Divide  
Serving both the Atlantic and  
Pacific Sides of America  
KXLF-TV4 Butte Montana  
East—The Walker Co.  
West—Pacific Northwest Broadcasters

## TERRE HAUTE, Indiana's 2nd Largest TV Market



251,970  
TV Homes



HOLLING CO.  
NEW YORK  
CHICAGO

## KMSO-TV

191,000 watts - 7,000 Feet UP  
covers 100 mile radius where  
40,000 homes receive  
only one TV signal



## LARGEST MARKET IN CAPTIVITY

Talk to GILL-PERMA  
about . . . KGVO  
radio  
too

MISSOULA, MONTANA

# **KNOW YOUR SCHOOLS" ALERTS AMERICA TO ITS NUMBER ONE PROBLEM**

Last Fall, when Little Rock and Sputnik exploded Education into the headlines as America's greatest problem, the NBC Owned Stations were already at work on their massive KNOW YOUR SCHOOLS Project. Planned with the cooperation of the United States Department of Health, Education and Welfare, this was a community-level examination of our schools, aimed at alerting listeners and viewers to what is going on inside the American classroom.

At the end of the six-week project, the NBC Impact Public Service technique had achieved *800 million audience impressions*. It had also achieved these results:

**HARTFORD** — WNBC-sponsored Public Service Festival drew 60,000 to education exhibits



**NEW YORK** — WRCA, WRCA-TV saturation spot announcement campaigns led to enthusiastic public support of All Day Neighborhood Schools

**WASHINGTON** — WRC, WRC-TV interview-series projected the picture for Higher Education in the nation's capital as of the year 1970

**CHICAGO** — WMAQ, WNBQ special programs inspired formation of Community Action Meetings and Discussion Clinics in local schools

**PHILADELPHIA** — WRCV, WRCV-TV documentary series warned of coming need for scientists

**SAN FRANCISCO** — KNBC on-the-air promotion brought a 1500 increase in PTA membership

**LOS ANGELES** — KRCA Benefit Telecast raised funds for important extra-curricular activities

**BUFFALO** — WBUF promotion boosted parent attendance during Open School Week to record-breaking 55,000.

The techniques used in the KNOW YOUR SCHOOLS Project and the results achieved are now being documented for general use. In making them available, the NBC Owned Stations welcome broadcasters, educators and all other interested individuals and organizations to join them in a continuing drive to heighten public awareness of America's Number One Problem — Education.

## **NBC OWNED STATIONS**



# Time buying

made easy in  
**5 key markets . . .**

**KANSAS CITY, SYRACUSE,  
OMAHA, PHOENIX, AND TULSA**

## Buy the Meredith Station!

When you buy the Meredith Station in these booming markets, you're on the station with smart programming . . . selling know-how . . . well-planned merchandising . . . experienced talent and management.

Your advertising gets home on the Meredith Station.



**KANSAS CITY  
SYRACUSE  
PHOENIX  
OMAHA  
TULSA**

**KCMO  
WHEN  
KPHO  
WOW  
KRMG**

**KCMO-TV  
WHEN-TV  
KPHO-TV  
WOW-TV**

**The Katz Agency  
The Katz Agency  
The Katz Agency  
John Blair & Co. and Blair-TV  
John Blair & Co.**

**Meredith Stations Are Affiliated With Better Homes and Gardens and Successful Farming Magazines**

**Hall 100-Market Campaign**

Robert Hall Clothes Inc., begins its spring push early in February with minutes, 20's and ID's placed in more than 100 markets on around 120 stations. Both day and night time will be used. Campaign will reach peak in March and April, tapering off in early summer months. Jerry Bess, vice president at Frank B. Sawdon Inc., N. Y., is the contact.

**Siesta Campaign Soon**

New Standard Brands instant decaffeinated coffee, Siesta, shows small sleeping Mexican on jar, hat tilted over face, enjoying afternoon nap. While Ted Bates executives are reluctant to discuss plans (see Spot Report), word from inside Standard Brands is that tv test is already well along and nationwide tv campaign may be expected to begin within weeks.

**Roach to Try Subliminal**

First of the movie makers to try subliminal projection will be Hal Roach (see profile, page 42), according to a recent report from Hollywood. Plan is to use the approach in a science-fiction story about extra-sensory perception temporarily titled *E.S.P.* Writer Bedford McCoy Jr. is being coached in subliminal information by Dr. Richard Barthol of UCLA. Idea is to strengthen "the dramatic content and emotional impact of the story" through the process. No attempt will be made to use subliminal projection for advertising purposes.

**Bissell Will Use Tv**

The Bissell Carpet Sweeper Co., represented by Leo Burnett Co., Inc., Chicago, since the beginning of the year, has scheduled a \$2 million campaign to begin April 5, with television included in the media plans. Among the products to be advertised are the company's regular line of carpet sweepers and two carpet cleaners, Shampoo Master and Liquid Rug Cleaner. A consumer contest entitled "Carpet of Cash" will also begin in April. Harold Tillson is the timebuyer.

**Arbitron Orders**

While American Research Bureau executives deny that they have yet offered their new electronic research system, Arbitron, for sale, reports from each of the three networks indicate that they are ready to order the system as soon as it is put on the market. Definite announcements on price and availability dates are expected shortly.

**Dr. Pierce Test**

A brief test campaign is currently underway for Dr. Pierce's Golden Medical Discovery, a stomach tonic produced by Pierce's Proprietaries, Inc., Buffalo, N. Y. This represents the company's initial tv advertising program. Live minute spots have been placed in selected markets by the company's advertising agency, Emil Mogul, Inc., N. Y. Joyce Peters is the timebuyer.

**Sports Writer Plugs Color**

Recent column in the *New York Herald Tribune* by nationally known sports writer, Red Smith, was potent argument for color television. "The people trying to sell color have missed the boat by not emphasizing sports," the columnist argues. "Color for beauty's sake is fine but the average man can take it or leave it. Show him how much color can add to a sports event—how white against green enables him to follow the flight of a batted ball, how the jockey's colored silks help him follow a horse race, how his fight picture is brought close when he can see the cut over a boxer's eye—and he'll want the better product."

**Old Brand to Be Revived Through Tv**

Spot television in the major markets will be used in the near future to reintroduce Ingram shaving cream. Ingram was the first cream to contain menthol but has been off the market several years, after Bristol-Myers abandoned the trade mark in 1956 as a tax consideration. Under new management, headed by president James A. Field, a former brand manager for J. B. Williams and Warner-Lambert, and with the new company name of Ingram Menthol Co., Inc., the lather has gained distribution in over 100 markets. Mr. Field, who is also an ex-copywriter for BBDO and Young & Rubicam, is a strong believer in the abilities of tv to recapture former users of the shaving cream quickly and economically. Initial schedules will probably be placed on a market-to-market basis with local "personalities" being used live where available, although filmed minutes are under consideration. The Ingram account is handled by Fuller & Smith & Ross, Inc., N. Y. Bernie Rasmussen is the contact.

**Saturation Spot Cost Low**

Three television spots per day, Monday through Friday, at 6:30 p.m., 8:30 p.m. and 10:30 p.m. in the top 100 markets will reach 28,257,000 tv homes, according to the Television Bureau of Advertising. This is 70 per cent of all new car owning homes and 72 per cent of all tv homes. If ID's are used this sales campaign can be made for less than \$1 a thousand, the bureau says, and would result in 115,854,000 sales calls within the five-day period.

**Wallace Rating Theory**

Discussing the possibility of moving his Saturday night ABC-TV network program to its original Sunday evening slot, Mike Wallace has advanced an interesting theory on tv ratings. Although several of the Saturday programs had higher ratings than their Sunday counterparts, Mr. Wallace says, the overall impact of the individual shows is considerably less than would be expected with a larger audience. He believes this is caused by the fact that although they'll watch the program, "people are not prepared to listen to serious intelligent conversation" on Saturday, the night usually considered as "fun" night for the family. Another evening being considered for possible scheduling of the program, Wallace says, is Thursday. *The Mike Wallace Interview* is sponsored by Philip Morris, Inc.

ZIV'S NEW, ALL NEW HALF-

# TARGET

*Impact*

**PERFORMANCES!**

Every week a new guest star . . . a completely new cast! Your viewers will see and thrill to a galaxy of stars hand-picked for their great performances on TARGET!



HOWARD DUFF and  
MARIA RIVA star  
in "Breaking Point"  
on TARGET.



# F-HOUR IMPACT SERIES!

# ET

EXPLOSIVE  
DRAMAS,  
AIMED AT THE  
EMOTIONS OF  
YOUR  
VIEWERS.

Your host  
**ADOLPHE  
MENJOU**



**ACTION-ADVENTURE**

**MYSTERY**

**WESTERN**

**LAW ENFORCEMENT**

**TARGET IS  
ALL IMPACT!**

Everything viewers look  
for in engrossing TV fare!

**TARGET  
HAS  
THEM  
ALL!**

**ALREADY BOUGHT BY:**

**OLYMPIA  
BREWING**

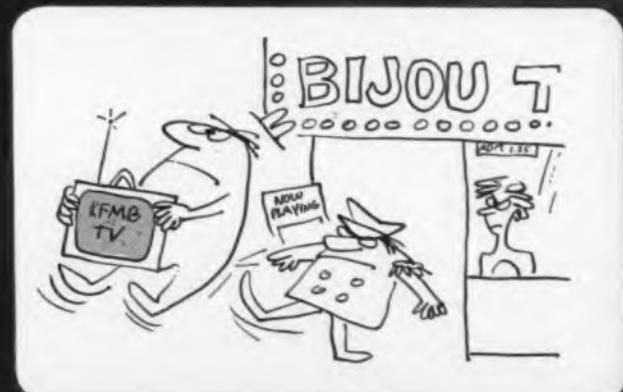
- San Francisco
- Los Angeles
- Tucson
- Honolulu
- Phoenix
- Portland, Ore
- Spokane
- Seattle
- Boise
- Las Vegas
- Bellingham
- Eugene
- Idaho Falls
- Santa Barbara
- Twin Falls
- San Diego
- Redding
- Eureka

**DREWRY'S  
BREWING**

- Chicago
- Detroit
- Moline
- Indianapolis
- Grand Rapids
- Rock Island
- Terre Haute
- South Bend
- Davenport
- Kalamazoo
- Lansing
- Cadillac
- Marquette
- Bay City
- E. Lansing
- Ft. Wayne
- Cedar Rapids
- Toledo



# We're Almost Everywhere in Active San Diego



48 of the 50 top shows in San Diego are on Kfmb-TV.

Channel 8 has 27% more audience in San Diego than all other stations combined.

Channel 8 leads 95% of all evening ¼-hr's in San Diego.\*

\* Nielsen TV Report, Feb., 1957.

# KFMB TV

WRATHER-ALVAREZ BROADCASTING, INC.

Presented by  
Edward Petry & Co., Inc.

## SAN DIEGO

America's more market

# Business barometer

Network billings in October enjoyed the sharpest gain ever recorded during the more than four-year period which has been measured by the exclusive TELEVISION AGE Business Barometer.

In that month business in the network category increased 18.8 per cent over the same division in September.

The increase followed a relatively weak year as the chart on this page indicates. There was a decline in January and February, months which have shown gains in previous years.

March, April and May were average, and June and July followed the usual trend, with a slight softness that dragged the 1957 line (on the chart) closer to the 1956 line than usual.

In August there was a gain of 1.7 per cent in business, but this was not as great as the 6.1-per-cent gain the year before, and for the first time the 1956 and 1957 lines crossed.

The slow gain was continued in September with 1.6 per cent, a rise which again put the 1957 line ahead of the 1956. This September gain was indicative of the greater gain in October, since it could be compared with a loss in that month in 1957 of 0.2 per cent.

Comparing October of 1957, with its gain of 18.8 per cent over September, with previous years is interesting. In 1956 the October network billings gain over the previous month was 9.1 per cent, in 1955 14.9 per cent, and in 1954 15.2 per cent.

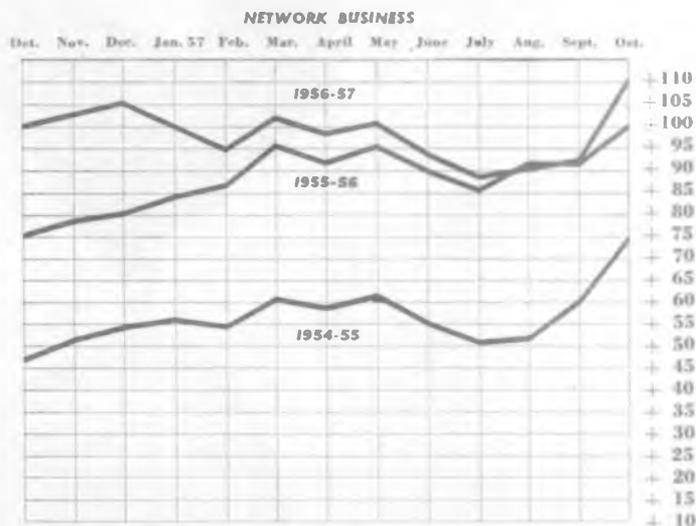
While October has always been a good month for network business, the upward surge, these figures indicate, has never been as strong before as it is this year.

Credit for this increase in billings must go to a number of factors. While CBS-TV has continued its strong position both in programming and number and importance of sponsors, NBC-TV has made gains in both.

Gains made by ABC-TV have been steady throughout the year, but the impact of these gains in the money column has not been noticeable until fall business began to be counted. The major credit, then, for the upward sweep of network billings must go to this network.

The Business Barometer report is based on reports made by stations of every size in all parts of the country. Questions are sent to the stations by TELEVISION AGE and are returned to Dun & Bradstreet. That firm prepares the percentages which are furnished to the editors of the magazine.

The editors of TV AGE use these percentages to prepare the Business Barometer analysis.



# Thaddeus sees Red

*and covers the 11th largest TV market with one station!*

Rhode Island Red impresses on time buyer Thaddeus O. Thistlethwaite the fact that WJAR-TV's primary coverage area includes, not just Providence but all southeastern New England, including Boston, Fall River, New Bedford, Worcester! Call your Petry man and let him show you just how much extra coverage you get with WJAR-TV in the Providence market!



*In the Providence market...*

## **WJAR-TV**

*is cock-of-the-walk  
in station coverage!*



CHANNEL 10 • PROVIDENCE, R.I. • NBC-ABC • REPRESENTED BY EDWARD PETRY & CO., INC.

*British approach to nostrum sales . . . . . page 25*  
*Do courts bar tv without trial? . . . . . page 25*  
*CBS takes on pay tv in own arena . . . . . page 71*

**British Sell**

Nobody has ever accused America's drug makers of a sense of humor on tv.

In this season of the nasal drip, the lab-jacketed "dramatist" nightly fills the broadcast air with the call to relief.

His crusade against the annual national pulmonary wheeze and fevered brow is greatly augmented by animation—Madison Avenue renderings of the human anatomy that bring medicine forward from Cro-Magnon to Ancient Greek. There's the trip-hammer skull and the shower-head skull, the beslobbered gullet and the hairy-rope gullet, the acid tummy and the alphabet tummy. They all are set straight with one good belt of the nostrum in question.

There is little doubt that the hard sell is selling, else the nightly classes in alchemy would be struck from the curriculum. This simple truth, then, makes the story from the other side of the Atlantic the more interesting.

In England there is this cough medicine called Famel, which spelled backwards is equally cryptic. Famel's label purports it to be "for the prompt relief of coughs, colds, catarrh, chronic bronchitis and similar affections." Sounds familiar enough, but from the label on, Famel's promotion takes off from the U. S. norm.

There are those who might say that Famel's television approach is its real base of relief. The sell is soft and whimsical.

The spots are created by Rumble, Crowther & Nicholas, Ltd., a London agency better known by the initials RCN. One of Famel's commercials, for example (see illustrations), takes on the problem of a bronchial swain. His

advances are disrupted by seasonal hacking. But all is well when the doll, Ermintrude, re-enters with the Famel. They end dancing.

One of the men responsible for the brave new approach to patent-medicine commercials is Ernest G. Walker, managing director of RCN. He may be dreaming, but he sees a softer approach to most tv advertising:

"In our view all the detergent commercials have in the last few months taken a much softer selling attitude to their television salesmanship . . . I think the situation can be best summed up by saying that British advertisers are now prepared to see at least a few feet of their commercials without a close-up of the product, and they now place more importance on getting the viewers' interest before putting over the selling matter.

"There are, of course, examples of both types of selling on British tv, but as we learn more and more about this medium, advertisers are not demanding that their product and its selling points should dominate the commercial from the word go."

But maybe soft sell in Britain is easier. Says the director. "The evident success of cartoons and the more amusing of the live-action commercials is irrevocably linked with that indefinable thing which has been a mystery since time immemorial—the British sense of humor."

Of course, there may be some hardy skeptics around the U. S. who get a laugh out of a skull with trip-hammers.

**Canon 35**

In regard to tv and radio coverage of the courts, Canon 35, Judicial Ethics of the American Bar Associa-

(Continued on page 26)



## News (Continued from page 25)

tion, "takes the curious legal position of finding court broadcasts guilty, without trial, of being a degrading influence."

That's the stand of news director Tom Powell of WCBI and WDAU-TV Scranton, Pa., as his stations enter the crusade to get cameras and microphones into the courts.

The stations have during the last few weeks given wide coverage to a stormy city budget controversy. When the battle moved into the courts this month, the presiding judge put a ban on electronic coverage.

In an exchange of letters:

Tom Powell pointed out that public interest in the legal attempt to nullify Scranton's fiscal program extended far beyond the few persons who could be seated in the courtroom.

Judge T. Linus Hoban countered with Canon 35 and labeled the tools of broadcast journalism distracting.

In his formal request for coverage, the news director called the stations' budget reporting "a dramatic demonstration of the ability of the broadcast media to perform an outstanding public service. . . We feel our stations made it possible for the public to have more information than ever before about a vital community matter."

He cited highlights of the coverage:

Staff man on the scene at City Hall on the day the budget was adopted.

A virtually complete recording of the protest meeting held by the Home Owners and Taxpayers League.

Twenty-five minutes on radio and tv for the entire budget statement from the local Chamber of Commerce.

A complete recording of the public hearing on the budget via radio: two half-hour tv shows with film highlights.

A special half-hour period plus newscast coverage of the city council's adoption of the budget (this included the full statement of the finance committee chairman).

A 10-minute show on radio and tv with highlights of the second Home Owners and Taxpayers League meeting.

The next day 10 minutes was given the finance chairman for an answer.

In his reply, Judge Hoban said he

had refused similar requests from another radio broadcaster and another tv station.

"As you no doubt are aware," he wrote, "the whole problem of broadcasting and photographing judicial proceedings has been the subject of extensive investigation over the past few years by a special committee of the American Bar Association. This committee has recently reported adversely to the idea and has suggested a modification of the well-known Canon 35 of the Code Judicial Ethics of the American Bar Association only to permit appropriate coverage of ceremonial sessions where the basic object is not an inquiry into the truth about disputed facts and the determination of questions of law.

"While this report is not the final action of the American Bar Association, as it will be submitted to the House of Delegates in February of this year, nevertheless it confirms the current thinking of the Bar as a whole. There are of course some dissenters and experimenters and the committee had before it the results of the Colorado experiment and others to which you refer in your letter."

The judge added that ". . . the judicial inquiry must be as free as we can possibly make it from distracting influences."

In a protest letter, newscaster Powell rebutted, "We completely disagree that our equipment would be a distracting influence. Where courts have permitted cameras and microphones, pool arrangements have been made among interested broadcasters so that the amount of technical equipment necessary in the courtroom has been held to a bare minimum."

He pointed out that a radio broadcast could be originated with equipment roughly comparable in size to the tape recorders now used by court reporters.

He added: "With respect to Canon 35 . . . we believe with other news broadcasters that it violates the fundamental concept of a free people's right to be fully informed. The dignity of the judiciary and the majesty of the law are not diminished when they come under public scrutiny. Rather they grow in respect as more people actually see and hear the oper-

(Continued on page 71)

# How to

## It's easy on film...

Because film offers unlimited scope for special effects, for polished perfection in all things!

One man is made two . . .  
large objects made small . . .  
small things, large . . . time and space conquered—all with a snap and precision that make film sing out, its use constantly on the increase!

Truly, a good release is a better release when you USE EASTMAN FILM.

For complete information write: Motion Picture Film Department

**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

East Coast Division  
342 Madison Avenue  
New York 17, N.Y.

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

or **W. J. GERMAN, Inc.**  
Agents for the sale and distribution of  
Eastman Professional Motion Picture Film,  
Port Lee, N.J.; Chicago, Ill.;  
Hollywood, Calif.

Be sure to shoot  
IN COLOR . . .

You'll be glad you did

**avoid double trouble**



**6th MARKET  
IN TELEVISION ADVERTISING**

Cleveland is also the 6th HIGHEST  
IN SPENDABLE INCOME per family  
of the 50 MAJOR metropolitan areas  
(SRDS DATA)

4,300,000 viewing  
WJW-TV in OHIO'S BIGGEST,  
MOST STABLE MARKET



**WJW-TV**

**CLEVELAND, OHIO**

1630 EUCLID AVE. Tower 1-6080

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

~~HAY~~

## There's cash in the country

*While farm population continues to decline, income is remaining stable*

**T**HERE are three significant developments in farm television since TV AGE's report of a year ago.

1. The farm population has continued to decrease at a rapid rate.

2. At the same time, total farm income has remained stable.

3. Television-set penetration in the farm lands has increased substantially (up 14 per cent).

The paradox of decreasing farm population and steady gross income for farmers is brought about by sweeping technical improvements. A farmer and his tractor can plow an acre in 48 minutes. Thirty years ago it took two hours and

40 minutes. The same efficiency applies to harvesting, storing and all other production chores.

Consequently, farm labor has diminished steadily. In the last fiscal year, the census bureau estimates that more than a million farmers left the land. Total population is now 20,396,000, more than four and one-half million fewer than 1954.

But farm efficiency has held the gross income of farmers at the 1956 level, about \$34.4 billion. Non-farm income to farmers raises this total to \$37.6 billion.

And despite the shrinking farm population, the farmer has remained constant in production ex-



WMCT-TV's Derek Rooke on location.



WBBM-TV's George Menard and bemused guest.



WLBT Jackson does an outdoor Ford Tractor commercial.

penditures, more than \$12 billion in 1953 and more than \$21 billion in 1956 (with, mainly, deceased labor costs accounting for a dip of about half a billion).

In his expenditures, the farmer is a two-way customer for the tv advertiser. For feed, seed, fertilizer, repairs, pesticides, equipment, trucks, cars and other operational necessities, he spends more than \$22 billion a year. For family living, food, housing, clothing, personal care, recreation and so on, he spends more than \$15 billion a year.

As for reaching the farmer with the audio-visual medium, set penetration was just over 50 per cent of U. S. farms when TV AGE reported a year ago. The figures were from the

Advertising Research Foundation's national study of tv coverage (based on U. S. Bureau of Census figures).

In 1957 the Office of Information, United States Department of Agriculture, estimates tv saturation of farms at 65 per cent.

But while the figures pertaining to national farm television seem substantial and adequate, research and market promotion at the local level seems to be somewhat lacking. The National Association of Television and Radio Farm Directors has put focus on the national picture with a solid presentation. But a midwestern agency man not so long ago remarked that his agency—where farm-product clients are important—was getting its best information on farm tv in specif-

ic markets from the promotion research of magazines.

But some stations have set a research example. One of the most thorough is the study of last fall from wow-tv Omaha. With its affiliation with *Better Homes & Gardens* and *Successful Farming*, wow-tv has both the print tradition of promotion research and the resources. The survey, in fact, was conducted by the research division of Meredith Publishing Co., Des Moines, for the station.

A questionnaire was sent to telephone farm households within an 80-mile radius of Omaha. There was a 67.4-per-cent return. The survey showed that 90 per cent of the farm households have tv; tv was depended upon

more than newspapers in five out of six categories of farm information; tv topped all other media except radio in the category: "Which is of most help in your daily farm operation?"; weather, news and markets programs are extremely popular—outranked only by *I Love Lucy* and *December Bride*.

The study has been published in pamphlet form and distributed to agencies, advertisers and other interested parties.

Other stations that have farm tv market facts available include WITN-TV Washington, N. C., WIBW-TV Topeka; KTBC-TV Austin, Tex., and WHO-TV Des Moines.

Farm programming across the nation strikes a pattern content and scheduling. The shows use weather maps, visualized market reports, farm films (made locally in many instances), still pictures, slides and illustrated interviews and news, and sometimes music is added for variety and entertainment.

Following, in alphabetical order by city, is a rundown of farm programs on stations around the country:

WJBF Augusta, Ga., has an hour-long farm show beginning at noon Saturdays. Called the *Georgia-Carolina Farm and Home Hour*, it is emceed by Richmond County Agent J. W. Chambers. Each week the show is presented by a different county in the station's coverage area. There's a regular schedule set up a year in advance. County and home demonstration agents have an annual dinner under the auspices of WJBF. Subjects for the year are discussed.

In addition, certain shows are set aside for extension specialists from surrounding towns. The station reports that as many as 45 persons from a single county may participate in a show.

Cattle and farm machinery are often used on the *Farm and Home Hour*. Demonstrations have ranged from rural electrification, meat cutting, preserving and fence construc-

tion to how to make your own clothing from flour bags.

There are currently some 60 counties in WJBF's coverage area since the recent addition of a 1,200-foot tower. This means getting more county agents into the tv picture.

The station's photographers have already been to more than 30 counties shooting film on outstanding farms. The counties themselves prepare special newspaper and radio publicity, stumping their week on the show.

The *Farm and Home Hour* was sponsored for two years by the Smith Stockyard of Augusta, Thomson and Columbia. More recently the sponsor has been the Hercules Powder Co. and Purina Feeds.

Sponsors for the farm-news show, *The Central Texas News*, on station KTBC-TV Austin are Armstrong-Johnson of Austin, the local Ford dealer; First Federal Savings & Loan of Austin, and the Sears store of the Texas city.

KNXT Los Angeles farm man Paul Pierce gathers facts in the field.



The news show is aired Monday through Friday from 6:45 to 7 a. m. It's one of the station's three major daily newscasts. It has agricultural features supplied by the extension service of Texas A&M College, a weekly hunting and fishing report, weather outlook for the entire area and, soon to be added at this writing, a service to rural viewers of the classified buy-and-sell nature.

WBAL-TV Baltimore, Md., has a Monday-Friday 6:45 to 7 a. m. farm show called *Down to Earth*. Farm director Conway Robinson opens with the weather, then newscaster Dave Bryan does two minutes of news. There's a five-minute feature section, with local farm film and interviews with agricultural specialists.

WMT-TV Cedar Rapids, Ia., reports that its best farm show is the daily 12:15 p. m. news program. It's part of a 30-minute strip of farm news and information integrated with local, regional and national news. The

weather is interpreted by the farm-service director in the area. A complete resume of trading on the farm market up to noon is given. It includes commodity, grain and wholesale markets.

Other farm features include interviews, general farm news, how-to-do-it items and items of general consumer interest. These features may be in the form of film, guests, still pictures or general narrative.

Current sponsors are Ralston Purina and Hess & Clark Animal Health Products. Farm Service Co., of Iowa also has participated.

Hess & Clark ran a one-minute spot three times in one week, offering two free tubes of Pen-FZ Mastitis ointment. The offer brought about 400 requests.

Ralston Purina offered rural mail-box flags on a one-shot, one-minute spot. The station received 2,300 requests.

*Chattahoochee RFD* is the half-hour

noontime Saturday farm offering of WRBL-TV Columbus, Ga. It's a public-service show that's pulled down some honors. For three successive years the show has won the Georgia Farm Bureau Trophy as the outstanding farm show on tv.

*Chattahoochee RFD* has ag news, demonstrations of farming techniques, home demonstration projects, illustrated talks by veterinarians, foresters, wild-life experts, weather forecasters and so on. This is another show where each week a community within the station's coverage is given special recognition. A cameraman goes into the selected community and films the points of interest. The film and a group from the community are on the show. Again shows are scheduled a year in advance. And again the community renders heavy publicity.

Producer and moderator is Dr. J. E. Deloney, professor of audio-visual education, Alabama Polytechnic Institute. The show is fully rehearsed

WJBF-TV demonstrates equipment care.



WKOW-TV's Roy Gumtow with station calf.



WCAU-TV's Bill Bennett (right).



wow-TV's *Mal Hansen goes to an area farm for interview.*

before it goes on the air.

Some old-time, and apparently very effective, showmanship goes into the farm programming at wsva-TV Harrisonburg, Va. Farm director Homer Quann has a Wednesday show from 6:15 to 6:30 p. m. The setting is a country store, pot-bellied stove, cracker barrel, lanterns, horse collars—the works. Mr. Quann starts the show with general information to farmers, then moves to an interview with a guest, or maybe two or three guests. The discussions concern major farm problems of the area.

Mr. Quann is a full-time employee of the station, and when he isn't on the air he is in the area talking to farmers, getting grist for his air mill. Besides *Country Store*, he does a

daily five-minute market report and an hour show on radio.

Sponsors of *Country Store* have included Virginia Farm Bureau Mutual Insurance Co.; Ro-Con, rodent killer, and Lux Beans. Merk & Co. has sponsored the market reports for two years.

George Menard, who won the Ohio State Award in 1954, is the farm director at WBBM-TV Chicago. His show, *Farm Daily*, is presented from 7 to 7:15 a. m. Monday through Friday. Sponsors have included Thor Power Tool and Bercraft Corp., distributors for Granco radio-phonographs.

The program covers a full range of subjects interesting to farmers. It opens with a summary of features, then goes into a comprehensive sum-

mary of happenings in livestock, grain and general commodities trading the day before. Trading information and possible trends are rounded up each morning before air time by phone. Mr. Menard gets the word straight from market experts at the USDA livestock marketing office at the Union Stockyards.

The show also includes weather for Illinois, Indiana, Michigan and Wisconsin and interviews and special features (USDA films and CBS films of important farm events).

Some of Mr. Menard's aims beyond straight programming include interviews with farm leaders to bring out what is new in agriculture; interviews with leaders of farm organiza-

*(Continued on page 44)*

## Came the revolution

*... and Van Heusen turned to television to promote its new no-iron,*



*Van Heusen finds co-sponsorship of ABC-TV's West Point a fine selling tool for its Vantage shirt.*



Stanley C. Gillette



Seymour J. Phillips



Lawrence S. Phillips



Robert J. Mohr

## all cotton, drip dry shirt

There may be bigger advertisers in television than the Phillips-Van Heusen Corp., but very few with a greater enthusiasm for the selling power of the medium. To say that this almost-a-century-old manufacturer of men's wear—notably the trademarked Van Heusen shirt—is bullish about video would be an understatement of somewhat classic proportions.

Lend an ear to Seymour J. Phillips, president of the company which is second only to Cluett-Peabody, makers of Arrow shirts, in sales of brand-name men's furnishings: "We think the best way of getting to consumers is through television, and we're pouring more and more dollars into tv because that's where they belong."

And Robert J. Mohr, director of Van Heusen's advertising and sales promotion: "We are completely sold on the value of television as an advertising medium, and we will be very heavily in it during 1958. We're looking forward to reaching our sales goal through this most dramatic form of mass communication."

And Stanley C. Gillette, vice president in charge of sales: "The year just past saw a new and exciting revolution in the shirt industry—the large-scale introduction of a cotton broadcloth shirt that requires no ironing after washing. This isn't the first revolution to hit this business, but it may well be the biggest, and when, after 18 months of experimentation, we

knew we had a perfected revolutionary product in the no-iron, all-cotton, drip-dry Van Heusen Vantage shirt, we also knew it had to be properly exploited.

"Despite a soft market, we concluded to increase substantially our advertising appropriation, and then the next question was: in what direction? Television was decided upon—and through it we hope to achieve our long-range objective of complete identification for Van Heusen."

The "complete identification" sought by the company means putting the name Van Heusen indisputably first in the mind of anyone taking a word-association test containing the term "shirt." As one step toward that end, the firm, although known non-corporately for years as Van Heusen, last August asked for—and received—its stockholders' approval for an official change of corporate name to include the brand appellation.

Since 1907 the company had operated as the Phillips-Jones Corp., an amalgamation of two previously separate shirt-making entities. One was D. Jones & Sons, founder in 1861 of a chain of factories in Lebanon County, Pa.; the other was M. Phillips & Sons, which began life in a small plant in Pottsville, Pa., in 1887.

Along with shirts, Phillips-Jones, practically from its inception, also manufactured separate stiff collars, and in 1917 the company added white soft collars as a new line. Then in

1920 the firm brought out a collar that was as revolutionary in its own way and in its own era as last year's drip-dry shirt is purported to be.

The product was achieved by weaving cloth in a curve, making for a collar with a graceful "fold" line that avoided the "gaps which occur when a straight piece of cloth is bent into a circle. This innovation of fashioning three plies in one woven piece was an immediate success with men who still desired a neckband shirt and now could wear a collar that looked stiff but had the comfort of a soft one.

A grateful Phillips-Jones named the new collar after its inventor, John M. Van Heusen—and one of the most renowned of all American apparel trademarks was launched.

Thirty-eight years later the Van Heusen name is the only one in the men's-wear field being promoted via a weekly network television program. Last October, when *West Point* shifted from a Friday-night spot on CBS-TV to Tuesdays at 10-10:30 p.m. over ABC-TV, Phillips-Van Heusen bought co-sponsorship (with Carter Products) of the Ziv film series on life at the United States Military Academy.

This was not Van Heusen's first excursion into television. The company initially tried the medium in 1950, sponsoring a five-minute news show with Ben Grauer for 13 weeks over a New York station. The attempt was, according to ad director Mohr, "abortive"; it was, he says, "too small

to tell anything."

The next time out, in 1955, was eminently more successful. Van Heusen picked up the tab for a one-third sponsorship of the video version of radio's highly successful *Stop the Music*, with Bert Parks repeating his emcee role for the cameras, and continued on the show until it was dropped by ABC-TV a year and a half later. The Van Heusen Century shirt was pitched exclusively on the musical quizzer; says Bob Mohr, "We found sales reaction good and customer call very satisfactory as a result of this exposure."

Phillips-Van Heusen picked *West Point* for its return to tv last fall because, states Mr. Mohr, "we wanted a show with masculine appeal and yet with a balanced composition of audience, since women, of course, do a great deal of shirt-buying for their menfolk."

tage shirt as a direct result of its demonstrated qualities during the *West Point* commercials were reported to us by salesclerks everywhere.

"We have never gotten the kind of clerk and store reaction from our magazine advertising as we have from our tv exposure. There is an undercurrent, an excitement that stems from television that is not present in the print media.

"Much as we are sold on tv, we are not, however, interested in spot campaigns, because we feel we cannot merchandise spot as well as a network show. If one's advertising budget is not overly large—and we realize we are not a blue-chip advertiser—it is much easier to merchandise a *West Point* than it is to merchandise spot."

To help retailers substantially increase Christmas sales during the recent pre-holiday period, Phillips-Van Heusen supplemented its *West*

drums," which happen to be right now—January and February, when shirt sales are at their lowest ebb after the heavy Christmas-gift purchasing. "Carrying a tv show through this period," says Mr. Mohr, "is like swimming upstream. Advertising is no help whatsoever, because there just is no buying or incentive to buy."

In 1939 the Phillips-Jones Corp. reported annual sales of \$5,044,633 and a \$45,695 advertising budget. In 1956 sales reached \$33,365,445, and the ad appropriation went well over the million mark. The final sales figure for 1957 was not in at the time of this writing, but company executives estimate it at \$34-million-plus. The sales goal at which Van Heusen is shooting is \$40 million by 1960.

The company's advertising expenditures last year attained a peak of \$1,750,000. Five-and-a-quarter cents out of every dollar were spent in this

"Operation Tv Saturation" included participations in several Shirley Temple films over the NTA network.



"We also wanted Bert Parks to do our commercials on the program because he had, on *Stop the Music*, established a rapport with dealers and customers and had become identified with Van Heusen, and also because we wanted no screaming pitchman routines but the logical, soft-sell, clean-cut approach offered by Parks."

Continues Mr. Mohr: "We've had wonderful reaction from the show in the short time we've been co-sponsoring it. Dealers were noticing tangible results after only a month, and on a 20,000-mile sales trip that Stan Gillette and I took around the country last fall we found hundreds of stores and thousands of people on whom the program has had an impact. Many, many calls for the Van Heusen Van-

*Point* sponsorship with a special seven-week promotion which the company tagged "Operation Tv Saturation" and which cost upwards of \$600,000—a figure that Van Heusen claims only one other apparel manufacturer can match in an entire year of tv advertising.

"Operation Tv Saturation" took the form of participating sponsorships in November and December of three Shirley Temple films over the National Telefilm Associates network, *Premier Performance* for one week on 129 stations and *Suspicion*, the hour-long dramatic series on NBC-TV Monday nights at 10.

The only problem in television for Van Heusen, according to its advertising director, arises during the "dol-

direction, as against the two-to-three cents which Van Heusen claims are invested in advertising by its competitors.

Phillips-Van Heusen and its predecessor firms have always manufactured shirts. Shortly after the merger of Phillips and Jones 51 years ago, pajamas were introduced into the line, and in 1912 the company began making sport shirts, the first major brand house to do so. Another first to come out of P-J was the collar-attached dress shirt.

Knitted sport shirts were added to the line in 1934; three years later Van Heusen neckwear was put on the market. In 1950 Phillips-Jones started to sell handkerchiefs, and the following year the company brought out

swimwear, cabana sets, walking shorts and a complete range of medium-priced underwear.

When D. Jones and M. Phillips and their respective sons joined forces, national advertising—of the kind known today—was relatively insignificant. But even at the time of its formation Phillips-Jones was advertising-minded. The new concern took its first plunge into print in 1908 by buying space for its Princely and Emporer shirts in *The Saturday Evening Post*. The ad was all of one column wide and three inches long, yet it was quite a splurge in an era when few manufacturers understood the impact of brand advertising.

With the introduction of the Van Heusen name in 1920, Phillips-Jones began to advertise "the world's smartest collar" in a large way, and the firm prospered—until late 1929. Then, for the next decade, retrogression set

in with a vengeance.

Promotion was spotty. Sales slumped. With that, distribution became careless, and little thought was given to the types of outlet which carried the Van Heusen line. Prestige sagged badly. By the end of 1938 Phillips-Jones had lost a million-and-a-half dollars and was operating at a deficit. Once highly respected in its field, it had become a tottering firm doing a scant \$4.5-million worth of business.

Nineteen hundred and thirty-nine marked the birth of the "new" Phillips-Jones—the year Seymour Phillips became president of the company. This new leadership so revitalized the company that it soon regained its position in the industry. And since 1939 it has never failed to show a profit.

Sy Phillips had learned the business from the ground up. In 1924, after

graduating from Columbia University, he had started in the corporation's Bronx, N. Y., plant as a stock clerk and then proceeded to move steadily up through the production, credit, sales and advertising departments. In 1935 he was made secretary.

In February of 1939 Phillips-Jones had working capital of \$17,000 and a bank debt of \$925,000. It had the wrong accounts and the wrong distribution. The overriding problem was to obtain selective distribution and to gain high style coupled with moderate pricing.

When new management under president Phillips took over, a drastic change in policy was effected. "We shifted," says Mr. Phillips, "from a production-minded to a sales-minded operation. For years management had made the common but dangerous mistake of thinking that a manufacturer

*(Continued on page 66)*

*Favorite VH video salesman is Bert Parks (r.).*



*Debra Paget, 20th-Fox films-on-tv hostess.*



# Is tv over-commercial?

*Monitoring shows  
only a few stations  
occasionally violate  
voluntary code*



Only 8 "boo-boos" in children's hour

**O**f criticisms hurled at television from its inception, none has been as persistent and frequent as the charge of "over-commercialism." Public officials have found the tv commercial an ideal target for jest, denunciation—even legislation. Critics have found that to lambaste tv ads makes "good copy." Accuracy has not been an outstanding characteristic of this criticism. By and large, however, there has been no sustained reaction from the viewing public, other than a vague resentment at some commercials which intrude because of their length or frequency.

Three years ago, the Television Code Review Board of the National Association of Broadcasters, which sets forth specific limitations regarding the length and placement of commercials, quietly set a monitoring program in motion under the direction of its permanent staff, headed by Edward H. Bronson. After a year

of experimentation, monitoring of member stations (now about 300) and networks (all 3) was started in volume.

The board now has monitored almost two-thirds of its member stations. Because of the persistent and continuing accusations of commercial excesses, monitoring has consisted principally of comparing station advertising practices with the code's appropriate provisions. Confidential analyses based on at least 35 hours of monitoring over a three-day period are submitted to station management. Networks receive monthly reports on programs they originate. The board's monitoring program is probably the most comprehensive continuing survey of its kind ever conducted by the broadcasting industry.

Among recently released over-all findings during 1957 are these facts concerning the advertising practices of code stations:

- Approximately 75 per cent of all code violations were found on 15 per cent of the monitored stations.

- 19 out of 20 programs monitored carried no more advertising than recommended by the code.

- Only about two per cent of all station breaks exceeded the code advertising recommendations.

- The "pitch" program is rapidly disappearing.

- Most tv movies use less than half of the total commercial time allowable under the code.

To indicate sheer volume of code monitoring activity, consider a few statistics like these:

- 20,000 station breaks clocked in 1957.

- Nearly 21,000 programs monitored during the year.

- More than a quarter-of-a-million individual commercials have been timed since monitoring started.

Monitoring serves a threefold pur-

## Monitoring by NAB reveals . . . . .



**Only 2% exceeded commercial standards**



**Personal products still a problem**

pose: (1) it gives the Code Review Board an accurate, firsthand picture of each subscriber's adherence to the code, enabling it to render to management a confidential analysis of conformance (incidentally, commendatory letters always are written to stations when few or no discrepancies are found); (2) it gives the board a continuing and comprehensive picture of industry trends and practices as they may relate to code provisions; (3) it demonstrates that the tv industry is determined to regulate itself according to certain minimum standards, to the ultimate benefit of viewer, advertiser and broadcaster.

Of 116 stations monitored in 1957, only five were found to be operating consistently in "substantial conformity" with the code. Three of these stations agreed to change their policy. Discussions are continuing with the other two stations based upon additional monitoring reports. Only aft-

er every possibility of inducing station management to conform to the code is exhausted, is it suggested that its subscription to the code be relinquished.

A frequent criticism of code administration is that it is not "tough" and has "no teeth." Some feel resignations should be demanded promptly when excesses are found. However, the code board has found that patience and persistence usually are effective. It reminds those who would have the code applied more firmly that once a station withdraws, no representation can be made at all by the code board; that once the board does succeed in modifying a station's commercial practices it usually is a permanent accomplishment.

When widespread monitoring was initiated two years ago, the board anticipated it might lose as many as 50 stations. Actually, although there is a constant turnover in code member-

ship (26 stations joined, 25 resigned in 1957), only a relatively few resignations can be traced directly to disagreement with the code. Most are due to economic problems.

One of the most frequent areas of viewer criticism has been the advertising on feature-film programs. Tv code-board analysts studied monitoring reports of 390 movies shown by 98 stations after 6 p.m. Since monitoring reveals that 85 per cent of such programs are sponsored by participating advertisers (and thus eligible for the more liberal advertising allowance of one minute of commercial per five of programming), only those shows were included in the study.

The board wanted to know the answer to three questions: How much commercial time do broadcasters utilize in feature movies? How long are breaks for commercials? How frequent are breaks for commercials?



**100% ban on hard liquors**



**No beer drinking in commercials**

One (or more) of these factors undoubtedly caused the frequently heard viewer complaints.

Stations were found to be voluntarily limiting total commercial time to considerably less than that allowed under the code. In fact, less than half the allowable time was being used by three-fourths of the stations studied. This meant that, although the code permits, for example, 18 minutes of advertising in a 90-minute participating movie, as opposed to about 11 minutes for a single sponsor, the latter more stringent figure was being observed in nine out of 10 movies. In short, feature films, monitoring revealed, use no more advertising time than other such programming of equal length.

Next, the length of the interruptions was studied. The findings: half of all commercial breaks analyzed (1,609 in 390 films) were less than 1½ minutes; another 44 per cent

**Length of Advertising Message Allowed by Code**

length of program	Class "A" time	all other
5:00	1:00	1:15
10:00	2:00	2:10
15:00	2:30	3:00
25:00	2:50	4:00
30:00	3:00	4:15
45:00	4:30	5:45
60:00	6:00	7:00

*Figures describe minutes-seconds*

were between 1½ and 2½ minutes; only one break in 20 exceeded 2½ minutes.

Finally, the frequency of interruptions was analyzed. It was found, for example, that more than half of 90-minute movies were interrupted five to eight times. Thus the probable source of viewer irritation is not amount of total advertising or length of interruption, but the fact that most 90-minute feature films—produced originally for uninterrupted viewing—are interrupted about every 15 minutes. Unfortunately, the solution is not as obvious as the facts. Good movies cost a lot of money, and almost all stations must sell individual spots to make them pay their way. Monitoring has indicated cause and effect, but the broadcaster must provide the solution.

One code provision, monitoring indicates, is being ignored more frequently of late. It is the language which states that "announcements scheduled between programs shall not interrupt a preceding or follow-



Only 10 stations accepted pitch ads



Overlength commercials decreasing

ing program." More and more stations are cutting network promos, credits, in some cases open or closing billboards, to add an ID, 20-second or even a minute spot and an ID between live network shows, especially in prime evening time. Some stations not ordered for the network commercials have logical reason to cut away or join late. Others want to eliminate promotion announcements (usually immediately preceding the system cue) for shows not carried by the station or aired on a delayed basis.

But some, monitoring and subsequent inquiries have shown, are instances of deliberate "loading" of station breaks. Undoubtedly, the station enjoys a short-term benefit from the additional revenue, but there can be no doubt in the mind of any experienced broadcaster that the effectiveness of the subject advertising, and eventually that of the station, is

### Total Commercial time in movies

TOTAL COMMERCIAL MINUTES	LENGTH OF FILM AND CODE ALLOWANCES				
	1 hour (12 mins)	1¼ hours (15 mins)	1½ hours (18 mins)	1¾ hours (21 mins)	2 hours (24 mins)
less than 3:00	22	19	23	3	2
3:00 to 6:00	37	14	39	13	5
6:00 to 9:00	23	19	57	15	9
9:00 to 12:00	1	7	28	15	18
12:00 to 15:00		—	8	7	1
15:00 to 18:00			1	1	3
18:00 to 21:00				—	—
21:00 to 24:00					—

Based on 390 movies on 98 stations

substantially weakened by such a practice.

Quantitative (i.e., length, number, placement) aspects of advertising are relatively easy to determine and com-

pare to the code's schedule of allowances and specific language. More difficult are qualitative factors. When is the advertising of an intimately

(Continued on page 69)



Roach senior's *Our Gang* grew into . . .

*Hal Roach Jr. is proving  
a worthy successor to  
the famous producer of old  
Our Gang comedies*

## Film in the family

**A**s president of the first major Hollywood studio to devote its facilities exclusively to the production of films for television, Hal Roach Jr. demonstrated an initiative that not only influenced other motion-picture producers but also lifted a decaying studio into a property with assets currently figured at more than five million dollars.

And this was done within the space of less than 10 years—before Mr. Roach himself reached the age of 40.

What does it take to carve yourself a personal segment of a mushrooming industry? In Mr. Roach's case, it took an ambitious young man, a 6'4" heavyweight who won both academic and sports awards at Indiana's Culver Military Academy—a man who turned down several universities' athletic scholarships to learn his father's movie business from the bottom up.

Hal Roach Jr. joined the Hal E. Roach Studios shortly after graduating from Culver in 1937. Here, on the huge 13-acre lot where his father had pioneered the making of comedy short subjects for theaters and had developed such outstanding stars as Harold Lloyd, Ben Blue, Ben Turpin, Zasu Pitts, Stan Laurel and Oliver Hardy, among others—here was where Hal Jr. began learning every phase of the industry.

After serving as assistant director,

writer, producer, and at a number of miscellaneous jobs, he successfully directed the Laurel and Hardy unit for several years, then became co-director on the studio's high-budget productions. During World War II he produced and directed training films for the U. S. Signal Corps.

In 1945 Hal Roach Jr. joined with director-producer Leo McCarey and served as general manager for Rainbow Productions, helping to create such films as *The Bells of St. Mary's* and Gary Cooper's *Good Sam*. After brief associations with 20th Century-Fox and other major studios, he returned to the Roach lot to begin his project of exclusive television film production. At the time, the move was viewed with mixed feelings—perhaps condescending smiles—by other major film producers who were content to let young Mr. Roach have the “ground floor” to himself.

Ask Mr. Roach now what prompted him into instigating the conversion of the huge Culver City studio to tv film production in 1948 and he might find it difficult to pinpoint one definite reason. Several words could apply—words like “intuition,” “imagination,” perhaps even “gamble”—but it's obvious now that his decision was based on a sound business sense developed through many years of experience in the film industry. Certainly, too, the

training and influence of his father were important factors guiding his judgment.

Comedy on film had built the Hal Roach Studios of early Hollywood. And it was comedy on film that built and has been the staple product of the new Hal Roach Studios producing films for television.

The first half-hour tv film series produced by Hal Roach Jr. was shot only after a careful analysis had been made of both the sponsor's needs and the potential video audience. Mr. Roach admittedly does not concern himself with “art,” but rather with production of films designed to reach—and please—a certain definite audience. He works analytically: “The production, sale and time-slotting of our tv series,” he says, “are often related to what we've learned from audience interest and response in movie houses in the past.”

Consequently, Mr. Roach decided that the first series should incorporate family comedy “to reach the wives and mothers” and slapstick “to reach the kids.” These were the persons who would influence the sales of the sponsor's cereals.

The resulting show was *Trouble With Father*, a light family comedy starring Stu Erwin that was almost universally drubbed by the critics.

(Continued on page 50)

... television's Blondie ...



... Laurel and Hardy ...



... and Oh! Susanna with Gale Storm(r).

The son like father, Hal Roach Jr.



## Farm (Continued from page 33)

tions to demonstrate what farmers are trying to do for themselves in solving current farm problems, and food promotion, important to farm and city viewers alike in these days of over-abundance of farm products.

WHCT Hartford, Conn., has a Monday-through-Friday farm report at 7:10 a. m. Dexter Burnham is the reporter. He is state editor of the *Hartford Times*. His presentation of daily market prices is direct from the Hartford exchange. The report also includes guest farm authorities and other news pertinent to agriculture.

In Indianapolis, WFBM-TV's farm program, *Market and Weather Reports* with Harry Martin, farm director, is seen weekdays from noon to 12:10 p. m. Ralston Purina has sponsored the show for the last six years. The company's mailbox flag give-away pulled 2,500 requests from viewers.

### Market Prices

The show provides farmers with complete farm prices, market information and data and weather reports. Ozzie Osborne, farm reporter, also appears on the show. Both Mr. Martin and Mr. Osborne make frequent speaking appearances throughout Indiana. Mr. Martin also takes an active part in Purina dealer meetings.

WJTV Jackson, Miss., has a Tuesday farm show from 12:10 to 12:30 p. m., the *Mississippi State Farm and Home Show*. Emcee Tommy Wilkerson discusses local farm problems, gives farm demonstrations and general information. He is also on a 36-station, four-state radio hookup with farm news and information. WJTV estimates farm home penetration at about 40 per cent in the station's coverage area.

WLBT Jackson, Miss. presents *RFD Televisi* Monday through Friday from 12:25 to 1 p. m. The program consists of farm news handled in an informal, chatty style. Slides, film and still pictures are used to accent the news.

Also included is an area-by-area agricultural weather forecast. Farm-service director Howard Langfitt gives a market report covering three

local livestock markets and major markets from Memphis to New York.

About 10 minutes of each show consist of a method demonstration (Monday through Thursday) and the story of an outstanding farm family each Friday. The demonstrations are by agents, 4-H groups, FFA boys or a vocational agriculture teacher under direction of the State Vocational Agriculture Department.

The farm family featured on the Friday show is selected by a county extension agent. Mr. Langfitt visits the family to be featured, gathering pictures of every phase of the farm and home program. He gets a history of the operation for a script to be written around slide pictures. The family is interviewed in the studio on the farm-program set. It's a brick-front house with white Kentucky-style fence.

Sponsor success have been phenomenal, says the station. The local Ford tractor dealer bought a once-a-week spot when the show went on the air. When he did, he cancelled out of other media. He feels that, as a result of this tv advertising, he has led all other Ford tractor dealers in the southeast in sales increases. The sales success, in fact, won him a week's vacation in Miami.

Other advertisers who have seen healthy sales increases with the show include Mississippi Federated Cooperatives and Mississippi Livestock Producers Association.

### Weather Summary

WLBT also has a five-minute morning weather summary for farmers.

In Johnstown, Pa., WJAC-TV's farm show, *Rural Review*, airs each Thursday from 1 to 1:15 p. m. It's a public-service offering run in conjunction with county agents. Agents from three counties participate along with home economists attached to the Agricultural Extension Association.

During one show a recipe was offered on how to cook and dress venison. More than 200 requests rolled in from 116 communities in Pennsylvania, three in West Virginia and two in Maryland.

KCMO-TV Kansas City has a weekly half-hour farm show, *Mid-America Farm Reporter*, handled by George Stephens, the station's director of

agriculture, and Jack Wise, farm reporter. Included are five minutes of farm news, with as many pictures as possible, and five minutes of livestock markets, summarizing the week. Polaroid pictures taken on the Kansas City market are used. The remainder of the show is given to feature material, with guests and sometimes a current farm film.

The station also has a daily market report at 7:15 a.m. The show includes visuals showing estimated receipts of livestock and current price trends. Once again Polaroid pictures are used, this time to illustrate typical sales in the K. C. market.

### Contest on KCMO-TV

For the first time last year, KCMO-TV sponsored a Meat Type Hog Club contest for its area. Clubs were sponsored by the markets and ag associations in Missouri and Kansas. Close to 200 producers entered about 7,000 head of hogs to be scored. Plaques were awarded to the three highest-rated contestants at a celebration dinner.

KNXT Los Angeles says its daily 6:50 to 7 a. m. farm report is the only live ag show out of the city on tv. The show includes weather reports, farm markets and farm stories from the press wire, along with film features shot in the station's seven-county area. This area, says the station, is the richest farm land in the country in dollar volume of crops and livestock and the most diversified in number of farm products.

Paul Pierce, the station's farm editor, spent a good part of his younger years on California farms. He is still a farmer at heart, although he is now well-known as a radio and tv commentator and a writer of tv films and magazine articles. He still owns and operates ranch land in Los Angeles County.

The station's *Farm Report* cooperates with the Department of Agriculture, University of California extension service and ag organizations of all kinds.

Mr. Pierce travels nearly 30,000 miles a year, all within a radius of 150 miles of Los Angeles. He gets a warm welcome on all the farms from Santa Barbara to the Mexican border

(Continued on page 67)

## Farm Directors of Commercial Television Stations in the U. S.

### ALABAMA

WBRC-TV—Benton Morgan  
**Birmingham**  
 WABT—Boyd Evans  
**Mobile**  
 WALA-TV—Chuck Thompson

### ARIZONA

**Phoenix**  
 KPHO-TV—Gene Spry  
**Yuma**  
 KIVA—Ray C. Smucker

### ARKANSAS

**Little Rock**  
 KARK-TV—Bob Buice  
 KTHV—Marvin Vines

### CALIFORNIA

**Eureka**  
 KIEM-TV—Doug Pine  
**Fresno**  
 KFRE-TV—Wally Erickson  
 KJEO—Phil McPherson  
**Los Angeles**  
 KNXT-TV—Paul Pierce  
**Sacramento**  
 KMNJ-TV—Edward C. Sturgeon  
 KBET-TV—John Mackenzie  
**San Diego**  
 KFSD-TV—Howard Keddie  
**Stockton**  
 KOVR—Bill Ring

### COLORADO

**Denver**  
 KOA-TV—Chuck Muller  
**Grand Junction**  
 KREX-TV—Doug Welkle

### CONNECTICUT

**Hartford**  
 WHCT—Dexter Burnham  
 WTIC-TV—Frank Atwood

### FLORIDA

**Jacksonville**  
 WMBR-TV—Claude Taylor  
**Miami**  
 WCKT—William Bischoff  
**Tampa-St. Petersburg**  
 WFLA-TV—Mardi Liles  
 WTVT—Will Sinclair

### GEORGIA

**Albany**  
 WALB-TV—Ezra Hawkins  
**Columbus**  
 WRBL-TV—Dr. J. E. Deloney  
**Rome**  
 WROM-TV—Bob Martin  
**Savannah**  
 WSAV-TV—Douglas Strohbehn

### IDAHO

**Boise**  
 KIDO-TV—Vern Moore  
**Twin Falls**  
 KLIH-TV—Holly Houfburg

### ILLINOIS

**Chicago**  
 WBBM-TV—George Menard  
 WGN-TV—Norman Kraeft  
 WNBQ—Everett Mitchell  
**Quincy**  
 WCEM-TV—Bill Wegman  
**Rockford**  
 WREX-TV—Les Davis  
**Springfield**  
 WICS—Bud Halter

### INDIANA

**Evansville**  
 WEHT—Stuart Brabant  
 Albert Bishea  
 WFIE-TV—Fred Rollison

### Ft. Wayne

WKJG-TV—Wayne Rothgeb  
**Indianapolis**  
 WFBI-TV—Harry Martin  
**Lafayette**  
 WFAM-TV—Earl Richardson  
**South Bend**  
 WSBT-TV—Robert M. Hoyt  
**South Bend-Elkhart**  
 WBJV—Wayne Rothgeb  
**Terre Haute**  
 WTHI—Jim Ray

### IOWA

**Cedar Rapids**  
 WMT-TV—Bob Nance  
**Des Moines**  
 WHO-TV—Herb Plambeck  
**Mason City**  
 KGLO-TV—Al Heinz  
**Ottumwa**  
 KTVO—Dean Osmundson  
**Sioux City**  
 KYTV—Rex Messeramith

### KANSAS

**Topeka**  
 WIBW-TV—Wilbur Levering  
**Wichita**  
 KARD-TV—Dale Watson

### KENTUCKY

**Lexington**  
 WLEX-TV—Charles Gulley  
**Louisville**  
 WHAS-TV—Barney Arnold  
 WAVE-TV—Shirley Anderson

### LOUISIANA

**Alexandria**  
 KALB-TV—Lonnie Gibbons  
**New Orleans**  
 WJMR-TV—Charles Colomb  
 WNL-TV—George M. Shannon  
**Shreveport**  
 KSLA-TV—Ted Carroll

### MAINE

**Portland**  
 WCSH-TV—Linwood H. Brofee  
**Presque Isle**  
 WAGM-TV—Joan Guiou

### MARYLAND

**Baltimore**  
 WBAL-TV—Conway Robinson

### MASSACHUSETTS

**Boston**  
 WBZ-TV—Malcolm McCormack  
 WHDH-TV—Joe Kelly

### MICHIGAN

**Ann Arbor**  
 WPAC-TV—Howard Heath  
**Detroit**  
 WWJ-TV—John Merrifield  
**Kalamazoo**  
 WKZO-TV—Carl Collin

### MINNESOTA

**Duluth**  
 KDAL-TV—Mark Thompson  
**Minneapolis-St. Paul**  
 WCCO-TV—Harry Seils

### MISSISSIPPI

**Jackson**  
 WITV—Tommy Wilkerson  
 WLRT—Howard Langhitt  
 Forrest Cox  
**Meridian**  
 WTOK-TV—Bob Holland

### MISSOURI

**Columbia**  
 KOMU-TV—Gale Bank

### Mannibal

KHOA-TV—Richard Faler  
**Kansas City**  
 KCMO-TV—George Stephens  
 KMBC-TV—Phil Evans  
 WDAF-TV—Paul Vogel  
**St. Joseph**  
 KFEQ-TV—H. J. (Smitty)  
 Schmitz

### MONTANA

**Billings**  
 KOOK-TV—Francis Welsh  
**Great Falls**  
 KFBB-TV—Stan Meyer

### NEBRASKA

**Hastings**  
 KHAS-TV—Robert E. Schnuelle  
**Kearney**  
 KHOL-TV—Tom Nuss  
**Lincoln**  
 KOLN-TV—Les Blauvelt  
**Omaha**  
 WOW-TV—Mal Hansen

### NEVADA

**Las Vegas**  
 KLAS-TV—Jim Hart

### NEW HAMPSHIRE

**Manchester**  
 WMUR-TV—Gus Bernier

### NEW YORK

**Schenectady**  
 WRGB—Donald A. Tuttle  
**Syracuse**  
 WSYR-TV—Deacon Doubleday

### NORTH CAROLINA

**Charlotte**  
 WSOC-TV—Fred Dickson  
**Greensboro**  
 WFMV-TV—Bob Stroh  
**Greenville**  
 WITN-TV—George Mizelle  
 WNCT—Dick Stokes  
**Washington**  
 WITN—George Mizelle  
**Winston-Salem**  
 WSJS-TV—Harvey Dinkins  
**Wilmington**  
 WMFD-TV—Vestal Taylor

### NORTH DAKOTA

**Dickinson**  
 KDIX-TV—Woodrow Worley  
**Fargo**  
 WDAY-TV—Ernie Brevik  
**Grand Forks**  
 KNOX-TV—Roy Gunderson

### OHIO

**Cincinnati**  
 WCPO-TV—Jack Fogarty  
**Columbus**  
 WBNS-TV—William H. Zipf  
 WTVN-TV—Earl Green  
**Dayton**  
 WHIO-TV—Joseph Rockhold  
**Steubenville**  
 WSTV-TV—Francis "Pop" Taylor  
**Youngstown**  
 WFMJ-TV—Elden Groves  
 WKBN-TV—Stu Wilson

### OKLAHOMA

**Ardmore**  
 KVSQ-TV—Bill Lauderdale  
**Oklahoma City**  
 KWTU—Wayne Liles  
 WKY-TV—Hack Stratton  
**Tulsa**  
 KOTV—Bob Thomas

### OREGON

**Portland**  
 KCW-TV—Ivan Jones

### PENNSYLVANIA

**Harrisburg**  
 WHIP-TV—Harry Hinkley  
**Lancaster**  
 WCAL-TV—Robert Malick  
**Philadelphia**  
 WCAU-TV—Bill Bennett  
**Scranton**  
 WARM-TV—Jess Landenberger  
 WDAU-TV—Bill Longworth  
**Wilkes-Barre**  
 WILK-TV—James Hutchison

### RHODE ISLAND

**Providence**  
 WJAR-TV—Walter Covell

### SOUTH CAROLINA

**Florence**  
 WBTV—Joe MacMillian  
**Greenville**  
 WFER-TV—Ben Leonard  
**Spartanburg**  
 WSPA-TV—Clifford D. Gray

### SOUTH DAKOTA

**Rapid City**  
 KOTA-TV—Gene Taylor  
**Sioux Falls**  
 KELO-TV—Les Harding

### TENNESSEE

**Knoxville**  
 WBR-TV—Ralph McDade  
**Memphis**  
 WMCT—Derek Rooke  
**Nashville**  
 WLAC-TV—Paul Freeman

### TEXAS

**Abilene**  
 KRBC-TV—Harry Holt  
**Amarillo**  
 KPDA-TV—Warren Anderson  
 KCNC-TV—J. Garland (Cotton  
 John) Smith  
**Austin**  
 KTBC-TV—Dave Shanks  
**Dallas**  
 KRLD-TV—A. B. Jolley  
**El Paso**  
 KRSD-TV—Paul Stevenson  
**Ft. Worth**  
 WBAP-TV—W. A. Ruhmann  
**Houston**  
 KPRC-TV—George Roegner  
**Lufkin**  
 KTRE-TV—Hampton Keathley  
**Midland**  
 KMID-TV—Dan Kalenak  
**Odessa**  
 KOSA-TV—Hubert Martin  
**Port Arthur**  
 KPAC-TV—Johnny Garner  
**San Antonio**  
 KENS-TV—William Shomette  
 KONG-TV—Blake McCresless  
 WOAI-TV—Bill McReynolds  
**Temple-Waco**  
 KCEN-TV—Clark Bolt  
**Texarkana**  
 KCMC-TV—Charles Mathis Jr.  
**Waco**  
 KWTX-TV—John Watkins  
**Weslaco**  
 KRCV-TV—Charlie Rankin

### UTAH

**Salt Lake City**  
 KSL-TV—Wayne F. Richards  
 (Continued on page 69)

# On Film

## 50'S 95-MARKET 'SHOCK'

The *Shock!* packages distributed by Screen Gems, Inc., have reached a total of 95 markets, following sales to WXYZ-TV Detroit, and KTVI St. Louis.

William Fineshriber Jr., director of international operations for the company, revealed that sales in Latin America for the last six months of 1957 were more than double those of the previous 12 months. Programs are currently sold in 13 Latin American countries, and negotiations in four more countries are in progress. Gottfried (Fred) Hofer Jr. has been added to the sales force of the company's affiliate south of the border. Mr. Hofer will split coverage of the continent with v.p. John Manson III. Programs recently sold include *All Star Theater* in Brazil, where it is the first Portuguese-dubbed U. S. film sold, and *Damon Runyon Theater* in Mexico.

*Dial 116*, a half-hour series based on the records of the Los Angeles Rescue Squad, will debut next fall as the company's newest syndicated program. The first two films of the series should be ready to be presented to stations and advertisers in April. Herbert B. Leonard, currently producing *The Adventures of Rin Tin Tin* and co-producing *Circus Boy*, will produce the adventure-suspense show.

## MCA TV SALES STRONG

MCA TV Film Syndication Division continues to ring up sales for its new mystery series, *Mickey Spillane's Mike Hammer*, and the re-runs of the network *Millionaire*, now titled *If You Had a Million*. The mystery series has been sold in 88 markets within a few weeks of the announcement of its availability. *If You Had A Million* debuts in nine markets in Washington, Oregon, California, Utah and Arizona in February.

The election of Herb Rosenthal in New York and Berle Adams in Beverly Hills to the board of directors of MCA TV, Ltd., was announced recently by Jules C. Stein, chairman. Both of the directors are vice presidents of MCA Artists, Ltd.

## SCHMID A V.P. WITH NTA

National Telefilm Associates, Inc., announces the appointment of Robert A. Schmid to the newly created post of vice president for station relations.



Mr. Schmid has been a vice president of RKO Teleradio and was formerly vice president of the Mutual Broadcasting System. He has also been affiliated with Young & Rubicam, Inc., and the Columbia Broadcasting System.

## CBS FILM SALES UP 30%

A 30-per-cent increase in gross sales for the past year was chalked up by CBS Television Film Sales, Inc., with foreign sales accounting for 20 per cent of the gross income. Five new markets—Bermuda, Finland, Iran, Peru and Switzerland—represent first sales for the company and make a total of 23 foreign countries now viewing its syndicated films. In this country, 47,500 individual half-hours of programming were sold to stations, with two new first-run properties leading the way: *Whirlybirds* was sold in 157 markets and received a 97-per-cent renewal order, while *The Grey Ghost* was sold in more than 100 markets in all parts of the country. Two network sales were made in 1957, P. Lorillard placing *Assignment Foreign Legion* on CBS-TV, and U. S. Rubber renewing *Navy Log*, now in its third year of production, on ABC-TV.

Frederick L. Gilson has been appointed an account executive in the New York office of CBS TV Film, becoming the second man to join the company in its newly inaugurated account-executive training program. Mr. Gilson is a graduate of Trinity

College, a veteran of the U. S. Air Force, and now lives in Greenwich, Conn.

In the Chicago office, William J. Hooper has been appointed an account executive to cover local advertising agencies as well as a territory. Mr. Hooper was formerly with ABC Film Syndication, Inc., and previously worked for Ziv TV and Remington Rand, among others.

## NEW A.A.P. DISTRIBUTION

A new plan of distribution for Warner Bros. features has been put into operation by Associated Artists Productions, Inc. After the elimination of 200 shorter films, the remaining pictures have been packaged in groups of 52 each and will be released to stations periodically over the next few years. Robert Rich, general sales manager for the company, says this method of distribution gives the stations what they want—a small group of top-drawer pictures that can be purchased without a large total-library investment.

## TPA Adds

There are six new account executives at Television Programs of America.

Murray Baker, Joseph M. Barnett, Roland Van Nostrand and George Drase have been assigned to the central division. Oscar B. Lynott is representing TPA in Mexico City. Lee Cannon is working in the station sales division. Murray Baker was formerly with Distributors Corp. of America, feature film distributors, as manager of the Cincinnati district.

Joseph M. Barnett was president of Film Creations and for some years had his own talent management office in New York. George Drase was with the Chicago staff of ABC-TV. Roland Van Nostrand had been with ABC-TV. Oscar Lynott was formerly with Sterling Products' international division. Lee Cannon was with Ziv.

#### NEW TPA SERIES

A new half-hour adventure series, *New York Confidential*, starts shooting in May for Television Programs of America, which will produce and distribute the films. The series will star Lee Tracy, with Leon Fromkess, TPA vice president for production, serving as executive producer.

#### TOTAL OF 96 FOR QTA

*The Laurel & Hardy Show*, syndicated by Governor Television Attractions, Inc., has been sold in 17 new markets, bringing the total to 96. The recent sales are: KOOL-TV Phoenix; KNXT Los Angeles; WVUE Philadelphia; WTOP-TV Washington, D.C.; WMBR-TV Jacksonville, Fla.; WPST Miami; WSUN-TV St. Petersburg, Fla.; WEEK-TV Peoria; CKLW Detroit; WCCO-TV Minneapolis; WOW-TV Omaha; WBUF Buffalo; KYW-TV Cleveland; KDKA-TV Pittsburgh; WFAA-TV Dallas; KELP El Paso; KXLY-TV Spokane.

#### 'SEA HUNT' SALES SOAR

A number of recent sales brought the total markets on the Ziv film series, *Sea Hunt*, to 146. New purchases include placements in Orlando and Pensacola, Fla., Terre Haute, Shreveport, Louisville, Sioux City, San Antonio, Austin and Decatur. Stations which have just bought the program include WMBR-TV Jacksonville; WLSL-TV Roanoke; WOC-TV Davenport; WGR-TV Buffalo; KCSJ-TV Pueblo; KNAC-TV Ft. Smith, Ark.; KMID-TV Midland, Tex.; WXIX-TV Nashville; WTRT-TV Wheeling, W. Va.

#### 'THIN MAN' RENEWED

MGM-TV's half-hour series, *The Thin Man*, representing the company's first venture into new tv production, has been renewed for another 26 weeks. Production schedules call for the filming of an additional 13 episodes to be shown on Friday nights over NBC-TV during the remainder of the season, with 13 programs to be repeated through the summer.

Announcement has been made of the appointment of Arthur E. Breider, formerly with Ziv, as central division sales manager for MGM-TV. Mr. Breider will handle the sales of features, commercials and industrial films.

#### '26 MEN' IN CANADA

The ABC Film Syndication, Inc., half-hour series, *26 Men*, has been sold to CKMI-TV Quebec City and CBMT Montreal. The show, which is now running in 150 U. S. markets, has already been bought in Honolulu, Alaska, Bermuda and Australia.

#### GILMOUR WITH LAWRENCE

The appointment of John Gilmour, for 30 years a producer and director of industrial and television films, as the staff director of Robert Lawrence Productions was announced by the New York company. Mr. Gilmour most recently served as producer-director for Pathe Pictures, Inc. He has worked in a similar capacity for Transfilm, Jain Handy, Screen Gems, as a freelancer and as head of his own production company. Among over 1,000 films he has produced and directed are recent commercials for Gillette, Nabisco, Remington Rand and Piel Bros.

#### SILVER N. Y. MANAGER

Jay Berry, vice president and general manager of the national division of Alexander Film Co. of Colorado Springs, Colo., has announced the appointment of Ken Silver to the post of New York manager of the firm's export sales division. Mr. Silver was formerly the company's New York special representative.

#### DEL NEGRO WITH PLAYHOUSE

Playhouse Pictures, Hollywood, has appointed Porter Del Negro as its initial midwestern representative. Mr. Del Negro, who was formerly general manager of UPA Pictures in Chicago, is working out of the Playhouse Pictures Chicago office.

#### NEW S.O.S. ADVANCEMENT

What is described as a major breakthrough in the automation of the production of titles, crawls, flip-cards and advertising copy for video is claimed for the new Electronic TEL-Anima-print unit produced by S.O.S. Cinema Supply Corp. of New York and Hollywood. The heart of the new advancement in hot-press printing was developed by the Fenwal Co., makers of temperature-control systems, and



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## Film (Continued from page 47)

holds temperature fluctuations to plus or minus 1°F. Ordinary printer's type can be heated in the unit and impressed upon black, white or colored



foil which is then applied to paper, cardboard, acetate, artwork or photographs. In addition to manufacturing the complete Electronic TEL-Anima-print, S.O.S. offers a conversion unit featuring the new electronic heating control for owners of the standard model. Complete details may be obtained by writing the company at 602 W. 52nd St., New York, or 6331 Hollywood Blvd., Hollywood, Cal.

## Film Commercials

### AMERICAN FILM PRODUCERS

Completed: Westinghouse Electric Corp., McCann-Erickson.

In Production: Uddo & Taormina Co. (Progresso food products), Carlo Vinti; Mennen Co., McCann-Erickson.

### COUSENS-BLAIR PRODUCTIONS, INC.

Completed: White Frost Chemicals, Inc. (White Frost), Kastor, Farrell, Chesley & Clifford; Drug Research Corp. (Regimen), Kastor, Farrell, Chesley & Clifford; Minute Maid Corp. (Minute Maid), Bates; Economics Laboratory, Inc. (Soilax), Mathes; Warner-Lambert Pharmaceutical Co. (Listerine), Lambert & Feasley.

In Production: National Distillers Products Corp. (Old Crow), Lawrence Fertig.

### SHAMUS CULHANE PRODUCTIONS, INC.

Completed: Carling Brewing Co., Inc. (Red Cap ale), McKim; Miles Laboratories, Inc. (Alka-Seltzer), Wade; Blitz-Weinhard Co.

(beer), J. J. Weiner; Miles Laboratories, Inc., CBS-Playhouse 90; Bristol-Myers Co., CBS-Playhouse 90; National Trust Bank, MacLaren.

In Production: Knorak Mfg. Co. (Esquire shoe polish), Mogul; Quaker Oats Co. (Puffed wheat, rice & sugar puffs), Wherry. Baker & Tilden; U.S. Air Force, Erwin, Wasey, Ruthrauff & Ryan; Alberto-Culver Co. (VO-5, Silken Rinse), Wade.

### GOLDSWAN PRODUCTIONS

Completed: Northwest Airline, Inc., Campbell-Mithun; Campbell Soup Co., BBDO; General Baking Co. (Bond bread), BBDO; Sterling Silver Guild, F&S&R; King & Smith, Howard Marks; William Gretz Brewing Co. (beer), Chew, Harvey & Thomas; Hudepohl Brewing Co. (beer), Stockton, West, Burkhart; Nash Coffee, Campbell-Mithun.

### KEITZ & HERNDON

Completed: Mishawaka Rubber & Woolen Mfg. Co. (Dura-Kool shoes), Campbell-Mithun; Dr. Pepper Co. (soft drink), Grant; Standard Oil Co. (Delcer), D'Arcy.

In Production: O. A. Sutton Corp. (Vornado auto air conditioners), Lago & Whitehead; Lone Star Brewing Co. (beer), Glenn.

### ROBERT LAWRENCE PRODUCTIONS

Completed: B. C. Remedy Co. (B. C. headache), Ayer; R. J. Reynolds Tobacco Co. (Winston cigarettes), Esty; Prudential Insurance Co., Reach-McClinton; Hood Rubber Co. Div. of B. F. Goodrich Company (flyers), McCann-Erickson; Whitehall Pharmaceutical Co. (Hoppers), Bates; American Can Co. (Canco), Compton; American Tobacco Co. (Pall Mall), SSC&B; Bristol-Myers Co. (Trushay), BBDO; Old Dutch Coffee Co., Inc. (coffee), Lynn Baker; Brown & Williamson Tobacco Co. (DuMaurier cigarettes), Vickers & Benson; Johnson & Johnson (band aids), Y&R; Goodyear Tire & Rubber Co. (Christmas greeting), Y&R; Reynolds Metals Co. (Reynolds aluminum), Clinton E. Frank; Ex-Lax, Inc. (Ex-Lax), Warwick & Legler.

In Production: Aluminum Co. of America (Alcoa hospital), F&S&R; General Electric Co. (G.E. blankets), Y&R; Kimberly-Clark Corp. (Delsey), FC&B; Johnson & Johnson (J&J Clown), Y&R; American Can Co. (Canco), Compton; Brown & Williamson Tobacco Co. (DuMaurier cigarettes), Vickers & Benson; Chesebrough Mfg. Co. (Valcreme), Compton; Thomas J. Lipton, Inc. (soup), Y&R; Jacob Ruppert Brewers (Knickerbocker beer), Warwick & Legler; O'Keefe's Inc. (ale), Comstock; Reynolds Metals Co. (Reynolds aluminum), Clinton E. Frank; American Tobacco Co. (Pall Mall), SSC&B; Doekin Products, Inc. (Doekin tissues), Weiss & Geller; Revlon Products Corp. (Love Pat), C. J. LaRoche.

### JAMES LOVE PRODUCTIONS

Completed: Aluminum Co. of America (Ketchup Toys), F&S&R.

In Production: Westinghouse Electric Corp. (tv demonstration, classroom lighting, computers, rayescent light, housepower, atomic power, aircraft equipment, shippingport-atomic power), McCann-Erickson.

### MPO TELEVISION FILMS, INC.

Completed: Knorak Mfg. Co. (Esquire shoe polish), Mogul; Scott Paper Co. (Scotties), JWT; Hills Bros. Coffee, Inc. (coffee), Ayer; Nestle Co., Inc. (DeCaf coffee), D-F-S; Welch Grape Juice Co. (Welchade), Manoff.

In Production: Proctor & Gamble Co. (Dash), D-F-S; Coca-Cola Co. (Coca-Cola), McCann-Erickson; Sylvania Electric Products, Inc. (tv), JWT; Good Luck Products Div. Lever Bros. Co. (Good Luck Margarine), Ogilvy, Benson & Mather; Anheuser-Busch, Inc. (Budweiser beer), D'Arcy; Helene Curtis Industries, Inc. (Hair Spray), McCann-Erickson; Radio Corporation of America (Whirlpool), K&E; E & J Gallo Winery (Gallo wine), Doyle Dane Bernbach; Lever Bros. Co. (Wisk), BBDO; Theo. Hamm Brewing Co. (Hamma beer), Campbell-Mithun.

### FRED NILES PRODUCTIONS

Completed: Brunswick - Balke - Collender (Bowling equipment), McCann-Erickson; International Minerals & Chemicals Corp., Aubrey, Finlay, Marley & Hodgson; Rival Packing Co. (Rival dog food), McCann-Erickson.

In Production: Texize Chemicals, Inc. (household detergent), Henderson; Shakespearo Fishing Rods, McDonald-Cook; Sun-Times Publishing Co., John Shaw; Montgomery, Ward & Co. (lawn mowers), direct; Kelsey-Fraser Co. (electric appliances), direct.

### PLAYHOUSE PICTURES

Completed: Ideal Baking Co. (bread), William Finn; Big Boy Food Products (Big Boy Drive-Ins), Wian Enterprises; U.S. Navy Dept. (recruiting), direct; San Francisco Brewing Corp. (Burgermeister beer), BBDO; Ford Motor Co. (Tennessee Ernie Ford Show openings 1958 Ford cars), JWT; Falstaff Brewing Corp. (beer), D-F-S.

In Production: Falstaff Brewing Corp. (beer), D-F-S; U.S. Navy Dept. (recruiting, direct); Ford Motor Co. (Tennessee Ernie Ford Show openers), JWT; San Francisco Brewing Corp. (Burgermeister beer—Country America show opening), BBDO; Pacific Gas & Electric Co. (electric light and power—Big Story show openings), BBDO; Drewry's Ltd. (beer), MacFarland-Aveyard.

### UPA PICTURES, INC. (BURBANK)

Completed: Ex-Lax, Inc. (Ex-Lax), Warwick & Legler; Sunbeam Corp. (Mixmaster), Perrin-Paus; Tidy House Products Co. (Dexol bleach), Earle Ludgin; Pet Milk Co. (evaporated milk), Gardner; Canadian Fishing Co. (Gold Seal salmon, tuna and shrimp), Cockfield, Brown.

In Production: Wilson & Co., Inc. (Ideal dog food), U.S. Adv.; Gillette Laboratories (Thorex cough medicine), North; American Petrofina Co. (Fina gas & oil), Taylor-Norsworthy; Bank of America, BBDO; Canvas Awning Institute, Inc. (canvas awnings), direct.

### UNIVERSAL PICTURES CO. TV

Completed: Minnesota Mining & Mfg. Co. (Scotch tape), BBDO; Continental Oil Co. (Conoco gasoline), B&B; Pepsi-Cola Co., K&E; Dodge Div. of Chrysler Corp. (Dodge cars), Grant; Philip Morris & Co. (Parliament), B&B; Kellogg Co. (Rice Krispies, Corn Flakes), Burnett; E. I. du Pont de Nemours & Co. (various products), BBDO; Procter & Gamble Co. (Camay, Joy & Lava), Burnett; Beechnut Packing Co. (baby food), Y&R; Philip Morris & Co. (Marlboro), Burnett; DeSoto Div. of Chrysler Corp. (DeSoto cars), BBDO; Coca-Cola Co. (Coke), McCann-Erickson; Schick, Inc. (Schick shavers), B&B; Ford Motor Co. (cars), JWT; S. C. Johnson & Son, Inc. (Glade & Jubilee), B&B; U. S. Army (recruiting), D-F-S; American Health Studios (Reducing Gyms), Allstate; Chrysler Corp. (Imperial cars), McCann-Erickson; General Foods Corp. (Post Sugar Crisp), B&B; Col-

# SELLING COMMERCIALS

gate-Palmolive & Co. (Lustre Creme), L&N.  
In Production; United States Steel Corp. (Steel products), BBDO; E. I. du Pont de Nemours & Co. (various products), BBDO; Kellogg Co. (Kellogg's Snak), Burnett; Chevrolet Motor Div. of General Motors Corp. Campbell-Ewald; Hills Bros. Coffee, Inc. (instant coffee), Ayer; Crown Zellerbach Corp. (Chiffon tissue), C&W; Coca-Cola Co. (coke), McCann-Erickson; Safeway Stores, Inc. (Lucerne milk), JWT; Chrysler Corp. (Chrysler cars), McCann-Erickson; Philip Morris & Co. (Philip Morris cigarettes), Ayer; U. S. Army (New recruiting film), D-F-S; Douglas Aircraft Co. (Industrial), direct; Dow Chemical Co. (highway film), direct; Mercury Div. of Ford Motor Co. (Mercury cars), K&E; Liggett & Myer, Tobacco Co. (Chesterfield), McCann-Erickson; Chevrolet Motor Div. of General Motors Corp. (Chevrolet trucks), Campbell-Ewald.

## VAN PRAAG PRODUCTIONS

Completed: Mercury Div. Ford Motor Co. (Mercury cars), K & E; Chrysler Corp. (cars), McCann-Erickson; Delco-Remy Div. of General Motors Corp. (batteries), Campbell-Ewald; Westinghouse Electric Corp. (tv sets), McCann-Erickson; Aluminum Co. of America (Alcoa aluminum), F&S&R; Ford Motor Co. (cars), K&E; Richfield Oil Corp. of N. Y. (gasoline), Hickson & Jorgensen.

In Production: Mercury Div. Ford Motor Co. (Mercury cars), K&E; Chrysler Corp. (cars), McCann-Erickson; Delco-Remy Div. of General Motors Corp. (batteries), Campbell-Ewald; Westinghouse Electric Corp. (tv sets), McCann-Erickson; Ford Motor Co. (cars), K&E; D-X Sunray Oil Co. (D-X Boron), Potts-Woodbury; Continental Baking Co. (Wonder bread), Bates; Dodge Div. of Chrysler Corp. (Dodge cars), Grant; Chevrolet Motor Div. General Motors Corp. Chevrolet cars), Campbell-Ewald.

## WILDING PICTURE PRODUCTIONS, INC.

Completed: Union Carbide & Carbon Corp. (tv commercials), Mathes; Anheuser-Busch, Inc. (Budweiser beer-Christmas commercial), D'Arcy; General Mills, Inc. (Trix-TV dinners), Tatham-Laird; Socony-Vacuum Oil Co., Inc., Compton; C. A. Swanson & Sons (tv dinners), Tatham-Laird; Goodyear Tire & Rubber Co. (Miami to Tampa), direct; Charles Pfizer & Co., Inc. (Terramycin egg formula), Burnett; Aluminum Company of America (Alcoa trucks), F&S&R; Goodyear Tire & Rubber Co., Y&R.

## WONDSSEL, CARLISLE & DUNPHY

Completed: General Electric Co. (automatic skillet, spray steam, dry iron, portable mixer, vacuum cleaner), Y&R; Sun Oil Co. (Sunoco station), Erwin Wasey, Ruthrauff & Ryan; General Foods Corp. (Instant Sanka), Y&R; Royal McBee Corp. (Royal typewriters), Y&R.

In Production: American Tobacco Co. (Lucky Strike—"Diner", "Movies" and "Carwash"), BBDO; Andrew Jergens Co. (Jergens lotion—"Hands on Keyboard", "Tea Party", "Cards and Hands", Jergens Woodbury shampoo—"Girl exercising" and "Girl with Bottle"), C&W; Armour & Co. (Sausage—"Winter", "Summer"), Ayer; Borden Co. (skimmed milk), Y&R; Standard Brands, Inc. (Chase & Sanborn instant coffee—"Natural Coffee Aroma"), Compton; J. A. Folger & Co. (Instant coffee—"Camping", "Piano", "Cups and Hands", "Jar Revealed", "Table Top"), Y&R; General Foods Corp. (Instant Sanka), Y&R; Helena Rubinstein, Inc. ("Skin Dew" and Lift), Ogilvy, Benson & Mather; Royal McBee Corp., Y&R.

Carling Breweries • F. H. Hayhurst Co. Ltd.



SARRA, INC., NEW YORK

Pot Milk Co. • Gardner Advertising Co.



SARRA, INC., New York

Filter Tip Tarayton • Gumbinner Advertising



CARAVEL FILMS, INC., New York

Standard Oil of Ohio • McC-E, Cleveland



ANIMATION INC., Hollywood

Kelly's Foods • Noble-Drury & Assoc.



FRED A. NILES PRODUCTIONS, INC., Chicago

Union Carbide & Carbon • J. M. Mathes



ACADEMY PICTURES, INC., New York

Lipton Tea Co. • Young & Rubicam



VIDICAM PICTURES CORP., New York

U. S. Rubber • Fletcher D. Richards



KLAEGER FILM PRODUCTIONS, INC., New York

## Roach (Continued from page 42)

but sold excellently in countless markets. Some 130 episodes were filmed (in association with Roland Reed), and many are still being shown and, apparently, still pleasing audiences and sponsors—if not critics.

Other film comedies followed the Erwin show, some as independent Roach productions, others in association with various producers, and most of them met with a high degree of popular acceptance. These included the 50-per-cent owned Gale Storm starrer, *My Little Margie*, with 126 half-hours seen nationally and now in syndication by Official Films, Inc., owner of the other 50 per cent. NBC Films is syndicating two Roach-owned series, *Blondie*, with 26 episodes, and *The Charlie Farrell Show*, with 12 episodes. For the NBC network and later NBC Films, Mr. Roach has produced *The Life of Riley*, *The Great Gildersleeve* and *It's A Great Life*. For the CBS Television network and later Films Sales, Mr. Roach made *Amos & Andy* and the Prudential series, *You Are There*.

### Run in Cycles

"Shows seem to run in cycles," says Mr. Roach in reference to the in-and-out vogue of television dramas, mysteries, westerns, etc., "but regardless of what becomes the next popular trend, I think we'll always stay close to comedy. It's a family tradition since the *Our Gang* days."

The *Our Gang* comedies, seen in numerous markets as the *Little Rascals* series, are among approximately 1,068 movie shorts in the vaults of the Roach studios, which also hold about 47 feature-length pictures, including the comic hit, *Topper*. Many of these films have been licensed to local tv stations and continue to get laughs—and sponsors. In the 52 weeks preceding last September, this licensing operation grossed the studio nearly \$300,000, and represented a 100-per-cent increase in licensing revenue over the previous 52-week period.

Capitalizing further on the public's acceptance of ancient comedy films, Mr. Roach is currently releasing a feature-length compilation of a number of his father's and Mack Sennett's shorts for movie theater presentation,



SYDNEY S. VAN KEUREN

Vice President and General Manager

*The Golden Age of Comedy*. Ever since its New York opening, Dec 26, 1957, it has done record-breaking business (with several clips shown on NBC-TV's *Tonight* show), and the picture will be nationally distributed.

Although comedy is the Roach mainstay, his studios have released numerous series in the dramatic and anthology fields that have received wide acceptance. Currently in syndication are 98 *Rocket Squad* films, 39 half-hours of *Passport To Danger*, 69 episodes of *Public Defender* and 35 films of *Screen Director's Playhouse*. For the networks and various production companies, the Roach studios have produced—in addition to *You Are There*, *Frontier*, and *Telephone Time*—the last in association with one of its four affiliates, Passing Parade Films, Inc.

After six years of successful tv-film production with his father's studios, Mr. Roach organized Hal Roach Productions, Inc., in 1955, transferring to the company his interests in the series he had produced. His company then purchased the entire studios for approximately \$2.3 million on long-term payments.

Hal Roach Productions, Inc., was set up to provide a complete service to the television industry, through the filming of video series for sponsors, the production of film commercials, the syndication of series owned by the company, the rental of studio facilities, the production of films for other companies and the licensing of

its huge motion-picture library for telecasting.

On the 13-acre studio with its seven sound stages and 400 employees, Roach has made 10 pilot films in the past two years. Four of these were immediately sold to national sponsors, Bell Telephone System purchasing *Telephone Time*; the Nestle Company, Inc., purchasing *Blondie* in association with the Toni Company and *Oh! Susanna* in association with Helene Curtis Industries, Inc. and General Foods buying *The Charlie Farrell Show* as '56 summer replacement for *I Love Lucy*.

The recent sale of *Love That Jill* to Max Factor as an ABC-TV replacement for the Guy Mitchell program gives the Roach studios a .500 average, with the remaining pilots still being presented for future sale. Three full-time salesmen working out of the company's sales offices in New York, Chicago and Culver City handle the promotion and sales of new productions.

### Gross Over \$2 Million

In the 52-week period preceding September 1957, sale and production of the four shows mentioned above brought the studio a gross of approximately \$2.2 million, or about 45 per cent of the total revenue of \$4,977,010 for the period.

Syndicating its product through a number of distributors during the period gave the studio an income of approximately \$790,000, representing a more than 100-per-cent increase in such revenue over the preceding 52-week period. As Mr. Roach increases the number of film series backlogged for syndication, it's probable that he will form his own distribution organization. Such a project is under contemplation, but no target date has been set.

Revenue derived from the production of film commercials during the 12 months before September '57 showed a better than 25-per-cent increase, climbing from \$872,596 during the fiscal year ending Sept 1, 1956, to a new high of \$1,135,098. Roach commercials have been filmed for approximately 21 important advertising agencies representing more than 30 sponsors—including such richly-en-

*(Continued on page 52)*

# Washington Memo

**SUBLIMINAL TEST.** If future developments in television include new techniques in advertising, then the public demonstration of subliminal perception, or SP, which was held in Washington recently, may prove an historic event.

For one thing, despite skepticism as to its applicability to television, the demonstration proved beyond reasonable doubt that SP works. Although no one in the large assembly of reporters apparently had the "abnormally low threshold" required to detect the hidden messages, the Subliminal Projection Co. people, who put on the demonstration, showed quite conclusively that they were there.

This they did by simply repeating the telecast (an episode of "The Grey Ghost") so that the picture covered only half of the screen. Sure enough, the other half revealed part of the "eat popcorn" and "fight polio" messages.

Of course, that didn't prove that the messages registered on the subconscious, but James L. Vicary, president of the company and inventor of the process used, assured the reporters (and also the Federal Communications Commissioners and some members of Congress who witnessed a separate demonstration) that "an extremely small segment" of individuals happen to be so constituted that they can make out the text. And if that doesn't satisfy those with normal "threshold," he held promise that his company would develop a detector which could be used by agencies which might want to monitor the messages.

**"WEAK PERSUADER."** While the prospect of SP, which one congressman translates into "secret pitch" (to which we might add "surreptitious plant"), seems indeed frightening, if not repulsive, one comes away from the demonstration in a quite comfortable state of mind. Mr. Vicary, it turns out, appears to be a rather decent sort of fellow with not a suggestion of Sven-gali about him. He is actually a sociologist by profession, but prefers to think of himself as a market research-

er. He is fully aware of the implications of SP and freely admits he was disturbed by its "hidden aspects."

The reactions to its use in a motion-picture theatre to sell popcorn and Coca-Cola, he says, came as a big surprise. But having been convinced of SP's limitations, he now considers it as a "mild" form of "reminder" advertising and, in fact, "a weak persuader." It was because of the "misconceptions" of the process, particularly by members of Congress, that the demonstration was arranged.

**SP NOTHING NEW.** Subliminal perception, it develops, is nothing new. Scientific literature, according to Mr. Vicary, contains reports of successful experiments with the technique since the beginning of the century. Nor would its use in advertising be a form of "brain-washing," he believes. The recently published book, *Battle of the Mind*, by William Sargent, Mr. Vicary points out, makes no mention of the technique.

Mr. Vicary adds that he is not aware of any use of SP for insidious purposes and he "cannot imagine how such a weak process could be used with this effect on a television audience." An SP message, he quotes two mental health authorities as agreeing with him, "won't make a person do something he really doesn't want to do—change brands or buy a product he dislikes."

If SP is so mild, what advantage does it have over visible advertising? Mr. Vicary claims advantages for the audience, the advertiser and the station. It enables the audience, he says, to enjoy television without the usual interruptions of the commercial. It permits the advertiser to present his message when viewing attention is directed to the program and therefore at its highest, "in contrast to suffering the loss of some part of the audience who avoid watching their television sets while commercials are being broadcast."

In addition, it provides small advertisers who cannot afford regular filmed

(Continued on page 54)

## Roach (Continued from page 50)

dowed names as Eastman Kodak, American Tobacco, Bell Telephone, General Motors, Lever Bros., Procter & Gamble and Westinghouse. The great increase in commercial filming has caused Mr. Roach to plan the leasing and equipping of a New York production studio. He estimates the cost at \$75,000, but believes this studio would save present customers the inconveniences of cross-country travel and would bring in additional clients.

The Roach studios in Culver City, said to be the largest in the world used exclusively for tv film production, with 50-odd buildings comprising sound stages, special effects, wardrobe and make-up departments and administration facilities, plus a newly installed \$200,000 magnetic-optical sound-recording system, are greatly in demand for rental by other producers. Nearly \$500,000 was realized in rental fees during the fiscal year ending last August.

In addition to the various production and leasing operations carried on by his own company, Mr. Roach owns a 50-per-cent interest in three television affiliates—Rabco TV Productions, Inc., which owns *Code 3*, *Passport To Danger* and *Rocket Squad*, all syndicated by ABC Film Syndication; Passing Parade Films, Inc., producers of the *Telephone Time* series; and R & M Productions, which owns a pilot film titled *Parole Chief* and starring Pat O'Brien. During the fiscal year ending last August, these companies brought Mr. Roach a gross revenue of some \$330,000.



E. L. KOENIG JR.  
Vice President in charge of sales

Future plans for Hal Roach Production, Inc., are varied, carefully thought-out and well-programmed as to time of execution.

Mr. Roach had considered placing a major offer of 375,000 shares of common stock in his company on the open market, the proceeds of the sale to be used as working capital for expansion. Recent developments in the market have caused the abandonment of the offer for the present but Mr. Roach will develop his plans for the New York film-commercial studio, and for the production of new pilot films, such as *Cindy*, which will star Evelyn Rudie; *Steve Canyon*, based on Milton Caniff's comic strip and *McGarry and His Mouse*, with Virginia Mayo.

In association with Carl K. Hiteleman Productions, Mr. Roach will plunge back into the production of feature films for theatrical presentation, beginning with *Pirate Woman*, which is currently shooting. Present plans call for a total of 12 films.

Tollvision? Tape? Color? Mr. Roach does not seem too concerned with these subjects, heatedly discussed by other producers, apparently being content to take innovations as they come.

"We're using color for commercials," he says, "but we don't know when we'll begin using it for program films. There are still many technical complications in color filming, just as there are for tape. Tape is not to be disregarded for telefilm produc-

tion, but it's not ready yet."

On the subject of increasing costs, Mr. Roach says, "Increasing costs have not affected quality. With more set-owners, sponsors are willing to pay more to reach them. You can put more quality into a show today and still get your money out. Today's shows are far better generally than those made eight years ago."

Mr. Roach, who has served as a long-standing member of the Academy of Motion Picture Arts and Sciences, as well as president of the Academy of Television Arts and Sciences, has surrounded himself with men whose experience in the motion-picture and allied fields covers many years. His vice president and general manager, Sidney Van Keuren, began his career with Hal Roach Sr. (who still serves on the board as a director) and has been connected with the Roach studios for 25 years. Emanuel Goldstein, vice president in charge of distribution, has been in the motion-picture industry more than 35 years, acting in executive capacities with Universal, Republic and Columbia Pictures. Herbert Gelbspan, vice president in charge of the New York office and foreign sales, entered the business in 1935, working with Hal Roach Sr. since 1938 and becoming vice president of the Hal Roach Studios in 1952.

### 14-Hour Days

Although his aides are a vital factor in the operation of the studios, Mr. Roach himself often works 14 hours a day—and enjoys it. He spends 10 hours at the studio on production details, then usually several hours more in conferences, screenings and script analysis in his suburban Brentwood home, where he resides with his wife, Alva, and their two teen-age daughters. When his schedule permits, he participates actively in sports, either hunting occasionally or deep-sea fishing from his 110-foot yacht.

Established within a few short years as one of the true innovators in the film-for-television industry, Hal Roach has successfully carried on the tradition begun by his father in the days when movies were dim, flickering and silent—a tradition of simply making films that are "crowd-pleasers," films that fill a definite need, films that make money.

### Television Age

## 1958 YEARBOOK

... now in production

# Wall Street Report

**MOVIE STOCKS DOWN.** As the Wall Street analysts sweep up the misjudgments of 1957 and wipe the slate clean for the new year, it's obvious to investors with an eye to the tv field that one segment of securities, the Hollywood motion-picture group, is going through a critical phase.

In the past three months, box-office attendance has plummeted at movie houses, and some reports indicate the average weekly attendance hit a low of 31 million weekly, off 10 to 15 per cent from a year ago and a far cry from the 70-million weekly attendance scored right after World War II ended.

There's no doubt that the blame—and credit—for what's taking place in the movie industry falls primarily on the shoulders of the television industry. The new industry has been shoving the older one around almost since its inception, and each year the tv medium has whittled away at the empire of the older industry.

This whittling is reflected in the prices of the film companies' securities. Barron's group stock averages shows that the motion-picture stock index stood at \$40.18 per share in January, down from a high of \$51.32 per share a year ago. By comparison, tv securities, including several corporations whose operations embrace a wider scope than providing entertainment, have moved in a narrower range of \$33.50 to \$42.

**PARAMOUNT'S POSITION.** One of the contentions of theatre men—screaming the loudest about the damage to their business by tv—is that the sale of film backlogs to tv cost the Hollywood industry a lot of money. It was suggested by one theatre group association spokesman that production companies sacrificed film rentals of \$60 million by disposing of pre-1948 films to tv.

It's an intriguing point, and perhaps at this stage it's worthwhile to take a look at Paramount Pictures Corp., the one major film company that has not disposed of its film backlog to tv yet.

Its operating profits in 1957 are expected to be over \$2.30 per share, com-

pared with the \$2.17 per share Paramount earned from operations last year. The full 1956 profit at Paramount was higher because of an additional \$2.26 per share earned by the sale of some of the company's short subjects to Associated Artists for \$5 million. However, the point is made that 1957 earnings more than match last year's on a straight operating basis. The main factor in Paramount's earning picture is that most of its income is being supplied by two films, *The Ten Commandments* and *War and Peace*.

Now the question is whether Paramount would have been better or worse off if it had sold its 700-film pre-1948 backlog to tv sooner. Any answer is distorted by too many problematical factors, but apparently it made little difference. Barney Balaban now says he is negotiating with quite a number of interests anxious to buy the inventory at prices in the range of \$40 million. From Paramount's standpoint, \$40 million in capital gains is worth more than \$60 million in current income—even if the company received it all, which it wouldn't.

**FUTURE ECONOMICS.** But the high point of the uneconomic thinking of the theatre people is illustrated by the report that some theatre owners have been carrying on negotiations with the aim of buying Paramount's library for themselves and keeping it off television.

Obviously the future economics—and investor values—of the motion-picture industry will be closely allied with that of the tv industry. The plight of Loew's, Inc., long-time king-pin of the industry is a good example. Temporarily the management has staved off a proxy fight, and Louis A. Green, a friend of president Joseph Vogel has given stability to the company. However, the annual report for 1957 operations has not been published as of this date, and until it is available and stockholders know the millions the company lost the degree of stockholder wrath is unknown. The courage of the new management in revealing the damage may be overlooked.

(Continued on page 54)



## PGW Expands

Peters, Griffin, Woodward, station representatives, has expanded the tv department.

Charles R. Kinney and Arthur E. Muth have been named assistant sales managers. Both were account executives. Two account executives have been added, John R. Wright and Lewis C. Greit. All appointments concern the New York office.

Mr. Kinney has been with PGW since 1955. Mr. Muth has been with the firm since 1953.

Mr. Wright was a sales presentation writer for network tv sales at NBC before joining PGW. Mr. Greit was the account executive for wCBS New York at CBS radio spot sales for two years before joining PGW.

## Memo (Continued from page 51)

commercials with a comparatively inexpensive form of commercial. As for the station, he sees a new source of revenue, freedom for "more flexible" commercial programming, and the opportunity to schedule more public-service announcements without interfering with regular commercial activity.

**DOES SP BELL?** As far as is known, SP has not been used commercially on television (its use is barred by the networks and discouraged by the National Association of Broadcasters). But it was tested for six weeks last year in a New Jersey theatre and brought about an increase of 57 per cent in sales of popcorn and 18 per cent in Coca-Cola

**ADD AN "EXPERT" TO YOUR MANAGEMENT TEAM:** Experienced consulting service of Dick Doherty, nationally recognized broadcast expert, can improve your station operations and P/L results. Successful management advisory experience with TV/radio stations throughout the nation's 48 states. Write or phone: Richard P. Doherty, TELEVISION-RADIO MANAGEMENT CORPORATION, 1816 Jefferson Place, N. W., Washington, D. C.; District 7-1957.

## Wall St. (Continued from page 53)

Yet even when it straightens out its motion-picture operations, the way back for the wounded Leo will be a long, hard road. Its position in the tv field is only as strong as its inventory of hit films—and the greatest number of hits were made in the pre-1948 era. MGM's sole contribution to current tv fare, *The Thin Man*, is a passable offering and unlikely to stir up visions of the company's reputation in the movie field being duplicated in the tv area.

**MERGERS PROBABLE.** As for the other companies—Universal, Warner Bros., 20th Century-Fox, Columbia and Paramount—the handwriting is on the wall. There will be mergers, if not on a corporate scale, on a facility basis. It's likely that studio facilities or distribution organizations will be merged. Universal, controlled by Decca Records, may decide the time has come for a complete merger of those two units if the tax base is favorable. Para-

over a previous comparable period in which no advertising was used. And more recently, it was reported in the *Wall Street Journal*, popcorn sales "jumped" as the result of SP advertising in a Los Angeles theatre.

Would SP replace existing forms of advertising? Apparently not. Mr. Vicary points out that since the SP message must be short and simple, "it can be effective only if it is related to previous advertising about the product in which the extensive selling arguments have already been established." Therefore, he calls it "reminder" advertising.

Mr. Vicary sees nothing "unethical" about SP if it is properly regulated. The FCC should allow it, he feels, providing the audience is first shown the commercial to be used subliminally and told it would be telecast at intervals.

mount, which has been holding onto its film inventory, is expected to reach some agreement shortly for its release to tv, but whether it will pour the money back into film production or expand in other fields is the key question. 20th Century-Fox has announced its plans for a Century City on its west-coast property. It's unlikely that the film company can go ahead on its own with such an expensive proposition, but it shows the trend of the management's thinking about the need for all the studio property.

From an investor's viewpoint, many of the film-company stocks may be considered as depressed in value. But all performance yardsticks with previous years must be ignored. This is a new industry, operating from a new economic base in terms of audience, outlet and functions. Just how the industry will realize its greatest return on its money we must wait to see, and the chances are that 1958 will be a year of toil, sweat and unglamorous tears for many in the industry.

Stock	High-Low 1957-58	Last Quote*
<b>New York Stock Exchange</b>		
ABC	24% - 11%	14
ADMIRAL	14% - 6½	7%
A. T. & T.	179% - 160	170%
AVCO	7% - 4%	6%
CBS (A)	36% - 23½	27½
EMERSON	6% - 3%	4½
GENERAL ELECTRIC	72% - 52%	62½
HOFFMAN	25% - 17%	23%
MAGNAVOX	44 - 28%	32%
MOTOROLA	51% - 35%	41
PHILCO	18% - 11	13%
RCA	40 - 27	33%
RAYTHEON	23% - 16%	22%
STEWART-WARNER	41% - 27%	30%
STORER	29% - 18%	24%
SYLVANIA	46% - 29%	35
WESTINGHOUSE	68% - 52%	63
ZENITH	140 - 91%	122
<b>American Stock Exchange</b>		
A.A.P.	11% - 6%	8%
DUMONT LABS	6% - 3	4½
GULF FILMS	4% - 2½	2%
HAZELTINE	44% - 29%	36
NATIONAL TELEFILM	9% - 5%	6%
SKIATRON	9 - 3%	5½
<b>Over-the-Counter Stocks</b>		
		Bid-Asked†
AMPEX		50 - 51
CONSOLIDATED TV		19½ - 19
GROSS TELECASTING		20 - 20%
OFFICIAL FILMS		1% - 1%

\*As of the close, Jan. 16, 1958.  
†As of Jan. 16, 1958.

January 27, 1958

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

An over-all look at the current spot picture shows a number of accounts contemplating either "first-time" or renewed placements, the continuation of a recent "success story" and the channeling of radio and regular tv program money into spot. In contrast to these "upbeat" notes, network program buys resulted in some spot curtailment on two accounts.

Both Air France (which used a very brief spot campaign last year) and Woolite, Inc., have moved their accounts to new agencies and should be considered future spot possibilities. Bayuk Cigar Co. is another that, like Woolite, has been buying primarily 100-per-cent print space, but now includes spot in its future plans. Heavy schedules will be used to introduce Dumas Milner Corp.'s new room deodorant, and there will definitely be activity in possibly as many as 25 markets for Transogram Co., Inc. toys next fall.

Eastern activity finds Salada Tea Co. moving some of its radio money into spot tv, and Piel Bros. dropping sponsorship of the WABD New York Monday Night boxing shows to buy additional spot time in the area.

Two purchases of half-hour film shows on NBC-TV and ABC-TV will result in less spot activity for Lever Bros.' WISK and Thomas J. Lipton Co., with Lipton probably coming back actively in early fall.

On spot tv's latest "overnight sensation," 10-DAY nail polish, schedules continue to be added to the more than 100 stations already carrying placements.

Cigarette business was headed by the huge saturation campaign of Philip Morris, Inc., to introduce the new popular price PARLIAMENT. Some schedules were also placed by P. Lorillard Co. for its KENT and NEWPORT brands.

• • •

Commenting in a recent speech on the shared ID spot schedule placed for 52 weeks in 104 markets for General Foods and Bristol-Myers, David P. Crane, media vice president of Benton & Bowles, stated that the



Bert Mulligan, Broadcast Supervisor at Compton Adv., Inc., serves as head timebuyer on all accounts, including Procter & Gamble, Standard Brands and Socony-Mobil.

flexibility of the program was one answer to the increasing costs of local tv.

Mr. Crane admitted, however, that such combinations of sponsors with both large budgets and sufficiently lengthy tv announcements were rare. At present, he said, no additional "packages" were under consideration.

## AIR FRANCE

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

After a brief tv campaign last year and a promise of more to come, this airline switched agencies and is apparently breaking its 1958 campaign only in newspapers, magazines and radio spot. Trow Elliman is the timebuyer.

## AMERICAN HOME PRODUCTS CORP.

(Geyer Advertising, Inc., N. Y.)

Alternate-week sponsorship of Casey Jones for AEROWAX in Washington, D. C., now puts this product in 11 of 14 planned markets. The company is seeking additional markets in Chicago, Pittsburgh and Dallas. Ed Richardson is the timebuyer.

## ARMOUR & CO.

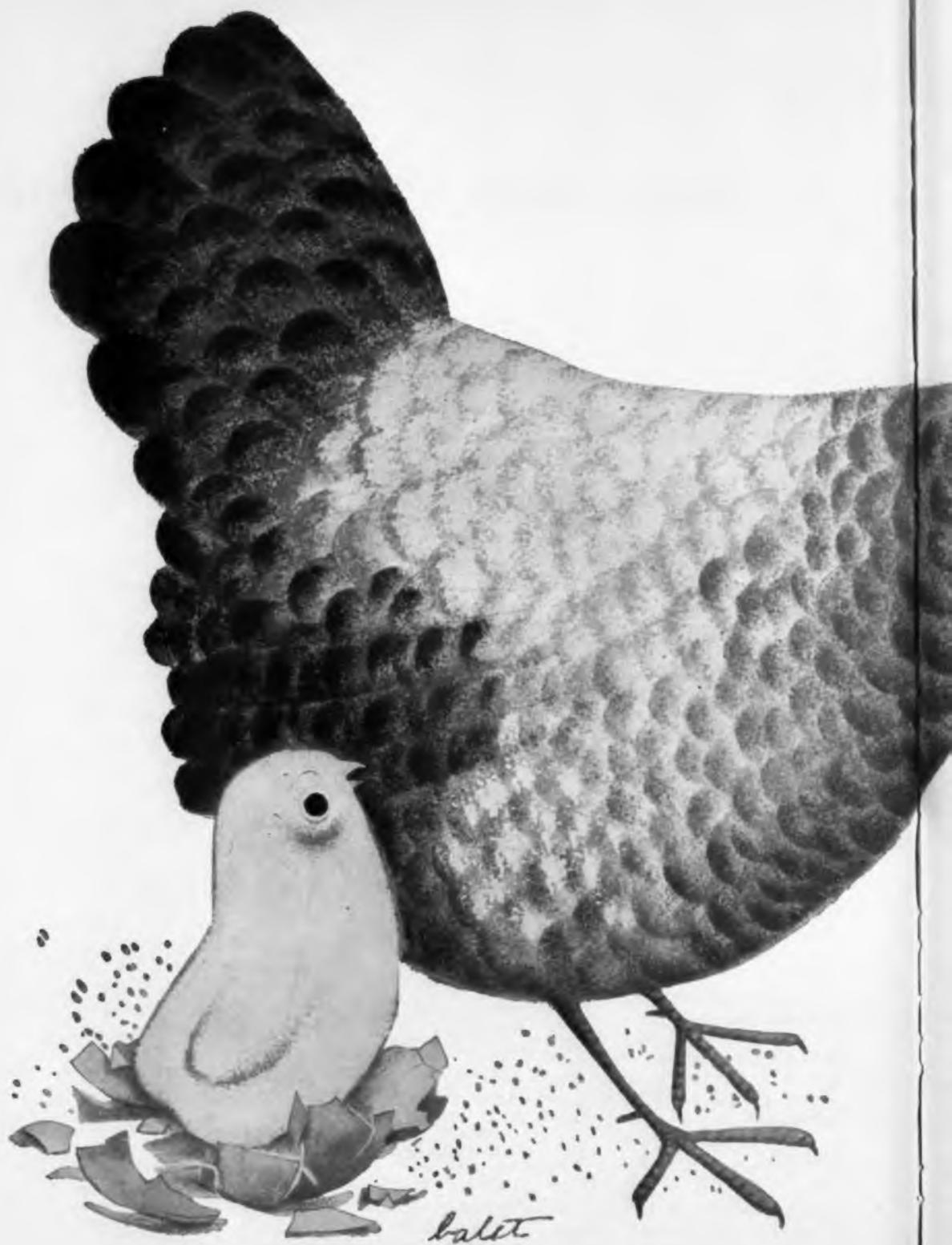
(N. W. Ayer & Son, Inc., N. Y.)

Schedules of 20's and 1D's start in several selected markets the first of February for the company's CHILI. Don Heller is the timebuyer.

## BAKER'S FRANCHISE CORP.

(Emil Mogul Co., Inc., N. Y.)

Predominantly nighttime minutes and 20's are to be scheduled on 30 stations for the company's LITE DIET bread. The five-nights-weekly schedule starts in early February over WABD, New York, with remaining frequencies and starting



# who's second?



We at WBBM-TV are anxious as a mother hen to know who's second in Chicago television.

The latest ARB report shows one station in second place. At the same time, another station is ranked second by the Chicago Nielsen Station Index.

But Nielsen, Telepulse, ARB\*...all agree on one thing...

*WBBM-TV commands first place by a wide margin.*

We believe that's what interests you.

*Showmanship* shows the way in Chicago television. The same *Showmanship* that turns your advertising into *Salesmanship*.

The kind you find only on... **WBBM-TV**

**Chicago's Showmanship Television Station—Channel 2**

**CBS Owned—Represented by CBS Television Spot Sales**

\*December, 1957

times at the option of local franchised bakeries. Lynn Diamond is the timebuyer.

#### **BAYUK CIGARS, INC.**

*(Feigenbaum & Wermen, Phila.)*

Spot tv figures in this company's long-range plans for PHILLIES cigars to a great extent, although no markets are being sought at present. Ad budget, recently increased to over \$1 million, now goes mostly to newspapers. Mort Yanow is the timebuyer.

#### **BEST FOODS, INC.**

*(Guлд, Bascom & Bonfigli, Inc., San Francisco)*

NUCOA margarine is currently acquiring availabilities in several markets for its half-hour film series, MCA-TV Film Syndication's *If You Had A Million* and *Ziv's Sea Hunt* are mainly the properties purchased. Markets being lined up are Seattle, Portland (Ore.), San Francisco, Sacramento, Fresno, Los Angeles, Phoenix, San Diego and Atlanta. Dick Tyler is the timebuyer.

#### **CHESEBROUGH-POND'S, INC.**

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

New business is being placed for VASELINE hair tonic on 26-week schedules. Minutes are being used in addition to placements on regular sponsored

programs in 10 selected markets. William Pellenz, broadcast supervisor, is the contact.

#### **COLGATE-PALMOLIVE CO.**

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

Spot business on the PALMOLIVE shaving lines for men continues to be fairly active in selected markets. Mrs. Eileen Greer is the timebuyer.

#### **CORN PRODUCTS REFINING CO.**

*(Donahue & Coe, Inc., Chicago)*

Activity in several eastern and southern markets is indicated for KASCO dog foods. Minutes and 20's on 7-13 week schedule should be set shortly. Art Topal is the timebuyer.

#### **CORN PRODUCTS REFINING CO.**

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

Day and night minutes will begin running at the end of the month in 15-20 selected markets, including the largest, as well as a number of minor ones. The product is NU SOFT, and Jay Schoenfeld is the timebuyer.

#### **DOESKIN PRODUCTS, INC.**

*(Weiss & Geller, Inc., N. Y.)*

As stated in Spot Report Jan. 13, this



*Samuel Thurm, formerly media director at Lever Bros. Co., has been promoted to the new post of general manager of its advertising services division. He continues to direct the media division as well.*

company's campaign starts early in February. Primarily daytime minutes will be used, with 20's in top adjacencies and some ID's in prime spots. A saturation schedule has been set up with the markets increased to probably include New York, Chicago, Boston, Grand Rapids, Cleveland, Minneapolis, Pittsburgh, Philadelphia, Scranton and Syracuse. Jack Geller is the timebuyer.

### **WAVE-TV Center**

WAVE-TV Louisville will build a new radio-tv center designed for ground-floor operation.

The building will have 37,500 square feet on the main floor. It will contain offices, conference rooms, lounge, dressing rooms, locker rooms, rest rooms, viewing rooms, radio and tv control areas, film rooms, radio studio, announcers' booths and two large two-story television studios.



The two studios will be surrounded by a property storage area, a carpentry shop, an art department.

George W. Norton Jr., WAVE, Inc., president, says that many new station plants around the country were studied and their best features put into WAVE-TV's plans.

The building will be at Floyd and Jacob streets in downtown Louisville. Completion of the new building is expected in the late spring or early summer of 1959.

The modern and functional WAVE-TV plant will be part of a redevelopment now under way in Louisville's East Broadway area. Other new buildings completed or being built in the area include the \$4-million Methodist Evangelical Hospital, the Burdorf Decorating Galleries and the Kentucky Crippled Children's Association.

#### **FAMILY CIRCLE, INC.**

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

Another two-day campaign in a "fair-sized" group of select markets kicks off late this month for *Family Circle* magazine. Although similar campaigns were run last November and December, continuation seems doubtful. Ed Argow is the timebuyer.

#### **GENERAL FOODS CORP.**

*(Young & Rubicam, Inc., N. Y.)*

As noted in Spot Report Jan. 13, DREAM WHIP placements began early this month in 25 markets. Spots are live via a local show in Cincinnati and on one-minute films in other markets. Schedules call for 13 weeks with options for additional time in most markets, with three-four placements a week. Daytime availabilities are being used in Cincinnati, Dayton, Columbus, Indianapolis, Charleston, Louisville, Baltimore, Lancaster, Scranton, Washington, Roanoke, Richmond, Philadelphia and Norfolk. Night minutes are running on alternate weeks in Boston, Binghamton, Plattsburg, Burlington, Providence, Utica, Portland (Me.), Syracuse, Albany, Schenectady and Springfield (Mass.). Timebuyers are John Henderson and Bob Fountain.

#### **GREYHOUND CORP.**

*(Grey Advertising Agency, Inc., N. Y.)*

Spring schedules for the bus line begin March 3 and run through April in about 30 western markets. Placements will be 20's in prime time. The fall schedule starts in October. Markets are in Oregon, Utah, Nevada, California, Washington and Arizona. Joan Rutman is the timebuyer.

**HARRISON LABORATORIES,  
DIVISION OF TECHNICAL  
TAPE CORP.**

(Product Services, Inc., N. Y.)

Additions continue to the company's schedules for 10-DAY PRESS-ON nail polish, with more than 100 stations now running minutes and 20's. A number of markets have been added also for TUCK TAPE. Doris Gould is the timebuyer.

**HEUBLEIN, INC.**

(Bryan Houston, Inc., N. Y.)

Schedules for MAYPO cereal, noted in Spot Report previously as mostly daytime minutes in 20 markets, are being continued with a few minor swaps only. Richard Stevens is the timebuyer.

**JAPAN CANNED CRABMEAT  
SALES CO. LTD. OF TOKYO**

(Gotham-Vladimir Adv., Inc., N. Y.)

The Lenten campaign for the company's canned "King" crabmeat starts early in February and runs through March with minutes, one or two per week. Placements will be primarily on home economic shows where available in New York, Chicago, Boston, Philadelphia, Los Angeles and San Francisco. Cy Kagan is the timebuyer.

**S. C. JOHNSON & SON, INC.**

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

Some new activity is currently under way for GLADE. Campaigns are short in several markets, using daytime minutes and ID's primarily. Peter Berla is the timebuyer.

**KINGS WINE CO.**

(Feigenbaum & Wermen, Phila.)

The company is presently running schedules in Philadelphia, Scranton and Lancaster with reported "good" results, and is seeking a market in Pittsburgh. Mort Yanow is the timebuyer.

**LEVER BROS. CO.**

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

The report here on the company's WISK is that the recent buy of the ABC network show, *American Bandstand*, will cause a severe curtailment of spot placements. Doug Yates is the timebuyer.

**Gilson With CBS**

CBS Television Film Sales has named Frederick L. Gilson an account executive in the New York office.

He's the second man to join the film company's account executive training program started several weeks ago.

A graduate of Trinity College. Mr. Gilson served in the U. S. Air Force for four years. He's married and lives in Greenwich, Conn.

# SUCCESS

## in selling—through television

If you are interested in how different types of advertisers have used television successfully you are interested in the TELEVISION AGE series of Product Group Success Stories.

Each article takes up a different kind of advertiser, goes into his advertising problems, then tells how these problems have been answered through television. Each case history is factual and complete. Each article includes dozens of actual television success stories.

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

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	_____	Electric Power Companies	_____
Dairies & Dairy Products	_____	Gas Companies	_____
Banks & Savings Institutions	_____	Telephone Companies	_____
Dry Cleaners & Laundries	_____	Insurance Companies	_____
Groceries & Supermarkets	_____	Coffee Distributors	_____
Furniture & Home Furnishings	_____	Men's Clothing Stores	_____
Home Building & Real Estate	_____	Cough & Cold Remedies	_____
Jewelry Stores & Manufacturers	_____	Electrical Appliances	_____
Nurseries, Seed & Feed	_____	Beer & Ale	_____
Hardware & Building Supplies	_____	Department Stores	_____
Soft Drink Distributors	_____	Restaurants & Cafeterias	_____
Travel, Hotels & Resorts	_____	Moving & Storage	_____
Sporting Goods & Toys	_____	Television & Radio Receivers	_____
Drugs & Remedies	_____	Cosmetics & Beauty Preparations	_____
Gasoline & Oil	_____	Weight Control	_____
Shoe Stores & Manufacturers	_____	Auto Dealers	_____
Farm Implements & Machinery	_____	Women's Specialty Shops	_____

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.

## LEVER BROS. CO.

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

Short series of day and night ID's have been placed for GOOD LUCK margarine in a large number of markets. Henry Cleef is the timebuyer.

## THOMAS J. LIPTON, INC.

(Young & Rubicam, Inc., N. Y.)

The acquisition of the NBC-TV network show, *The Californians*, means a curtailment in spot activity. Budget is called "healthy," but indications are placements will be

### Rate Increases

Network rate increases announced recently include:

ABC-TV has increased the evening hour rate of WSJS-TV Winston-Salem from \$700 to \$750, and of KIMA-TV Yakima from \$200 to \$275.

CBS-TV has increased the base hour rate of WBRC-TV Birmingham, from \$1,000 to \$1,100; KBOI-TV Boise, from \$200 to \$250; WBBM-TV Chicago, from \$4,100 to \$4,500; KLZ-TV Denver, from \$800 to \$850; KDAL-TV Duluth, from \$450 to \$500; KGLO-TV Mason City, Iowa, from \$400 to \$425; WREC-TV Memphis, from \$1,000 to \$1,100; WKRC-TV Mobile, from \$450 to \$525; KOOL-TV Phoenix, from \$500 to \$550; WHBF-TV Rock Island-Davenport, from \$850 to \$900; KSBW-TV Salinas-Monterey, from \$325 to \$450; KFMB-TV San Diego, from \$800 to \$850; KSBY-TV San Luis Obispo, Calif., (satellite to KSBW-TV Salinas-Monterey) from no charge to \$50; KIMA-TV Yakima, from \$200 to \$275.

NBC-TV has increased the base hour rate of KOB-TV Albuquerque, from \$325 to \$350; KYW-TV Cleveland, from \$2,300 to \$2,400; WOC-TV Davenport, from \$875 to \$950; KCKT-TV Great Bend, Kan., from \$175 to \$200; WKBT LaCrosse, Wis., from \$300 to \$350; KNOE-TV Monroe, La. from \$350 to \$400; WFLA-TV Tampa, from \$700 to \$825; WSJS-TV Winston-Salem, from \$700 to \$750.

### Personals

SAM FREY, former media director of the Colgate-Palmolive Co., has



joined Ogilvy, Benson & Mather, New York, as vice president and director of media.

PETER KONDARS, media director at Lewis & Gilman, Philadelphia, has been elected to the board at the agency.

FAITH FELTUS has been appointed media and research director at Larrabee Associates Advertising in Washington, D. C. For the past five years Miss Feltus had been advertising manager of District Grocery Stores, a group of independent grocers, and, prior to that was media and research director of Henry J. Kaufman & Assoc., also Washington.

GEORGE G. ANTHONY replaces EDITH M. GROOMS as media director of Dan B. Miner Co., Hollywood, Cal. Mr. Anthony had been media director at Stromberger, La Vene and McKenzie since 1953 and before that was media director of West-Marquis in Los Angeles. Miss Grooms is taking a three-month leave of absence and will return in a consulting capacity.

minor in February, coming back strong in October. Tom Comerford is the timebuyer.

### P. LORILLARD CO.

(Lennen & Newell, N. Y.)

Some activity is reported for KENT cigarettes in major markets. ID's are scheduled mainly with one minute weekly placed for a 47-week period on KNXT Los Angeles. Some NEWPORT business is also reported. Len Tarcher, assistant media director, is the contact.

### MAIDEN FORM BRASSIERE CO.

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

The company is placing minutes, 20's and ID's in six markets, with schedules starting early in February and running 6-13 weeks. Renee Ponik is the timebuyer.

### DUMAS MILNER CORP.

(Gordon Best Co., Inc., Chicago)

Extensive tv spot business is being considered for the company's new PINE-SOL room deodorant throughout the year. Over-all budget is \$2 million, with spot having proved its value in test-introducing the product last fall in six scattered markets. Kay Knight is the timebuyer.

### MONARCH WINE COMPANY

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

The MANISCHEWITZ wine placements, which have been on token frequencies to

hold availabilities, resume in February with virtually the same schedule used last fall. Day and night minutes and 20's will run on nearly 50 stations in 30-35 markets. Gail Myers is the timebuyer.

### NALLEY'S, INC.

(Pacific National Advertising Agency, Seattle)

This maker of processed foods and salad dressings has begun a saturation campaign to highlight its 40th anniversary, using spot on 29 stations in Oregon, Idaho, Montana, Utah and Washington. Miss G. M. Nyman is the timebuyer.

### ODOR-AIRE, INC.

(Jackson, Haerr, Peterson & Hall, Inc., Peoria)

As noted in Spot Report Jan. 13, manufacturer of moth preventatives is assembling availabilities in 40-odd markets for spring five-minute participations. Placements will be in late movies and afternoons. Richard A. Hall is the timebuyer.

### CHARLES PFIZER & CO.

(Leo Burnett Co., Inc., Chicago)

Producer of feed supplements and farm products will run 902 spot announcements in new *Cross Country* film series starting at the end of January on 40 stations. Schedules will run 26 weeks, generally with two spots per show. Gus Pfleger is the buying contact.

## PHILIP MORRIS, INC.

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

As reported in *Telescope* Dec. 30, Philip Morris, Inc., has greatly extended the schedules for PARLIAMENT cigarettes. The brand now has national coverage, coast-to-coast, to introduce its new popular price in what the company calls "the largest introductory campaign in its history." Minutes and ID's in 60 markets are being used. David Lambert is the timebuyer.

### Win With Schwinn

You have to get up early in the morning to out-hussle the young viewers of the Philadelphia area.

WCAU-TV's *Cartoon Carnival* is aired at 8:30 a.m. Saturdays. The kids are right there. In a 13-week period, 112,000 of them wrote in to try and win a bike.

The Middle Atlantic Supply Corp., Philadelphia distributor for Arnold Schwinn & Co., ran an identification contest. Emcee Gene Crane (his assistant is Willie the Puppet) asked young viewers to send in correct answers. In one week more than 12,000 cards were received, says WCAU-TV.

Each week's winner was invited to appear on the show and pick one of six Schwinn models.

Ratings show that *Cartoon Carnival* has an audience of 393,076 children and adults.

Schwinn's sponsorship was given special promotion by WCAU-TV and agency, the Lavenson Bureau of Advertising. More than 50 Schwinn dealers were given a preview of the show and buffet dinner at the studios. Merchandising and display materials were handed out.

As mail started stacking up, WCAU-TV and the Lavenson bureau launched a contest for the local dealers. They guessed how many entries would be received in a week, and how many during the whole contest. A Helbros wrist watch went to the winner.

There was also on-the-air promotion and ads in local newspapers and *TV Guide*.

## PIEL BROS.

(Young & Rubicam, Inc., N. Y.)

The brewery's cancellation of sponsorship of the *Monday Night Fights* on WABD New York and shifting of spots from the DuMont station will result in additional spot business scheduled for WABC-TV. Minutes and 20's are used. Tom Viscardi is the timebuyer.

## PROCTER & GAMBLE CO.

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

As reported Jan. 13, DREFT spots are currently running in a "fair" number of markets. Day and night minutes are being used, and schedules are apparently set for 6-12 months. Pat Hawley is the timebuyer.

## PROCTER & GAMBLE CO.

(Leo Burnett Co., Inc., Chicago)

To introduce the company's new home permanent, PACE, a heavy nighttime spot and network campaign will kick off early in February for two weeks. A sustained nighttime schedule will follow. Doug Burch, media supervisor, is the contact.

## PROCTER & GAMBLE CO.

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

Activity in several major markets is currently indicated for CRISCO, with placements being primarily nighttime spots. Bob Pape is the timebuyer.

## PROGRESSO FOOD PRODUCTS

(Carlo Vinti Advertising, N. Y.)

The company is placing new minute- and 20-second films in the eight markets in which they have been running. Carlo Vinti, president, is the contact.

## SALADA TEA CO., INC.

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

In an expansion move, the tea company is switching money from radio into spot tv at the end of January. It will schedule minutes and ID's in 40 eastern markets. Fred Spruytenberg is the timebuyer.

## JOS. SCHLITZ BREWING COMPANY

(J. Walter Thompson Co., Chicago)

The brewery has taken sponsorship of the Ziv half-hour film, *Sea Hunt*, in Orlando, Fla., and Pensacola, Fla. John E. Mosman, tv-radio manager, is the contact.

## WM. SCHLUDERBERG — T. J. KURDLE CO.

(Van Sant, Dugdale and Co., Inc., Baltimore)

ESSKAY MEAT PRODUCTS, which has been co-sponsoring the *Casey Jones* half-hour film series in five markets.

# WDXI-TV

JACKSON, TENNESSEE



Covering half million people in the mid-South



CHANNEL 7  
Represented by Venard,  
Rintoul & McConnell, Inc.

## WHAT'S THE BEST SOURCE

Television Age

## 1958 YEARBOOK

... now in production

BUY THE "OIL-RICH" WEST TEXAS MARKET

89,274 SETS

As of July 1, 1957

...with this

Kind of money to spend ...

CSI PER HOUSEHOLD

MIDLAND \$7,428

ODESSA \$7,049

BIG SPRING \$5,931

Channel 2  
**KMID-TV**  
MIDLAND, TEXAS

Venard, Rintoul & McConnell, Inc.  
South-Clarke Brown Company



Let WMUR-TV show you how you can get major market penetration (Central Area of New England—1,000,000 Television homes) with a modest budget.

Take advantage of WMUR-TV's . . .

- ✓ Low rates
- ✓ Unduplicated programming
- ✓ Proven sales ability

## WMUR-TV



Channel 9  
Manchester, N.H.



Call For Us TV, Inc.

The **SELL**ibrated station of the **GOLDEN VALLEY** (Central Ohio)

## WHTN-TV

HUNTINGTON • CHARLESTON

- ★ **NEW TOWER**  
1,000 feet above average terrain
- ★ **FULL POWER**  
316,000 watts
- ★ **GREATER COVERAGE**  
554,697 TV homes
- ★ **SALES POTENTIAL**  
\$2,727,662,000 in all the major U.S. Census sales categories

Get the dollars and cents story right now

## WHTN-TV

CHANNEL 13  
A COWLES STATION • ABC BASIC  
Huntington-Charleston, W. Va.  
Nationally represented by  
Edward Petry Co., Inc.



Frank Marshall is the new head time buyer at J. Walter Thompson on a number of accounts, some of which are Standard Brands, New York Central R.R., Ward Baking Co, Associated Hospital Service and Northeast Airlines.

has now set the show for alternate-week sponsorship in Washington, D. C. and Richmond, Va. Mrs. Rita Eastman is the timebuyer.

### STANDARD BRANDS, INC.

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

Reports continue that the company is preparing to conduct test spot schedules on a new no-caffeine coffee, SIESTA. Gerry Van Horsen is the timebuyer.

### TRANSOGRAM COMPANY, INC.

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

This manufacturer of toys and games is currently considering a fall buy in possibly 25 markets which presently account for 50 per cent of the company's volume. Sales percentages in these markets will determine spot budgets. Filmed minutes and 20's will be scheduled. Adrian Price is the timebuyer.

### WOOLITE, INC.

(Fletcher D. Richards, Inc., N. Y.)

The move of this \$500,000 account to a new agency may result in some spot business for the company's WOOLITE and LASTIC LIFE soap products. Placements will probably be handled in conjunction with the agency's west-coast division, Harrington, Richards & Morgan. James Kelly, timebuyer, is the New York contact.

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

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**MEMO:** TO TIMEBUYERS!

Your Best TV Buy  
in Northeast Penna.

**WILK-TV's**

1½ Million Watts  
(Nation's Most Powerful)

brings the best of  
**ABC-TV**

All the exciting new programs of ABC's new season will be on WILK-TV.

**WILK-TV**

Wilkes-Barre  
Scranton

Call Avery-Knodel, Inc.

## NITELWATCH

11:15 PM EACH EVENING

FAMOUS  
WARNER BROS.  
MOVIES  
WITH WSAZ-TV  
POWERFUL  
SALES  
PUNCH

DELIVERS  
1000 HOMES



Monday thru Friday

**\$1.32**

Source Nov. '57 ARB 260 time rate



HUNTINGTON-CHARLESTON, W. VA.  
**N.B.O. NETWORK**

Affiliated with Radio Stations  
WSAZ, Huntington & WKAZ, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
C. TOM GARTEN, Commercial Manager  
Represented by The Katz Agency



Overnight to the client's emergency conference... one night to schedule the best media for "shock treatment" in a sick market... working it out in a Pullman room cluttered with sad-sounding sales reports... finding their answers in their up-to-date, portable "media files" ... their copies of SRDS...

and if you have a Service-Ad in SRDS

# you are there

*selling by helping people buy*

*Note: Ask your SRDS service salesman to show you the surveys that report the frequency of use of SRDS by advertisers and agency men.*

N. Y. C.—Murray Hill 9-6620

CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

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the national authority serving the media-buying function

Walter E. Botthof, Publisher

1740 Ridge Avenue, Evanston, Ill. Davis 8-5600  
Sales Offices—Evanston, New York, Los Angeles



# February, 1958 Television Age Network Program Chart

Key: All times shown are Eastern Standard (EST). All programs televised in color are indicated by initial C and date in lower left-hand corner of block. Date given in lower right-hand corner of block in starting date, unless otherwise indicated. F, Film; L, Live; P, Participating Sponsorship; S, Sustaining; AN, Alternating; LU, Last Show; MS\*, Multiple Sponsorship (see foot-note); TBA, To Be Announced.

### FOOTNOTES

ABC - Mon. - Superman, Kellogg & Sweet's Co.; Tu. - Sir Lancelot, Kellogg & The Wander Co.; Wed. - Wild Bill Nickle, Kellogg & Sweet's Co.; Thu. - Woody Woodpecker, Kellogg; Fri. - The Buccaneers, Kellogg & Sweet's Co. Micky Mouse Club; 5M-P.A.R. Mar. Inc., Armour & Co., Mattel, Inc., Miles Labs, Gen Mills, Bristol-Myers, Gen. Foods, Pillsbury.  
CBS - Arthur Godfrey Time 10:30-11:30 a.m.; Mon. - Standard Brands; Tu. - Gen. Foods, 10:45-11:15; Man. - Bristol-Myers; Tu. - Pharmacia; alt. wks. Peter Paul; Wed. - Bristol-Myers; Thu. - Gen. Foods, 11:15-11:30; Mon. - Blumar; Wed. - Bristol-Myers; Tu. - Gen. Foods; alt. wks. The Verdict Is Yours, 8:30-9:45 p.m.; Mon. - Gen. Foods; Tu. - Libby, alt. wks. sult.; Wed. - Gen. Foods; alt. wks. sult.; Thu. - Gen. Foods; alt. wks. sult.; Fri. - Gen. Foods; alt. wks. sult.; Sat. - Gen. Foods; alt. wks. sult.; Sun. - Gen. Foods; alt. wks. sult.; P & G 4:45-5; Mon. - Standard Brands; Tu. - Florida Citrus, alt. Vick Chem.; Wed. - Atlantic Sales; alt. Pat Milk; Thu. - Pillsbury; Fri. - Florida Citrus, alt. Vick Chemical.

(Continued on page 71)

AM	MONDAY-FRIDAY			SATURDAY			SUNDAY
	ABC	CBS	NBC	ABC	CBS	NBC	ABC
9:00			Today 7-10 a.m. Various Sponsors				
9:15							
9:30							
9:45		Capt. Kangaroo 8:00-9:45 Various sponsors CBS Morning News 8:45-9					
10:00		Garry Moore M.-Thu., 10-10:30 Fri., 10-11:30 (L) MS*	Ariane Francis Show (L)		Capt. Kangaroo 9:30-10:45 Partic. 9:45-10:30 sust. 9:45-10 Ludans	Howdy Doody (L) Cont' Baking	
10:15							
10:30			Treasure Hunt (L)		Mighty Mouse Playhouse General Foods (alt. wks.) Colgate (F)	Red & Reddy (F) rust.	
10:45		Arthur Godfrey Time					
11:00		M.-Thu., 10:30-11:30 (L) MS*	Price Is Right (L)		Ronan's Shoes sust.	Fury (F) Gen. Foods & Borlen	
11:15							
11:30			Truth Or Consequences MS* (L)		Playhouse sust.	Andy's Gang Minn. Mining (alt.) sust.	
11:45		Strike It Rich (L) Colgate Hotel Cosmopolitan MS* (L) Loss of Life (MS)	Tie You Dough (L) MS*		13-1 Jimmy Dean Show sust.	Tree Story Sterling (L)	
12:00							
12:15			It Could Be You (L) MS*		Concert from Caracas Hall 3/1/58 12:1 PM sust.	Detective Diary Sterling (F)	
12:30		Baruch Fur Tasermey P & G					
12:45		The Guiding Light (L) P & G					
1:00			Close-Up (L)		Loon Ranger (F) Gen. Mills (alt. wks.) Nestle		
1:15		1:25-30 P.M. Network News Sust.					

PM	MONDAY			TUESDAY			WEDNESDAY			THURSDAY
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00										
6:15										
6:30										
6:45		CBS-TV News (L) Brown & Williamson Tobacco	NBC News Carter Prod. alt. (L)					CBS-TV News Brown & Williamson Tobacco	NBC News rust.	
7:00	Sports Focus (L)			Sports Focus (L)						
7:15	John Daly (L) Bristol-Myers	CBS-TV News (L) Brown & Williamson Tobacco		John Daly (L)	CBS-TV News Whitehall		Sports Focus (L) Amer. Chicel	CBS-TV News Brown & Williamson Tobacco		Sports Focus (L) John Daly
7:30	O. S. S. sust (F)	Radio Head Johnson S (alt. wks.) Wildroot (F)	The Price Is Right (C-L) Spindel (alt.) BCA	Cayenne Gen. Electric 7:30-8:30 (alt. wks.)	Name That Tune Whitehall Kellogg (alt. wks.)	Treasure Hunt (L) (Co-op)		I Love Lucy Gold Seal (alt.) Sheaffer (F)	See Special	Circus Bus Mar. Inc. Kellogg (F)
7:45		Born & Allen (F)			Phil Silvers Show				Wagon Train (F)	
8:00	Love That Jill (F)	Charleston (alt. wks.) Gen. Mills	The Best Time Sun (F) Warner Lambert	Sugarfoot Am. Chicel Ludens Colgate- Palmolive	B. J. Reynolds (alt. wks.) Procter & Gamble (F)	See Specials Edie Fisher Show (C-L) L&M	Derby Foods Gen. Foods Gen. Mills Raymond Metal	The Big Record Oldsmobile alt. Armour 8-8:30 Pillsbury alt. Kellogg 8:30-9 (L)	Drackett Co. Edsel Div. of Ford Motors Lewin Howe	Zorro (F) AC Spark Plug Seven-Up
8:15	Max Factor (F)	Lucille Ball/Den Arnot Show 3/3 OTO			High Adventure with Lowell Thomas 9:25 Gen. Motors Delco Div.	George Gabel Show (C-L) RCA Whirlpool	Yambase Terr. Bristol-Myers (F)		Father Knows Best (F) Scott Paper Co. Lever Bros.	The Real McCoy Sylvania (F)
8:30	Bold Journey Balston-Purins (F)	Ford Arthur Godfrey's Talent Scouts (L) Lipton Tea & Soup (alt. wks.) Toni	Tales of Wells Fargo (F) Amer. Tobacco (alt.) Buick	Wyatt Earp Procter & Gamble Gen. Mills (F)	Eve Arden Show Lover Alt. Wks. moulton (F) Ta Tell The Truth 9-9:30 Pharmaceuticals Inc. (L)	See Specials Adventures of McGraw P & G (F)	Adv. of Gable & Warrior Eastman-Kodak (F)	The Millionaire (F) Colgate- Palmolive	(See Specials) Theatre Kraft Foods Company	Pat Boone Chari Showroom (L) Chevrolet
8:45										
9:00	Valde of Firestone Firestone (L)	December Bride Gen. Foods (F)	A Turn of Fate (F)	Broken Arrow Miles Labs. Balston-Purins (F)	Red Skelton Show Pet Milk 9:30-10 p.m. Alt. Weeks S.C. Johnson (C-L)	Bak Commission Show (F) Reynolds Tob. (alt.) Chesbrough Foods	Betty White Show Plymouth (L)	I've Got A Secret R. J. Reynolds (L)	(C-L)	TBA
9:15	Top Tunes and New Talent (L)	Studio One in Hollywood 10-11 p.m. (L) Westinghouse	Smopties (F-L) Ford (alt.) Philip Morris & Company	West Point Bristol-Myers (F)		The Californians (F) Singer Sewing Machine (alt.) Thomas J. Lipton	Wednesday Night Fights Miles Labs. Mennen (alt. wks.) (L)	Armstrong Circle Theatre Armstrong Cork (L) Alt. Wks.	This Is Your Life P & G (F)	Navy Log (F) U. S. Rubber
10:00										
10:15										
10:30										
10:45										
11:00										
11:15								United States Steel Hour United States Steel Co (L)		



## Van Heusen (Continued from 37)

can tell a dealer what to sell—and make the dealer like it. It was obvious that dealers can't sell shirts unless they have a line that meets customer demands.

"Equally obvious was the fact that requirements vary in different parts of the country. Furthermore, a dealer can't sell shirts unless the shirts are in his store, and our company had become notoriously lax in its delivery policies."

The new Phillips-led management started by slashing its 11,000 accounts to 1,000, and in the intervening years since 1939 it has carefully rebuilt its distribution system to some 8,000 selected outlets throughout the country.

Another first step when Seymour Phillips took over was to tell the dealers the company retained that Van Heusen's old policies had been fallacious. Then the company held sales conventions, increased its line and styling, revamped its shipping operation with an eye to speed, undertook a large tradepaper campaign, distributed counter and window displays and began consumer advertising on a wide scale.

Results of the new "sales-minded" policy: within 18 months Van Heusen white-shirt sales were up 34 per cent and dress-shirt sales 138 per cent, the firm was opening an average of 30 new accounts a week, and a 1938 corporate loss in seven figures was turned into a 1939 profit of \$35,500.

How well Seymour Phillips' policies have paid off is further illustrated by the fact that in the period between 1950 and 1955 average earnings in the industry were 1.45 per cent net after taxes, while for Van Heusen they were 3.25 per cent. The company also had higher levels of production than its competitors.

Speaking of competition, sales director Stanley Gillette says, "No one brand now dominates any consumer-preference item in the men's wear field, and statistics show that two brands are necessary to attain the consumer-preference position that could have been achieved by one brand 10 years ago. For the retailer the combination of the two top brands must produce more volume, more

### Fisbie

A contest with 40,000 entries has turned up a name for the trademark character of WHAS-TV Louisville.

Fisbie is the new handle of the smiling cartoon figure with the channel eleven eyes. Fisbie represents the initials of the station's



eight-month-old slogan, "Foremost In Service, Best In Entertainment."

Prizes for contestants included an Edsel Pacer and 10 General Electric appliances and tv sets made in Louisville. Fisbie is being registered as the station's trademark.

profit than one brand alone. No one company has a monopoly on ideas, no one company can take care of all of a dealer's needs."

Van Heusen conducts consumer- and dealer-research programs on shirt preferences and on women's influence on shirt purchases, using its own organization and Eugene Gilbert & Co. Salesmen and regional managers also keep Van Heusen informed on styles and consumer trends. The company's sales manager and general merchandise manager are among the V-H executives who travel around the country and ask questions—another form of research at Van Heusen.

As Mr. Gillette puts it, "Briefly, our research depends on word from our men in the field as well as on what's selling in the country." And reliance on its personnel as a team with genuine *esprit de corps* is still another reason for Van Heusen's regaining of

a top position in its field after the firm's debacle of the '30s.

Lawrence S. Phillips, vice president in charge of merchandising, expresses it this way: "The development of our executive team is complete. We expose our men to the total problems of management. Sometimes we'll give unrelated reports to our people, and although these might not mean anything important at the moment, some day they will.

"We want our men to know all management's problems and policies. We know where we've been and where we have to go. Sixty-one per cent of Van Heusen stock is held by company employes—they're gambling on themselves and on the team."

As one of a very few corporation presidents to have handled his company's advertising, Seymour Phillips brings cogent ideas on that subject to the operation of his organization. "When I was the firm's advertising manager," he says, "advertising was more institutional in nature. Today we are promoting specific revolutionary ideas and styles. We are harder-hitting. Today it is a combination of advertising and promotion."

Working closely with Van Heusen's ad department in implementing Mr. Phillips' philosophy that "advertising is not something to be used opportunistically but constantly" is Grey Advertising, New York, the company's agency since 1943. Publicity and public relations for Van Heusen have been handled by Wyle Associates, Inc., for the past 10 years, with Clement J. Wyle taking care of business, trade and financial press matters, and wife Helen in charge of the fashion and product end.

Phillips-Van Heusen, nee Phillips-Jones, has come a long way from that initial one-column, three-inch ad in *The Saturday Evening Post* exactly a half-century ago. And there's no doubt that it is looking to television to take it even further in the future.

As Bob Mohr wraps it up: "Combining sight, sound and motion, television melds the visual values of newspapers and magazines with radio's sense of immediacy and persuasiveness. Add to this a demonstrable product that is priced right, such as Van Heusen's drip-dry shirt, and you have a dynamic equation."

## Farm (Continued from page 44)

because he is known through his morning tv show.

WKOW-TV Madison has a Monday-to-Friday noontime half-hour farm show, *Today's Farm and Home*. Features through the week include Ed Backus, news editor, with five minutes of farm news; a farm feature, always of a general nature and using film and stills, live interview and demonstrations; culinary demonstrations by Luella Mortenson, the station's home economics expert, and craft ideas from Fern Fowler, the station's craft director.

### Educate and Entertain

The show is under direction of farm director Roy Gumtow. His objective on the show is to "educate through entertainment, with better farming, better homemaking always the underlying theme."

A market sponsor has been with the show since its start. The news portion has had participating sponsors for nearly two years. A local implement company started with a spot a week. He now uses the show daily.

Bill Groves, a fourth-generation farmer himself, is the farm director at WISC-TV Madison and the emcee of the hour-long, daily *Wisconsin Farm Hour*, which starts at noon. Mr. Groves, who is Mr. Farmer to thousands of farm homes in Wisconsin, Michigan and eastern Iowa, gives the show a casual, friendly opener as he lounges in a rocking chair smoking a pipe. The switch is to local news with the station's newsmen.

Next is the farm bulletin board containing announcements of auctions and other events of interest to farmers and their families. Other features include the weather from the station's meteorologist, the CBS news, interviews with farm specialists. An updated local newscast closes out the show.

Sponsors have included International Harvester, tractor division; Wisconsin Farm Bureau; Hess & Clark; Lung Seeds; Ideal Equipment Co.; Koch Implement Co.; Murphy Products; Wisconsin State Fair, and many others.

Results have been solid. One an-

nouncement about a cook book in the second half-hour of the show drew close to 2,000 responses. The requests came from 178 different communities in Wisconsin and Illinois.

WMCT Memphis claims to have the oldest continuous daily farm show on television. Farm shows were hit-and-miss at the station until September of '51. It was in that month that WMCT hired Derek Rooke as farm director. Says Mr. Rooke, "we started with a radio show in front of cameras."

Mr. Rooke now has a daily show that includes the weather, market reports, news of new farm legislation and government rulings, new technical information. "They need that information in that order of importance," declares Mr. Rooke. "They can get this information from good radio farm shows. If a television show fails to present this information as clearly and as concisely as the medium allows, the show will fail."

Apparently Mr. Rooke's show has met the requirements. The Hercules Powder Co. is in its third year of sponsorship. The Quaker Oats Co. is in its second year. There are several constant seasonal sponsors. Sales checks show that tv has a mighty pull for the seasonal advertisers, says Mr. Rooke.

### Three Segments

Here is how he describes his daily program: "Our show is sold in three five-minute segments. On a normal day no one is on camera much more than one minute. An important guest discussing politics is the only exception I can think of. We start the show with a brief look at the top farm story of the day. An announcer or newsmen gives us a brief look at headline news, usually including one filmed story. I return with a summary of farm news, again using film, if available.

"Technical guests are required to present a slide show with their own color slides. If the guest is unable to prepare a slide show, we help with film shot with him in the field. We have guests who regularly travel four hundred miles round trip for three minutes on the program. A sound-on-film farm visit or a sound-on-film

report from the stockyards or other markets follows. Markets and a weather map complete the show."

KVAR-TV Meza-Phoenix, Ariz., reports a five-minute daily farm show, *Farm News*, from 7:50 to 7:55 a. m. The newscaster is Jack Willis.

An ad agency had a hand in the farm programming at WKY-TV Oklahoma City. Based on a decision to strengthen its client's product identification with Oklahoma farmers and stockmen, Gardner Advertising, St. Louis, contracted with WKY-TV to write, produce, film and televise a series composed of four hour-long documentaries dramatizing the important phases of Oklahoma rural life.

### Fed to Other Stations

The client was Ralston Purina. The series was titled *Oklahoma Agriculture on Parade*. Originating in the WKY-TV studios, each program in the series was fed to four other Oklahoma stations.

The first show was *Sooner Egg Basket*. It was aired March 3 last year. Combining film and live production, the show traced the history and development of the poultry industry. Camera crews from the station scoured the state for footage.

Other show titles included *Science and the Sooner Farmer*, *Sooner Youth at the Fair* and *Cattle Empire*.

Promotion of the documentaries was complete. Magazine, newspaper and on-the-air advertising was used. A comprehensive promotion report, complete with tear-sheets and copies of letters, was submitted to the agency following each program. There was also direct-mail promotion of Purina dealers throughout the area.

Purina commercials during the documentary series were handled live by Eddie Hill. He does a daily radio farm newscast for the company on WKY.

WCAU-TV Philadelphia airs *Barnyard Almanac* from the station's own outdoor farm facilities. They include a greenhouse, custom-built to tv specifications; a barn housing live farm animals; a landscape area for outdoor planting demonstrations; a vegetable garden; a flower garden for

(Continued on page 68)

## Farm (Continued from page 67)

visual tips on care and arrangements, and a large lawn area.

The show started in April of 1956. In the fall of last year it expanded to a two-station program, with Scranton's WDAU-TV relaying the show. The show's host, Bill Bennett, now reaches 55 counties in five states each weekday morning from 7 to 7:45 a. m.

Taking part in the show are Penn State and Rutgers ag specialists, county agents and others prominent in area farming.

The show has a farm feature in addition to the daily farm news, weather, market reports and ag bulletins. Some of the features are vanguard in farm tv. An example is the show that concerned the effect of agriculture on art. Dr. Horace Jaynes, vice director of the Philadelphia Museum of Art, showed the paintings of Millet, Van Gogh and American artists' works with Pennsylvania farms as subjects. Along with the paintings, he explained the great importance of the relation between farming and the artist.

### Animals on Camera

Other offbeat features were an actual farm animal operation carried out on camera by Penn School of Vet Medicine doctors and a segment titled *The Importance of Agriculture in Religious Missionary Work*, with a Baptist missionary giving a pictorial report.

Farm animals vie with the experts on *Barnyard Almanac*. Cows, horses, sheep have all done their bit. Regular performers are the chickens and ducks who live right in the broadcast area.

The show, which started out as a public-service program, is now a spot carrier. First sponsor is Main Line Lumber Co.

Host Bill Bennett was selected from more than 100 applicants. Making the choice was a committee set up by the station, Penn State and Rutgers. He's an agricultural research scientist with the Department of Agriculture, has a masters' degree in dairy husbandry from Penn State. Before Penn State, he attended Oregon State. After college, Navy service, managing a landscape service, working in the greenhouses of the National Agriculture College at Doylestown, Pa., serving as a director of information for an artificial breed-

ing firm on the west coast and working with the forest rangers. Mr. Bennett was made head of animal industries at the Wissahickon Farm School in Philadelphia. He still teaches there.

KCW-TV Portland, Ore., carries a daily show with a self-explanatory title, *Town and Country*. The subjects are farm subjects, but the slant is at both city and rural viewers.

Farm director Ivan Jones describes the five daily segments this way: Monday, with the assistance of the Industrial Forestry Association, the show features discussions and answers to questions about farm wood lots; Tuesday, horticultural extension agents of five counties take turns presenting horticultural subjects and tips to backyard farmers; Wednesday, Veterinary Medicine Association, with help from the Department of Agriculture, relates symptoms, diagnoses, care and preventive measures for diseases of livestock and pets; Thursday, over a period of time the show gives a complete rundown of soil conservation practices, including contour farming, farm ponds, adaptable crops, drainage and so on.

On Fridays the 4-H Clubs and Future Farmers take over. The station is currently conducting a survey on tv penetration of area farms.

wow-TV Omaha titles its lead farm show *Four Star News*.

### Complete Roundup

Presented from 12:10 to 12:24 p. m. Monday through Friday, it features livestock, grain and produce markets, farm-news highlights, and a farm feature. The wind-up is about three-and-a-half minutes of weather. It includes the agricultural outlook and the five-day forecast.

The farm features include demonstrations by the University of Nebraska ag college; film from the Omaha Livestock Foundation and Omaha Stockyards; an Iowa State College presentation, and the farm family of the week.

Mal Hansen, wow-TV's farm-service director, supervises. He and Arnold Peterson, associate farm-service director, appear regularly. The show's current sponsor is Hess & Clark.

wow-TV also has a daily morning show with five minutes of farm news and weather.

KOTA-TV Rapid City, S. D., is now in its third year of broadcasting a weekly, one-hour country-and-western program aimed at the rural population. It features mainly country music using local talent and is titled *Hoedown Jamboree*. KOTA-TV's farm director, Gene Taylor (a member of NARTFD), is director and producer. Sponsors who buy 15-minute segments include Ralston Purina, Gamble Stores and local firms. A local hatchery and locker plant reported a 50-per-cent sales gain due to *Hoedown* advertising.

### Agencies Cooperate

WTVR Richmond produces *The Farmer and His Family* in cooperation with the Virginia Department of Agriculture, the U. S. Department of Agriculture and other government agencies devoted to the farmer. The weekly show includes government farm experts with discussions of the best produce buys and complete farm weather reports by Bob Flannagan from WTVR's own weather bureau.

Farm director Glenn Howell handles the *Farm and Home Show* on WSL-TV Roanoke, Va. The show is an early, one, even by farm program standards—6:30 to 7 a. m., Monday-Friday. Mr. Howell covers all aspects of farming and cattle raising, marketing, fertilization, pest control, breeding, soil conservation and so on. There are interviews and features, including a daily calendar of rural events.

The show has received a first-place award from Associated Press more than once. The farm director travels throughout the farm area, which has 135,000 farms (30 per cent of them with tv).

KSL-TV Salt Lake City carries a sustaining half-hour farm show, *RFD #5*, at 11:30 a.m. Saturdays. Program material is furnished for the most part by the extension service of Utah State University.

There are four segments to the show. The feature of the day covers subjects that are timely and apply to the area. A segment called *Arrest the Pest* affords weekly instruction on the irradiation of pests and rodents. Weather reports are presented with a map from the local weather bureau. The fourth segment is usually a film from the U. S. Department of Agriculture that has local application.

WSAV-TV Savannah, Ga., presents *Noontime Edition*, a daily round-up of farm news on film and live. Beatty Tractor Co. is the sponsor.

The show has as a setting a country newspaper office. To keep the show informal, county agent Doug Strohbehn and WSAV-TV's top newsmen Duane Hatch "talk" the news, weather and market reports, rather than reading prepared material. There are occasional interviews with farm experts.

*High Noon* is the name of the farm show on WICS-TV Springfield, Ill. Farm director Bud Halter gives daily cash grain quotes on local crops and area livestock reports. Slides and sound films on farm subjects furnished by the University of Illinois, the Department of Agriculture and International News Service are used to round out the show.

WIBW-TV Topeka, Kan., presents *Farm Report*, Monday through Friday at 12:20 p. m. The show includes market trends and daily prices of cattle, hogs, sheep, grain, grain futures and produce; film reports of local events covered by the farm department; illustrated discussions and interviews of production and management practices as well as general ag information; and farm news and current events.

### Farm Day

Farm broadcasters will have their day.

FCC chairman John C. Doerfer has joined other government and agricultural leaders in a salute for National Farm Broadcasting Day, February 1.

The role of the farm broadcaster, says Mr. Doerfer, has become "especially challenging and important. Our farmers and ranches require current information as quickly as possible to produce their crops as efficiently and economically as they can. Those men serving America's agriculture before the cameras and the microphones are improving their techniques and expanding their services to provide more rapid and complete information."

The National Association of Broadcasters has prepared a public relations aid for stations' Farm Day programming.

Either Wilbur Levering, the station's farm director, or Charles Ross, associate farm director, handles the show. Sponsors have included Olin Math-

ieson Chemical Corp., Morrison Grain Co., Frankfort Grain Co., Spencer Chemical Co. and others.

An example of sponsor satisfaction is in this letter, one of many such, from Henry Gudenkauf, owner of Frankfort Grain: "It is important to have brand names in front of the public. They in turn will ask for the product. . . . My fertilizer sales were nearly tripled this past fall."

WITN-TV Washington-Greenville, N.C., has a farm show under the direction of George Mizelle, farm editor. The program rotates farm and country agents in the viewing area. Several bring in farm products and animals for practical demonstrations of what's new in farming.

RFD #3 is the hour-long Friday-moon farm show on KFDX-TV Wichita Falls, Tex. Warren W. Silver, managing director of the station, is host. Participating farm organizations in Oklahoma and Texas are rotated on the show. Each is given a 15-minute segment. Texas and Oklahoma county agents, 4-H Clubs, Future Farmers, high schools and soil conservationists take part.

Sponsors are the Wiley-Wolfe Grain Co. and Shamburger Lumber Co., both of Wichita Falls.

### Directors (Continued from page 45)

#### VIRGINIA

##### Bristol-Tennessee

WCYB-TV—Doug Ford

##### Harrisonburg

WSVA-TV—Homer Quann

##### Lynchburg

WLVA-TV—Wayne Tyler

##### Petersburg-Richmond

WXEX-TV—Roger Wagner

##### Roanoke

WSLS-TV—Glenwood Howell

#### WASHINGTON

##### Pasco

KEPR-TV—Bill Moody

##### Seattle

KOMO-TV—Bill Moshier

##### Spokane

KHQ-TV—Tom Templeton

#### WEST VIRGINIA

##### Huntington-Charleston

WSAZ-TV—William D. Click

##### Wheeling

WTRF-TV—Wesley Manley

#### WISCONSIN

##### Green Bay

WBAY-TV—Bob Parker

##### Madison

WISC-TV—Bill Graves

WKOW-TV—Roy Gumtow

##### Marinette

WMBV-TV—John Burke

##### Wausau

WSAU-TV—Buck Leverton

### Code (Continued from page 41)

personal product offensive or embarrassing? What is "good" taste as opposed to "poor" taste? Whenever possible, the code board believes that the station or network should answer these questions.

However, there are some occasions when an industry-wide policy is necessary. Broadcasters, for example, unanimously have agreed that hard liquor is not proper advertising for their media. Several years ago the code board interpreted "good taste" in beer and wine ads to preclude drinking of the beverages. Widespread acceptance of this ruling is found in the fact that not a single departure from this interpretation was found in 1957 monitoring.

Another interpretation passed about 18 months ago barred the advertising of drugs purporting to alleviate the distress of hemorrhoids. It also held unacceptable the advertising of feminine-hygiene products. It

is the board's contention that the same factors which make tv a great medium of entertainment, education and sales also endow it with a potential to embarrass and offend not found in printed media which commonly accept highly personal products of all kinds.

Three other interpretations issued in June 1956 also have met with widespread compliance. "Piggy-back" commercials—the technique of combining two unrelated products, usually in a 40-20-second split, into a single minute availability—are disappearing.

"Pitch" or program-length commercials, ruled unacceptable by the board, are comparatively rare, monitoring reveals.

Plugs for current Hollywood box-office attractions were once on half-a-dozen or more major network shows. Since the board's interpretation that such promotion spots should be charged against the program's reg-

(Continued on page 70)

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## Product Groups Include:

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Machinery

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Cough and Cold Remedies

Electrical Appliances

Beer and Ale

Department Stores

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Cafeterias

Moving and Storage

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## Television Age

444 Madison Ave.,  
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## Code (Continued from page 69)

uiar commercial time, all but one have been discontinued.

Code monitors are also alert to misleading and "bait-switch" advertising. Storm windows or doors, reconditioned appliances, especially sewing machines, metal awnings and used cars are favorite "bait" products of unscrupulous advertisers. Whenever copy for these—or, in fact, any product—sounds suspiciously like the "come-on" of the bait-switcher, an inquiry is made of the station. Early in 1957 a campaign aimed at such advertising on tv in cooperation with the Better Business Bureaus of the country was launched.

A spot check of 52 bureaus last fall, conducted by John O'Brien, chairman of the bait-advertising committee of the Association of BBB, revealed that only five of the bureaus had experienced unresolved bait-ad problems with local tv stations. Each of these, Mr. O'Brien pointed out, was an isolated instance involving a single local advertiser. This cooperative program has been expanded, and an arrangement is now in effect whereby code staffers can have an advertiser suspected of "baiting" shop-ped by a BBB investigator.

## Movie Breaks

How many times are tv movies interrupted?

8 per cent are interrupted 1 time.

11 per cent are interrupted 2 times.

13 per cent are interrupted 3 times.

16 per cent are interrupted 4 times.

27 per cent are interrupted 5 times.

15 per cent are interrupted 6 times.

8 per cent are interrupted 7 times.

2 per cent are interrupted 8 times.

These figures are based on monitoring of 269 movies running between 1¼ and 1¾ hours by representatives of the Television Code Board.

## Length of Breaks

How long are tv movie interruptions?

51 per cent are 1½ minutes or less.

44 per cent are 1½ to 2½ minutes.

4 per cent are 2½ to 3½ minutes.

1 per cent are more than 3½ minutes.

These figures come from monitoring of 1,609 commercial interruptions in 390 participating movies on 98 stations by representatives of the Television Code Board.

Additional impetus to continue its monitoring program was given to the code board by the instigation of advertising monitoring by the Federal Trade Commission a little more than a year ago. The board called to the attention of subscribers that the FTC program was authorized to spend upwards of \$100,000 its first year—four times that of the board's current monitoring allocation and almost equal to the total budget of the NAB code. Within this modest appropriation, the board will have monitored more than two-thirds of its subscribers by April 1, the end of its fiscal year. At that time, 230 stations will have been monitored, 34 of them more than once. During the 1958 fiscal year, the board plans to start a second complete check of subscribers.

The over-all monitoring record of the code membership reflects a sincere desire on the part of all but a relative few current subscribers to observe the code's provisions.

Monitoring, thus, is a vital aspect of the NAB Television Code Review Board's long-range objective to make membership in the industry's program of self-regulation more meaningful and significant. As long as television broadcasters are willing to regulate themselves, finance self-examination through monitoring and take voluntary action when called for, the uniquely free American system of broadcasting will be sustained. The observance of basic minimum advertising standards unquestionably makes all tv advertising more effective.

ations of the courts."

WDAU-TV's campaign against Canon 35 in Scranton didn't succeed in getting cameras into the court room. But it did gain considerable public support.

News director Powell told TV AGE that the station received numerous phone calls and letters—as did the *Scranton Times*—in support of the station's stand.

After a one-day preliminary hearing—at which cameras and microphones were barred—attorneys for both sides filed supplementary briefs. A decision is expected to be handed down without further court sessions.

Public interest in WDAU-TV's campaign for court coverage was stirred by full airing of the issue, the news director said. The formal request, the judge's answer and the station's rejoinder were read in various radio and tv newscasts.

### CBS vs. Pay Tv

For its meeting of affiliates in Washington, the Columbia Broadcasting Co. prepared an elaborate booklet that takes on pay tv in the pay promoters' main arena of argument—first-rate programming.

*Free Television and the American People*, prefaced by CBS president Frank Stanton, piles up a mother lode of grape-shot in citing tv's noteworthy shows in the last decade.

And in doing so, the network dropped all bipartisan barriers. The good works of other stations and other networks are hauled into the arsenal.

"Of the 10,421 hours of network programming in 1956," says the report, "the largest single block of time was devoted to drama programs—2,902 hours. This is eight times the screening time of all motion-picture features and 20 times the playing time of all Broadway plays produced in the United States in the same year."

In culling the wheat from the chaff, the report says, "To nationwide audiences in 1956 network television brought such classics as Barrie's *Dear Brutus*, with Helen Hayes, and Sophocles' *Antigone*, with Claude Rains, and revivals of noted Broadway suc-

### Chart (Continued from 64)

Gary Moore Show 10:10-11:15 Mon.—sust. Tues.—Gether alt. wks. Gen. Foods; Wed.—Dono (Sun); Thurs.—Libby alt. wks. Nettle; Fri.—Sunshine Biscuit alt. wks. sust. 10:15-30; Sat.—Sun. sust. Tu.—Florida Citrus, alt. wks. Vick Chem.; Wed.—Honey; Thu.—Gen. Foods, alt. wks.; Fridays: Fri.—Gerber, alt. wks. Sunshine Biscuit 10:30-45; Fri.—alt. wks. Gen. Mills 10:45-11; Fri.—Lever 11-11:15 alt. wks. Florida Citrus, 11:15-30; Gen. Mills, alt. wks. Vick Chem.

Neat The Clock 3-3:15 p.m.: Mon.—sust.; Tue.—Nette alt. wks. sust.; Wed.—Atlantic Sales, alt. wks. sust.; Thu.—Libby alt. wks. Nettle; Fri.—Gen. Mills, alt. wks. Gerber, 3:15-30; Mon.—sust.; Tu.—Gerber, alt. wks.; Wed.—Kodak, alt. wks. M. Davis; Thu.—Sunshine Biscuit, alt. wks. Parox; Fri.—Johnson & Johnson, alt. wks. Vick Chem.

Hotel Commodore, 12-12:15 p.m.: Mon.—sust.; Tue. sust.; Wed.—sust. alt.; wks. sust.; Thurs.—sust.; Fri.—Swift alt. wks. sust.—Love of Life—12-12:30 p.m. Amer. Home Prod. AL alt. Tues. Wed. & Fri. P&G Thurs. & alt. Tues.

House Party 2:30-45 p.m.: Mon.—Standard Brands, Tu. Swift alt. wks. Toni; Wed.—Lever; Thu.—Kellings; Fri.—Lever; 2:45-3: Mon.—Campbell; Tu.—Albany; Wed.—Armation; Thurs.—Pillbury; Fri.—Swift, alt. wks. A. E. Staley

M&G—Arlene Francis Show—10:15-10:30 Tues.—Sterling Drug (alt.)—sust. Treasure Hunt—10:30-10:45 Mon.—Mentholatum (alt.)—sust. 10:45-11:00 Tues.—Chesebrough Foods (alt.)—sust. 11:00-11:15 Corn Prod. (alt.)—sust.; Thurs.—sust.; Fri.—Corn Prod. (alt.) Rierling Drug; Price Is Right—11:15-11:30 Mon.—Chesebrough alt. Lever Bros.; Tues.—Lever Bros. alt. Sterling Prod.; Wed.—Lever Bros. alt. Lever Bros.; Fri.—Lever Bros. alt. corn Prod. 11:15-11:30 Mon.—Chesebrough alt. Mentholatum; Tues.—sust. alt. Chesebrough; Wed.—sust. alt. Starlist; Thurs.—sust. alt. Miles; Fri.—Mentholatum alt. sust.

Truth or Consequences—11:30-11:45 Mon.—Sterling Drug alt. Lever; Wed.—sust. alt. Lebo & Pink; Thurs.—sust. alt. Lever; Fri.—sust. alt. Gen. Foods 11:45-12:00; Mon. Sust.; Tues.—Lever alt. sust.; Wed.—Sust. alt. American Home; Thurs.—Alberto Culver alt. Miles; Fri.—Lever alt. sust.

Tit-Tee-Dough — 12:00-12:15 Mon.—Church & Dwight alt. P. & G.; Tues.—Standard Brands; Wed.—sust. alt. Starlist; Thurs.—Kraft; Fri.—Gardner alt. M.O.R. 12:15-12:30 Mon.—Toni alt. wks. P&G; Tue. & Wed.—P&G; Thu.—P&G, alt. wks. Minn. Mining; Fri.—P&G

It Could Be You—12:30-12:45 Mon.—Pharmaco Inc. alt. Mentholatum; Tue.—Chesebrough alt. sust. Wed.—Gen. Foods, alt. Chicken Of The Sea; Thurs.—Miles alt. Alberto Culver; Fri.—Amer. Home alt. sust. 12:45-1 Mon.—P. & G. alt. Chesebrough; Tues.—Brillo alt. P. & G.; Wed.—Corn Prods. alt. Lebo & Pink; Thurs.—P. & G. alt. Brown & Williamson; Fri.—P. & G. alt. Sust. Prod. alt. O.S.

Kitty Foyle—2:30-3:00—Tues. Brillo alt. sust.

Queen For A Day—4:15 Mon.—Chesebrough Foods alt. Mentholatum; Tues.—Standard Brands; Wed.—Stencarella alt. Chicken of the Sea; Thurs.—Minn. Mining alt. Brown & Williamson; Fri.—M.O.R. alt. Welch; 4:15-4:30 Mon.—Bantura alt. Toni; Tues.—Standard Brands; Wed. Corn Prod. alt. Amer. Home; Thurs.—Alberto Culver alt. Miles; Lebo; Fri.—Amer. Home alt. Corn Prod. 4:30-4:45 Mon.—Fri.—P. & G.

Wanda Romaine — 4:45-5:00 Mon.—Sterling Drug alt. sust. Tues.—Sterling Drug alt. Brillo; Wed.—Sterling Drug alt. sust.; Thurs.—Kraft; Fri.—Sterling Drug alt. sust.

#### SPECIALS

Sun. Feb. 2—6:30-7:30 p.m. "Shirley Temple's Storybook"

Sun. Feb. 3—8:30-9:00 p.m. "Hans Heinker"

Wed. Feb. 12—9:00-10:00 p.m. "The Unchained Goddess"

Sun. Feb. 18—2:00-4:00 p.m. NBC Opera Theatre "Rigoletto"

Tue. Feb. 18—8:40-9:00 p.m. "Jerry Lewis Show"

Wed. Feb. 19—7:30-8:30 p.m. "Shirley Temple's Storybook"

cesses like *The Corn Is Green*, with Eva Le Gallienne, and *Blithe Spirit*, with Noel Coward.

"In the same year network television offered such musical hits as *Bloomer Girl*, *High Button Shoes* and *Victor Borge's Comedy in Music*. Original musical adaptations of stage successes like Maxwell Anderson's *High Tor* and John Hersey's *A Bell for*

*Adano* were also presented."

So the toll-tv promoters talk of Broadway plays: "Pay-television viewers would get from Broadway just about what free television now provides—plays that have already proved their popularity in the theatres. And just as part of every Broadway season is made up of distinguished successes of the past, many of the broadcast dramatic programs would continue to be revivals.

"This is substantially the pattern of the broadcasting of successful Broadway plays now. The successes of the legitimate theatre over a long period, however, have constituted one of the primary dramatic-program sources of free television. Virtually since its beginnings. In a single month in 1956, the networks presented live performances of Mary Martin and Cyril Ritchard in *Peter Pan*; Noel Coward, Claudette Colbert and Lauren Bacall in *Blithe Spirit*; Helen Hayes and Franchot Tone in *Dear Brutus*, and Eva Le Gallienne in *The Corn Is Green*."

First-class motion pictures through toll tv? The report cites these recent offerings of free tv: *The Wizard of Oz*, *Our Town*, *Macbeth*, *Great Expectations*, *Mourning Becomes Electra*, *The Great Gilbert and Sullivan* and *Tales of Hoffmann*.

Cultural? "One of the modern music classics, *Amahl and the Night Visitors*, was composed by Gian-Carlo Menotti especially for television. Rodgers and Hammerstein also wrote their musical, *Cinderella*, especially for television. A musical version of Oscar Wilde's *Importance of Being Earnest* was also commissioned for television."

Add *Cyrano de Bergerac*, *Tom Sawyer*, *Crime and Punishment*, *The Last Tycoon*, Dr. Frank Baxter's Shakespeare series, the nine-part series on Greek dramatists, *The Intricate Image of Dylan Thomas*, Walt Whitman's *Democratic Vistas*, James Mason's readings from the English Romantic poets and many more.

The booklet is equally full of accomplishments all around in public affairs and news programming.

Says Frank Stanton in his preface: "It costs as much as \$1,209,900,000 a year to provide, throughout every day and far into every night, the wide

(Continued on page 72)

variety of programs from which . . . 42 million families choose by a mere flick of a switch what they want to see and hear—entertainment, news, discussions on matters of social or political controversy, programs of education, religion and general culture.

"It all costs the viewer nothing."

### New Products

The odds against sending a new product to market are mighty steep. J. Davis Danforth, BBDO's executive vice president, told a special conference of the American Management Association in New York.

Once the product is there you should plug it with both network and spot tv. George Blechta, vice president of A. C. Nielsen Co., told the same gathering.

"Someone has said," Mr. Danforth said, "that in one national supermarket chain a record was kept, over a 16-month period, of new products presented to their buyers. They found that in this period of time, 10,000 new items were offered. Of this phenomenal number, 1,430 got as far as the buying committee and only 370 were accepted for either test distribution or across-the-board distribution."

That's why more intelligent research and product development have become important factors in American business, he said.

Despite the extra services, though, he thinks the agency's prime function is still the development of selling advertising.

Mr. Blechta outlined management complacency: "Your network show is doing well. It is first in a highly competitive time period. It reaches over 10 million homes each week. It is highly merchandisable — popular with both dealer and distributor, and slipped past John Crosby almost unnoticed.

"Your national sales are ahead of last year. In some cities sales have increased faster than the national average and have gone considerably beyond your most optimistic projections. On the other hand, there are four or five important markets where sales have not increased as fast as they should have, and one or two cities in which they have not increased at all — have even fallen off."

### Tv Sells Suits

Baxter's Men's Stores of Indianapolis, operators of a downtown and a suburban branch and a user of newspaper advertising exclusively, recently decided to try television for the first time in promoting an annual sale. Chosen for the campaign on WLW-1, the new Crosley outlet in Indianapolis, was the first showing of the scheduled 13-week *Andy Hardy Family Theatre* series, with six two-minute live commercials, plugging only brand-name merchandise and "two for u" price items, placed during the 90-minute feature film.

The Baxter sale kicked off at noon, with the program aired at



. . . rush began with first commercial . . .

1 p.m., and, according to manager Richard Baxter, "the rush to the stores began shortly after the first commercial was viewed and reached astronomical proportions by four o'clock in the afternoon."

Business at the suburban store was tripled, as compared with the same sales day's receipts the previous year, and business at the downtown outlet was one-and-a-half times better. Says Mr. Baxter: "We have consistently used newspapers, but never before have I been so impressed by a single selling force. We did more business in three days of this sale than we did during the entire month of December, at the peak buying season." He added that more than 100 people mentioned the tv show as the vehicle that brought them into the stores.

There are many reasons for the differences, he said—product distribution, competition, local conditions. But a major factor may be the very popular network tv show and all of a company's national broadcast advertising.

"The appeal of the strongest network television show will vary greatly in individual markets," he said. "But what is a case of two or three weak spots to the sponsor of a *Gunslinger* becomes a more serious problem to the company with an average-rated show. This market-by-market variation means that the average network show gives inadequate coverage in many important markets."

He charted differences. For instance, *Maverick* reaches 22 per cent of the

tv homes in the country. In Seattle the figure changes to 40 per cent. In Boston it's less than 10 per cent.

Three completely different types of network show varied from best to weakest market by as much as 30 to one.

Six westerns are 13 per cent above the national viewing level in Baltimore, 22 per cent below in New York.

Mr. Blechta outlined broadcast spot buys, then concluded, ". . . For a small additional investment, effective market-by-market coverage can be brought up to any desired level. Of course, an advertiser will tailor his spot schedules to the performance of his network show, with certain markets requiring more or less than others in the way of additional support."

## In the picture



One of the first moves to strengthen the top management team at the recently merged Erwin, Wasey, Ruthrauff & Ryan agency is the appointment of **Harry D. Way** as vice president and director of media. He will also serve as a member of the plans board. For the last two decades he has been with Warwick & Legler in New York, from 1946 to 1951 as research director of that agency. He was appointed director of media for W&L in 1951, holding that post until his appointment at EWR&R. Jere Patterson, executive vice president of EWR&R who announced the appointment of the new media director, said, "Harry Way is the first of several key men who will be joining us early this year to round out our top team here in New York." Mr. Way graduated from the University of Michigan in 1937. He lives in Hartsdale, N. Y., with his wife and three sons.

**Harry Ackerman** has joined Screen Gems, tv subsidiary of Columbia Pictures Corp., as vice president in charge of production. He'll be creative head of Screen Gems' production activities, taking over at the Hollywood studios on Feb. 3. He was formerly vice president in charge of programs for CBS-TV in Hollywood and more recently executive producer of two network shows, *Leave It To Beaver* and *Bachelor Father*. He started in show business as an actor, writer and then producer, after his graduation from Dartmouth. In 1936 he joined Young & Rubicam. He became the agency's vice president in charge of radio-program operations in 1946. He joined CBS in 1948 as an executive producer of radio programs. Six months later he moved to Hollywood as director of network programs. He became vice president in charge of network tv programs at CBS Hollywood in 1951.



**Bernard Kramer** (left), account supervisor on Rayco Auto Seat Covers, and **Alfred Paul Berger**, copy chief, have been elected vice presidents of Emil Mogul Co. Mr. Berger was one of the four-man staff when the agency was founded in 1940. Mr. Kramer joined the agency two years ago after 20 years' ad experience, including 11 years as head of his own agency. He began as a copy boy in the Katz Agency, Baltimore. He left there in 1937 when he was assistant to the retail ad manager. His experience then covered newspapers and department stores until he opened his own agency in New York in 1946.

The general manager of KABC-TV Los Angeles (ABC owned & operated) has been elected vice president of the American Broadcasting Co. division of American Broadcasting-Paramount Theatres. **Selig J. Seligman**, manager of KABC-TV since July 1955, had been business coordinator for the ABC-TV Center in Hollywood for a year and a producer-writer for KABC-TV before then. Before joining KABC-TV, he was vice president of Northio Theatres, an AB-PT subsidiary with theatres in Ohio and Kentucky. Before that he was assistant to the Paramount Theatres operational vice president in New York. A native New Yorker, Mr. Seligman was graduated from New York University in 1937, later receiving master's and doctor's degrees from Harvard law school. He was in intelligence during World War II and was a prosecuting attorney at the Nuremberg trials.



NBC controller **George D. Matson** (left) has been elected vice president and treasurer by the network's board of directors. **Aaron Rubin**, assistant controller, has been named controller. Mr. Matson succeeds Earl Rettig, who was recently named president of California National Productions, film-making subsidiary of NBC. A native of South Dakota, Mr. Matson graduated from the University of Wisconsin in 1940. After a time with a public-accounting firm, he went with NBC in February 1952 as operations analyst. Mr. Rubin joined NBC in 1937 as a member of the accounting department. He went to ABC in '42, returning to NBC in 1954.

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THE LIGHTER SIDE

# In Camera

Madison Avenue jargon is, if nothing else, a derivative hybrid. The pithy, picturesque, gray-flanneled phrases emanate from sources in all fields, including left. To wit and for instance, sports-mined publicist Ralph Maloney recently halted one of our operators on the Avenue to regale him with examples of the influence that the past football season had on the spoken words of some advertising men. Our man came out of the huddle with the following:

"Suit up"—said to a key man with symptoms of Asian flu or American hangover (or both) before he leaves office for meeting with client.

"Brush block"—when you talk



only weather or sex with those not on policy level.

"Linebacker clip"—when you get something on the sales manager, which, with a little digging, is easy.

"Pass-protection pocket"—everybody is noisy and affirmative, we'll think of something client'll like yet.

"Outside responsibility"—if client starts to shout us down, ask where the men's room is and with great sincerity.

Feeding the hand that bites: This happened to Mike Wallace, the brave and bold television interviewer, when he was a guest of Tv Guide magazine at the convention of National Association of Food Chains in Washington. It was a few days after WMAL-TV, the Washington outlet for Mike's ABC network show, refused to carry his interview with the British editor and author, Malcolm Muggeridge.

(Mr. Muggeridge had written a just-out Saturday Evening Post story which royally criticized Queen Elizabeth, then also visiting our nation's capital.)

Tv Guide asked Mike to draw the winning card for the door prize—a portable tv set—it was awarding one of the 250 guests.

Well the winner, and a chortling one at that was Neal Edwards, sales manager, WMAL-TV.

Researcher Albert E. Sindlinger, of Sindlinger & Co., told the New York chapter of the American Association of Newspaper Representatives that tv is a "medium of liquidation." He pointed out that tv caused the liquidation of some 6,000 movie theatres, two baseball clubs in New York and one in Philadelphia, as well as reams of story material and rows of personalities. It has even, Sindlinger said, liquidated Jayne Mansfield as a personality. After her second showing on the Ed Sullivan program, her box-office potential dropped 75 per cent.

This proves, we think, that rather than one of liquidation, tv is a medium of boom or bust.

Hungary's chief newspaper, Nepszabadsag, quotes a Soviet scientist with a short-wave-sounding name of Jevgenyiji Krinov as predicting that in the next few years people at the South Pole will be able to watch Russian television. By that time, Jev said, the Soviet Union would have shot a satellite carrying a television relay station about 35,000 kilometers (about 21,870 miles) into space.

An American engineer allowed that this was "theoretically possible." But the engineer was somewhat skeptical about how the Russians would supply the enormous amount of kilowatts required to run the station.

Our feeling is that this should present no problem to the Soviets. They could merely liquidate the Minsk Dodgers and the Pinsk Giants to the South Pole and grant the tv franchise to the Pole tv comrades.

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