

JUNE 15, 1959; FIFTY CENTS

Television Age

How are toy makers finding time in premium holiday season? PAGE 31

Does language difference slow film sales in foreign markets? PAGE 36

Can Renault win inside track with heavy tv concentration? PAGE 38



TV MONITOR-IN-MANHATTAN. Now New York agencies and advertisers can see Videotapes of local personalities on any of the Westinghouse Broadcasting Company TV stations . . . at the offices of Television Advertising Representatives, Inc. TvAR is the first and only rep firm to offer this monitor-in-Manhattan service . . . a big plus when you go to market. Doors open for Videotape viewing on July 1st when TvAR begins national representation of W'Z-TV Boston, WJZ-TV Baltimore, KDKA-TV Pittsburgh, KYW-TV Cleveland, KPIX San Francisco, stations of the Westinghouse Broadcasting Company, Inc.



THE
Quality
TOUCH

The majestic beauty of a harp weaves a mood so vital to good music that only the best is good enough for the symphony conductor.

This same "quality touch" and ceaseless devotion in achieving the best is also what sets apart great television stations from the rest.

WFAA

TELEVISION
abc ■ channel 8 ■ dallas

JUNE 15, 1959

Television Age

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MEMO

Get more Sales
in San Antonio
on the
TV Station that
produces
best results
lowest cost per
(Call Katz today)

Channel
K 12
O N O TV

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!
Represented by
THE KATZ AGENCY



Y. M. C. A. BASEBALL

LIVE . . .
From Channel Five
EVERY SATURDAY
9:45-11:30 A. M.

RUN UP YOUR SALES!

This Y. M. C. A. program
affects over 20,000 families
in the Oklahoma City area alone!

MINUTES NOW AVAILABLE
\$50.00 FLAT

NO ERRORS

if you take advantage of
this opportunity

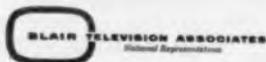
CHANNEL



5

KOCO-TV
OKLAHOMA CITY

Charlie Keys, General Manager



Letter from the Publisher

Surging Spot

The spot business continues to surge to all-time highs. With this increased volume there are several developments worth noting.

The TELEVISION AGE Business Barometer shows that the spot volume for the first quarter of this year is up 23.8 per cent over the same quarter last year. There seems to be every indication that the spot business will hold and even widen that percentage increase over last year. Several observers in the field feel that spot income may go 30 per cent, possibly higher, over last year. These are over-all industry figures, and they must, as always, be equated in terms of the situation in each market.

The requests for minute availabilities continue unabated. The 20-second announcements and ID's are still difficult to sell. One of the major agencies recently completed an analysis of its spot placements. On its daytime and Class B and C minute placements the average cost-per-thousand was \$1.49. On its 20-second announcements placed in prime time the average cost-per-thousand was \$1.83. There is, therefore, a definite trend to increasing the price of minute announcements. This is being done by cutting down discounts on package plans and in some cases eliminating discounts entirely.

Earlier Buying

Since many of the network schedules were confirmed earlier this year than last, this has meant an earlier buying season. July promises to be a very active and hectic month for the spot buyers. (Last year the bulk of the spot schedules was placed in the four-week period between the latter part of August and the first part of September.) There is also a good deal of summer buying this season, and indications are that spot advertisers who are buying for early summer placement will stay on through the fall and winter season.

Marginal time has become a major factor in increasing the spot revenue of stations. Led by Lestoil and other heavy-detergent brands which are following the successful Lestoil formula, marginal time is becoming more desirable to several national advertisers. This is a healthy expansion and will continue at an accelerated rate.

The mass consumer magazines are going after the spot advertisers hot and heavy. The maga-zone, split-run and other plans are aimed directly at tv-spot users. The magazines are aggressively pushing these plans, offering heavy merchandising support and hoping that if they can't win advertisers entirely away from spot tv, they can get them to use national magazines on a geographical basis as a complement to their spot advertising.

One pitfall that the industry has to guard against is a "sold out" psychology. As one major rep put it, "A station is never sold out as long as there is a two-week cancellation clause in every contract." The station manager who thumps his chest and loudly proclaims he is sold out is doing a disservice to himself and to the industry. There is not a station in the U. S. that cannot accept spot business *some-where* in its schedule.

Exactly what major spot advertisers plan to do this fall will be incorporated in the TELEVISION AGE Fall Spot Outlook issue, to be published on July 27. It will be a helpful aid in projecting the spot revenues for this fall and winter.

Cordially,



ATLANTA GAS COMPANY'S
"Blue Flame Kitchen"

PEOPLE WHO KNOW ATLANTA TV KNOW WAGA-TV IS THE BUY!

People who know you best can judge you best...and for *nine straight years* the Atlanta Gas Company has put its money on WAGA-TV! Its informative "Blue Flame Kitchen" program is a must with thousands of Georgia women every Thursday morning at 10:30 AM.

Every week new advertisers are joining the ranks of old-timers like this, because folks who know Atlanta TV are learning from the acid test of actual results that "live channel 5" is more than ever *the buy*. That's because WAGA's strong local programming, featuring top Warner Brothers, RKO, United Artists, and Screen Gem Movies, is delivering a big and growing family audience at remarkably low cost.

See your KATZ man today.

"Famous on the local scene"



Storer Television

WAGA-TV Atlanta WSPD-TV Toledo WJW-TV Cleveland WJBK-TV Detroit WITI-TV Milwaukee



What Was The Last Brand Of Frankfurters, Luncheon Meat Or Smoked Meat Product That You Purchased, Please?

Asked of women respondents, whether viewing television or not:
Answers:

ECKRICH	35.2%
Brand A	7.9%
Brand B	7.4%
Brand C	4.7%
Brand D	4.2%
Brand E	3.7%
Brand F	1.6%
Brand G	0.5%
Brand H	0.5%
Brand I	0.5%
Do not use	2.1%
Don't know	33.8%

We're proud as punch at the way Eckrich sells because by far most of the entire Eckrich ad budget for the South Bend-Elkhart market goes on WNDU-TV.

Bernie Barth
Tom Hamilton

*Trendex Special Report
South Bend-Elkhart, Indiana
February 28, 1959

Television Age

VOL. VI

NO. 23

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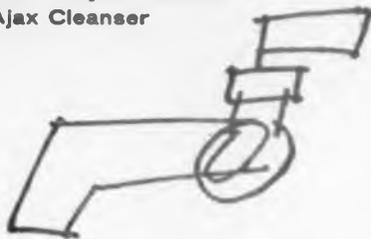
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Interview: *Murray Roffis*

McCann Erickson, Broadcast, Media Supervisor tells why he selects
WLW-TV Stations and WLW Radio for Ajax Cleanser



"The Crosley Group can help clean up many an advertising problem."



"For all-around know-how from in-store merchandising to on-the-air production the WLW Stations certainly know their business."



"No scouring around for service, the WLW-TV-Radio Stations are always willing to help."



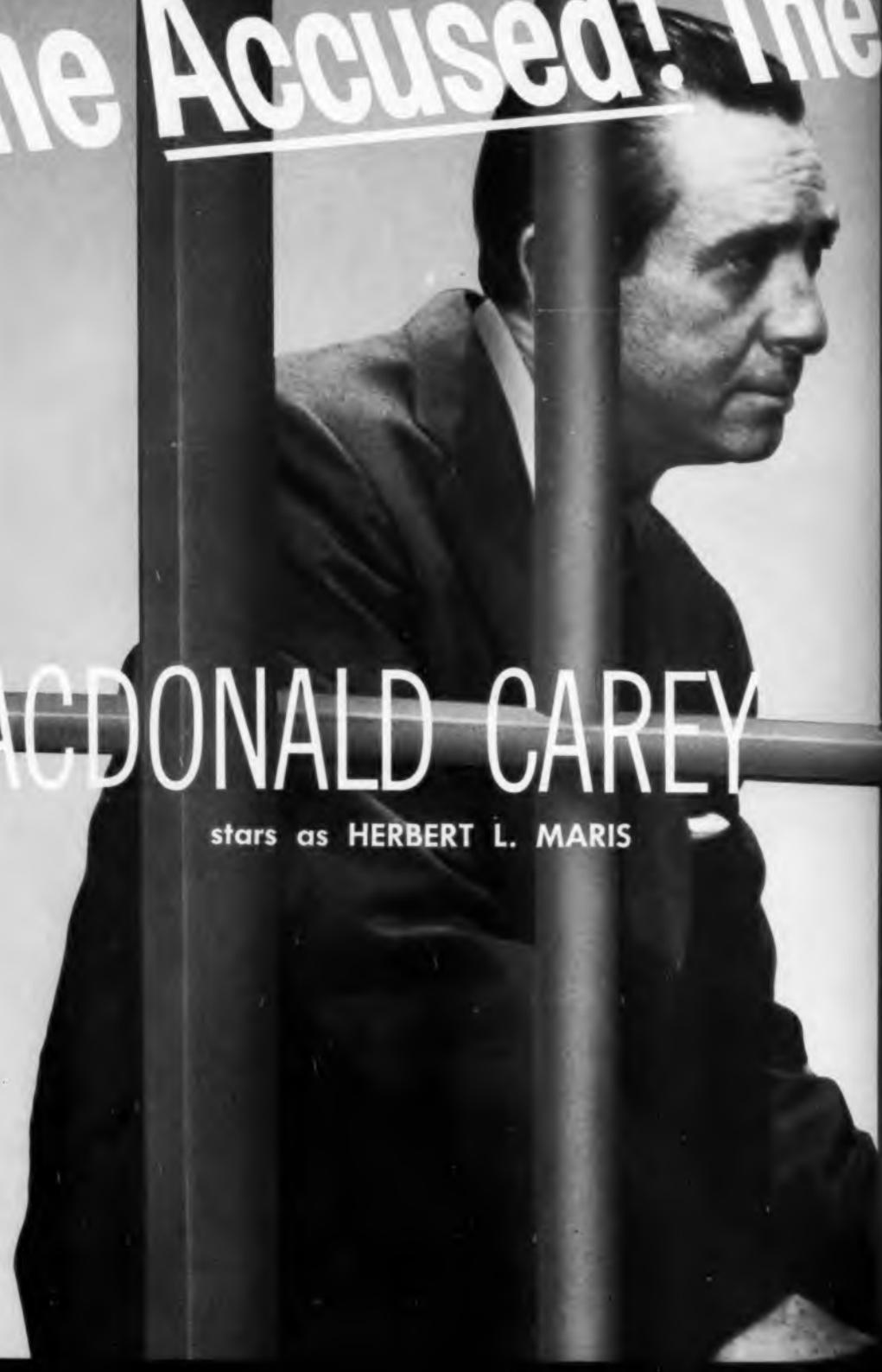
Call your WLW Stations Representative . . . you'll be glad you did!"



Crosley Broadcasting Corporation, a division of **Arco**

NOW! *TRUE STORIES* OF...

The Accused! The C



MACDONALD CAREY

stars as HERBERT L. MARIS

Convicted! The Condemned!

ZIV's
Powerful New TV Series

"LOCK UP"

Stories of people unjustly accused . . .
and the one man who brings them their
ONLY CHANCE OF HOPE!

ALREADY BOUGHT by leading
advertisers and stations in cities
large and small — north, east,
south and west! . . . The Ziv man
in your market can tell you if
yours is still available. See
him now!



The Ones That SERVE Are The Ones That SELL

In DES MOINES... **KRNT**
RADIO and TV



In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa's blizzard of March 5 and 6, worst in the past decade, more Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the time to KRNT TOTAL RADIO for storm news and information than all other stations combined!

Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a "miracle" heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new "mechanical heart" in actual operation.

Still another public service "tie-in" was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV's dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV . . . selling Iowa because they're serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.

Serves **BEST...Sells BEST**
In DES MOINES....

KRNT
RADIO and TV
Represented by The KATZ AGENCY

Feature Supply Vs. Feature Demand

How long will the current supply of features for tv last, and when will the backlog of post-'48 movies be released to television? Barney Balaban, president of Paramount Pictures Corp., attempted an answer at the company's annual stockholders' meeting this month. "Except for a few multiple-station markets where the play-off is necessarily much faster, it would seem that the supply of pre-1948 film would last for another two or three years or possibly longer." As to releasing post-'48 films, Mr. Balaban pointed out an economic consideration that already has some stations anxious: "As the supply of pre-'48 diminishes, we can expect that television's demand for feature films would increase accordingly, enhancing the value of our product." Then again, he added, "there is the ever-alluring potential of pay television."

Quick Patch for Pools

A new item using spot in New York, Chicago and Los Angeles is Dab, a plastic repair compound produced by the R. M. Hollingshead Corp. It's used mainly to repair rips in swimming pools—hence the selection of good hot-weather markets—but it also patches raincoats, toys, etc. Minute films in day and fringe night slots run. The product has national distribution, previously used midwest markets, so could continue to expand. Ed Papazian, is the buying contact at Gray & Rogers, Philadelphia.

What's Sauce For The Goose . . .

What can happen at one network, can happen at another, it seems. The alarms and state of confusion following a major realignment of NBC-TV's executive structure less than a year ago were being duplicated recently at CBS-TV, which lost three top programming executives in a matter of days. Reportedly, others will follow. For some time CBS-TV has seemed the most stable of the three networks. But there was something familiar about one vice president's reply to a routine phone call last week: "What other rumors do you hear?" he asked.

DX Sunray Back in Fall

Although DX Sunray Oil Co. is taking a summer hiatus from tv, it announced that it will return early in September to the 40 midwestern stations used in past years. The gasoline company uses half-hour syndicated shows throughout Minnesota, Wisconsin, Iowa, Illinois, Kansas, Missouri, Oklahoma, Arkansas, Kentucky and in parts of Indiana and Tennessee. Potts-Woodbury, Inc., Kansas City, is the agency; Gene Dennis is account executive.

Spots Climb, Programs Slip

A charge by Les Dunier, vice president in charge of radio and tv for Mogul, Lewin, Williams & Saylor, that syndicators use archaic research to pitch against spot announcements (see Film Report, page 43) seems to be

dramatically supported by TvB's first-quarter spot report (see page 42). The report shows that expenditures for announcements accounted for 77 per cent of the total in the first quarter (as compared to 70.3 per cent in the same period in 1958), while investments for programs dropped from 17.9 per cent of the total in 1958 to 12.6 per cent.

Telescreen Set With 10 Properties

Telescreen Advertising, Inc., new subsidiary set up by Screen Gems to barter programs out of its catalogue for spot time for certain selected advertisers, will start operations with the following SG properties: *All Star Theatre* (156 half-hours), *Celebrity Playhouse* (39 half-hours), *77th Bengal Lancers* (26 half-hours), *Damon Runyon Theatre* (39), *Jungle Jim* (26), *Ranch Party* (39), *Top Plays* (41), *Jet Jackson* (39), *The Patti Page Show* (104 quarter-hours, also available as half-hours) and *The Big Playback* (52 quarter-hours). Telescreen, which acquires time from stations by the exchange of the above properties (and others to follow) is operated by Charles Weigert and Sidney Barbet, both of whom have resigned vice-presidential posts with Regal Advertising Associates.

Coupons for Babbitt

B. T. Babbitt Co., which has been using a number of off-beat promotions recently—such as arranging free transit rides for product coupons in various cities—had another one in the works at press time. The idea is a patriotic one in which coupons would be clipped and exchanged for U.S. savings stamps. The promotion will be nationwide and will get play in existing video schedules. Brown & Butcher, Inc., New York, is the Bab-O agency, with Howard Watts the account executive.

Best Tv Salesman

What medium do tv station promotion managers prefer for audience promotion? Why, television, of course. Out of more than 100 stations replying to TV AGE's questionnaire on the subject, 98 per cent selected their own stations as the best medium with which to promote.

Syndication Time: It's All In The Show

Good time availabilities in syndication have always been at a premium, but the problem can be beaten if you have the right kind of program. That truism has been demonstrated again (and with an hour-long program) by Victory Program Sales, re-run division of California National Productions. VPS is currently distributing *Cameo Theatre*, 26 hour-long re-runs in color from *Matinee Theatre*, originally telecast by NBC-TV in daylight hours. According to Jacques Liebguth, manager of VPS, stations are slotting the show in top periods in the early and late evening. *Cameo Theatre* has been sold in over 50 markets, 25 of which are in the top 50.



PHILADELPHIA

WCAU-TV

Sign of Responsibility

Philadelphia looks to WCAU-TV for far more than the finest *entertainment*.

During the past 26 weeks, CBS Owned Channel 10 originated close to four hundred programs designed to *inform* and *enlighten* Philadelphia audiences on matters of vital concern to the community, the nation and the world.

Included are 15 regularly-scheduled public affairs programs every week, *plus* five "special reports"...live or on film, covering newsworthy topics from the Cuban revolt to a close-up of law enforcement agencies in operation throughout the Philadelphia area.

All produced *locally* by Channel 10's Department of Public Affairs, these programs are patterned to the same high standards which distinguish the station's *entire* broadcast schedule, of both local and network origin.

It is this sign of responsibility toward the community that creates a unique image of trust. And makes possible the very special response, far above and beyond the ordinary, on the part of Philadelphia audiences to *all* the programs and advertising they see on

CBS OWNED CHANNEL 10 **WCAU-TV**

Everythingun



With fi
confer
the la
his tra
You're
... in c
whittle

As a r
things
things:

1. Gi
sho
exp
2. Gi
tes
3. Re

Ma
EAST

Always shoot it on EASTMAN FILM . . . You'll be glad you did!

Age
Eastm

ing under control!

With film, you can edit to your heart's content—remove "fluffs," highlight the laughs. No end to the tricks in this trade, only possible with film.

You're in the driver's seat at all times... in control, too, of time and station, whatever markets you seek.

As a matter of fact, film does three things for you... 3 big important things:

1. Gives you the high-polish, razor-sharp commercials you've come to expect... fluff-free... sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more 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 Films
Fort Lee, N.J.; Chicago, Ill.;
Hollywood, Calif.

444

Letters to the Editor

Analysis of Tv Market

... you are doing a great job with TELEVISION AGE and I have often benefited from the information or thoughts that it has brought to me. If you are looking for something else like the drugstore story you might be interested in the analysis of how much of the total tv budget is sold through grocery stores and supermarkets. Except for gasoline and motor cars, the rest of the tv advertising concerns products which can be found in practically any supermarket. With our 1,176 post offices (and towns) in our primary service area, we have been concentrating on doing the job for the products that are found in the stores of these many towns...

JOHN W. GUIDER
Mt. Washington Tv, Inc.
Littleton, N. H.

Check on New Business

... We find your magazine very helpful in checking new business projected by the agencies; in fact, it's our bible in following up on national spot...

A. J. MOSBY
President
KMSO-TV Missoula, Mont.

Drug Article

... Personally I enjoyed the entire magazine May 4, as I always do, but the drug article was most interesting, since it involved a couple of accounts I worked with in other stations...

ROGER GARRETT
General Manager
WBOY-TV Clarksburg

More Bakeries in Tv

Too late for the June 1 story on bakery advertisers in television were the following:

From Don Hayes, KULR Kalispell, Mont.—Jones Pastry Shop, Kalispell. Uses minute participations each Thursday in *Kindergarten Carnival*, a live local children's show. The bakery first

tried alternating spots in the program and doubled the schedule after sales showed an increase. Approximate budget: \$800 to \$1,000 annually.

From Stanley Deck, KMSO-TV Missoula, Mont., and from Mr. Hayes at KULR — Eddy's Bakery, Missoula. Bakery sponsors the Ziv production, *Cisco Kid*, Thursday, 6:30-7 p.m. on KMSO-TV and Tuesdays 6:30-7 p.m. on KULR. The bakery uses other stations in the area as well. Budget on KULR is about \$3,000 annually and on KMSO-TV about \$7,000.

Bon Ton Bakery, Missoula, is another advertiser on KMSO-TV. The bakery uses live spots on the local news program *Newsbeat* (7-7:10 p.m.) Tuesdays. Annual budget is approximately \$4,000.

Women's Program

Your article "The Distaff Side" in your May 18th issue was very interesting, except that it omitted one of the south's leading personalities — WJXT's Waldo Norris. Mrs. Norris is WJXT's director of women's and

Rate Changes

Recent changes in network rates and affiliations include:

ABC-TV has increased the basic hourly rates for KFBC-TV Cheyenne from \$150 to \$175 and for KREZ-TV Grand Junction, Col., from \$100 to \$120.

CBS-TV has increased the rate for KBET-TV Sacramento from \$750 to \$900; KEPR-TV Pasco from \$100 to \$120; combination of KIMA-TV Yakima, KBAS-TV Ephrata, KEPR-TV Pasco and KLEW-TV Lewiston from \$425 to \$450; KLAS-TV Las Vegas from \$125 to \$140; KLFY-TV Lafayette from \$200 to \$275; KODE-TV Joplin from \$300 to \$325; KPAR-TV Sweetwater - Abilene from \$150 to \$175 and KVOS-TV Bellingham from \$100 to \$125.

NBC-TV has increased the rate of WLBT Jackson from \$400 to \$450 and of WALB-TV Albany from \$225 to \$300.

stark searing drama
in a police station
AS IT WAS
NEVER SHOWN
BEFORE!

Police Station

39 boldly filmed
episodes...available
for first run
syndication

True, searing stories of people
from every walk of life... suddenly
and shockingly caught in the glaring
spotlight of POLICE STATION. Viewers
see for the first time the grim
reality of the last stop for the
criminal. POLICE STATION reveals
the desperation of men and women
caught in crime. They meet at crime's
inevitable cross-road POLICE STATION.
A Sandy Howard Production.

OFFICIAL FILMS, INC.



25 West 45th Street
New York 36, N. Y.
PLaza 7-0100

PREGINCT
II

POLICE



BOY, HAS ROCHESTER, MINNESOTA GROWN!



You can take my word for it, "Rochester, Minnesota is the fastest growing metropolitan market in all Minnesota."

There is the new IBM plant that employs 5000 people. There are new buildings, new schools, new highways. There is the new air terminal.

What you ought to do is get on an airplane, land at the brand new air terminal and see all these developments for yourself.

The next best thing is to place your selling message on KROC-TV. You will capture 70% share of audience from sign-on to sign-off in this market that spends \$886 million a year.

WOW!



KROC-TV

CHANNEL 10

Rochester, Minnesota

National Representative:
The Meeker Co., Inc.

Minneapolis: Harry S. Hyett Co.

Network Representative: Elizabeth Beckjorden

civic affairs and has a very large following in 66 counties in North Florida and South Georgia.

In addition to interviews with ballet stars, opera stars and just plain "local folks with a message," Mrs. Norris, each Friday on her etiquette day, describes various ways to entertain. The food is prepared in advance, and Mrs. Norris tells her audience how to make the arrangements and how to be a perfect hostess. Recently she has taken her show, via film, to the Metropolitan Opera in Atlanta, the grand opening of a large downtown Jacksonville hotel, a party at the Salvation Army and a debutante ball . . . Mrs. Norris is before the cameras 50 minutes each week.

TOM W. MAHAFFEY

Advertising-Promotion Director
WJXT Jacksonville

Bank Tv

Our congratulations on the excellent job done in TELEVISION AGE of March 9th on the use of television by banks and on the great contribution made by tv stations toward public service. We feel that these are two very outstanding stories. . . .

JAMES M. CALDWELL
WAVE-TV Louisville

Summer Push

The addition of new local afternoon shows and a new strip of syndicated films at 10:30 p.m., plus ABC's fresh daytime programming for summer, gave impetus to WLW-I Indianapolis for a full-scale summer promotion push.

The fact that winter viewing habits are susceptible to change in hot weather, and the realization that a major promotional effort tends to stand out more at a time when no one else is bothering, influenced the Crosley outlet in Indiana to expend their efforts on summer.

In addition to exploiting new program entries, WLW-I is also featuring recently installed color facilities.



William Campbell as
Jerry Austin

CANNONBALL

TV'S NEW

HARD-DRIVING SALES VEHICLE

BEER:

Genesee! Schmidt!

FOOD CHAINS:

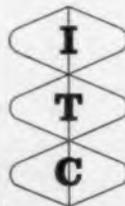
A & P! Winn-Dixie!

GASOLINE:

General Petroleum!
Ashland Oil & Refining!

OTHERS:

Johnson's Wax!
Firestone Tires, Etc.!



INDEPENDENT
TELEVISION
CORPORATION

488 Madison Ave. • New York 22
Telephone • PLaza 8-2104

Business barometer

April's national spot billings were higher than those in March for the first time in four years. Not since April 1955 had spot billings gained over the preceding month, and then the increase was only 0.5 per cent.

The TELEVISION AGE Business Barometer index indicates the April 1959 gain over March was 2.1 per cent.

April's totals were up a total of 23.6 per cent over spot billings in the same month a year ago.

The Business Barometer records show that the April climb was unprecedented for national spot. In previous years the April comparison with March was as follows: 1954, up 0.3; 1955, up 0.5; 1956, off 3.0; 1957, down 0.7, and 1958, off 3.4.

The comparative figures for spot are illustrated on the chart on this page.

April 1959 spot's gain of 23.6 per cent over the same month a year ago continues a trend which has been followed since the first of the year.

In January spot was up 26 per cent over totals for January 1958. In February the gain over the previous year dropped to 22.4 per cent. March was up 23 per cent, and April shows the further improvement indicated by the 23.6-per-cent gain.

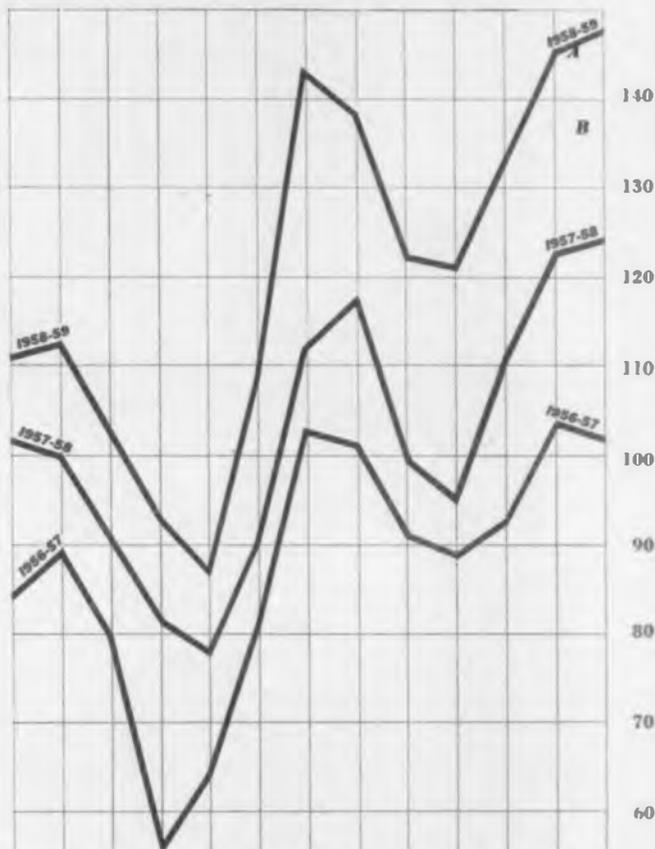
The TV AGE Business Barometer survey percentages are furnished to the magazine by Dun & Bradstreet. That firm compiles the figures from reports made by stations of all sizes in markets throughout the country.

The April 1959 report is based on figures from more than 20 per cent of the commercial television stations in operation.

Reports for local and network business for April will be covered in the next issue.

SPOT BUSINESS

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



A April up 2.1 per cent over March
 B April 1959 up 23.6 per cent over April 1958

I WANT YOU



ENLIST NOW

ALL AMERICA WANTS SERGEANT BILKO! And now — for the very first time — Bilko, Colonel Hall, Doberman, and all the platoon regulars plus top-brass guest stars are available for off-network duty, as THE PHIL SILVERS SHOW becomes the biggest comedy series ever to enter first-run syndication.

The most valuable goldbrick this side of Fort Knox, Bilko is completing four laugh-happy years on the CBS Television Network. During that time, television's top-rated top kick, his supporting cast, his director and his writers — one of the largest, ablest companies in all television — have won honors by the truckload...including a total of 8 Emmy awards!

Carling Brewing Co. (through its agency Benton & Bowles) has drafted Sergeant Bilko for a three-year hitch in 63 major U.S. markets. To join up, wire or call on-the-double...

CBS FILMS 

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"

**NEW YORK, CHICAGO, LOS ANGELES,
DETROIT, BOSTON, SAN FRANCISCO, ST. LOUIS, DALLAS,
ATLANTA. IN CANADA: S. W. CALDWELL, LTD.**



"Ten years

of hard labor!" Hard labor to corner the top studios' best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. Cock-of-the-walk in the PROVIDENCE MARKET

10th Anniversary of CHANNEL 10



NBC · ABC · Represented by Edward Petry & Co., Inc.



Admiral joins RCA in support of color video . . . page 23

Advertisers express confidence in spot page 23

TvB spots will sell television on television . . . page 27

Color Rubicon

On the heels of the announcement by Admiral Corp. that its 1960 tv-receiver line will include a new series of color sets, NBC-TV released a fall color-program line-up of "unprecedented depth and diversity."

"We believe," Rose D. Siragusa, Admiral president, said, "that color tv has crossed the threshold . . . and we are embarking on a major marketing effort to make the public more conscious of its current technical perfection." Admiral plans a complete advertising-merchandising program, with some 4,000 dealers displaying the new color sets by fall. All 14 models in the color line will carry an unconditional one-year warranty on all parts, including the color tube—which should aid in convincing buyers of the company's confidence in the sets' trouble-free operation.

Speaking at the annual RCA distributors' convention in Chicago, NBC-TV vice president Don Durgin unveiled a fall line-up that includes colorcasts of all World Series games, 11 football games (as compared to four in 1958), three series of specials on Sunday, Tuesday and Friday nights, one-and-a-half hours of daytime color all week long, and regularly scheduled color shows every night in the week.

In equipment, RCA is converting its remaining two studios in Burbank to color at a cost of \$1 million, giving NBC four color studios in Burbank and five in New York. A second mobile color unit is being constructed to handle the sports programming at a cost of \$300,000.

"NBC alone," said Mr. Durgin, "promises a minimum of 250 hours of top-quality color programming during the fourth quarter of 1959 alone. This figure represents a 30-per-cent increase over the same period last year."

At the 25th anniversary sales meeting of the Admiral Corp., Mr. Siragusa stated that 500,000 color sets are already in use, adding that Admiral naturally expects that figure to increase steadily in the months ahead.

"The pickup in color receiver sales began last December and has been continuing to show strength since that time," the Admiral executive stated.

Petry Report on Spot

With spot tv billings having boomed to an all-time high of \$511,740,000 in 1958, according to TvB and N. C. Rorabaugh figures, the video department of Edward Petry & Co. has prepared a report on the advertisers' "vote of confidence" in the medium.

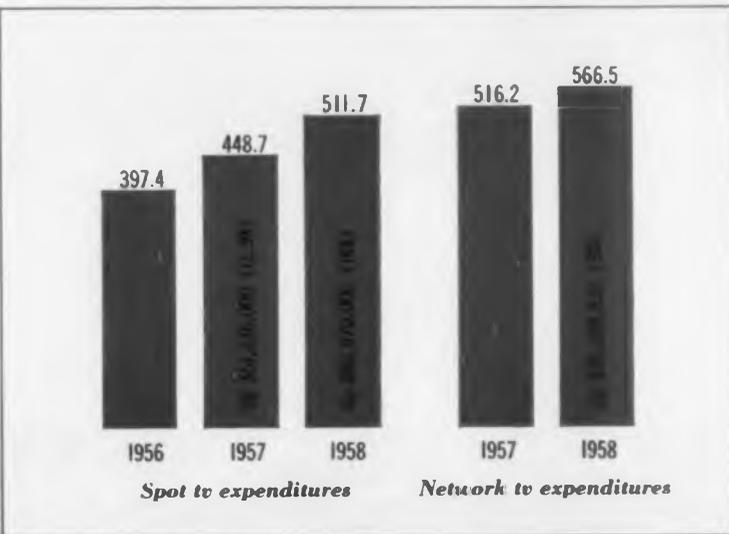
During a period of recession, budget-cutting and cautious media buying, says Petry, only tv showed a gain in advertising volume, and spot's 14-per-cent increase over the previous year easily beat network's nine-per-cent rise. More importantly,

the rate of increase was accelerated: in 1957 spot's gain had been only 12.9 per cent greater than the 1956 expenditures.

Behind the continuing growth of the medium are 10 major advertisers, the representative says, who increased their spot funds anywhere from 24 per cent to over 200 per cent each. As usual, Procter & Gamble led the field in dollar expenditures (nearly \$34 million), but it was Standard Brands which showed the greatest percentage increase by boosting its spot dollars from \$1,308,750 in 1957 to \$4,368,300 in 1958—a 234-per-cent rise. General Mills had a 231-per-cent increase by spending nearly \$3 million in 1958 after less than \$1 million the year before.

The 10 constant pace-setters in spot and the percentage of increase of their '58 expenditures over '57 are as follows:

Company	1958 Spot Funds	Gains
P&G	\$33,833,100	31%
Lever	16,578,900	117%
Gen. Foods	11,008,000	30%
Colgate-Palmolive	10,998,500	42%
Warner-Lambert	8,833,100	37%
Miles Labs.	7,895,900	24%
Amer. Home Prod.	7,275,600	102%
P. Lorillard	6,727,400	122%





PETERS, GRIFFIN, WOODWARD, INC.
230 PARK AVENUE
NEW YORK 17, N. Y.

No. 1

PAY TO THE
ORDER OF

Richard L.



PETERS, GRIFFIN, WOODWARD, INC.
230 PARK AVENUE
NEW YORK 17, N. Y.

107

THE PGW COLONEL SAYS:

*“We like salesmen
who know how
to pick up a check”*

When a **PGW** sales team wins a sales contest, the members of that team are given a party where *every* winner picks up a check ... a big one.

Yes, we like a man who knows how to pick up a check ... a sales contest check, a sales incentive check or a profit share check ... and we offer *all* of them at **PGW** because we like salesmen who like to compete ... and win. Don't you?

PETERS,

GRIFFIN,

WOODWARD, INC.



Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO



How
Robert Yarnall Richie
saved \$3000
using Super Anscochrome

AnSCO

Super Anscochrome

A Chicago publisher commissioned well-known photographer Robert Yarnall Richie to make an industrial film. Included in the shooting schedule was one scene that normally would require ten 10 KW spots, ten 5 KW spots, six broads, six deuces and seven 750's for proper illumination.

A meter reading indicated that Super Anscochrome® (Exposure Index 100) could record the picture without use of lighting equipment. Mr. Richie used Super Anscochrome thus saving about \$3000 in lighting costs for this scene.

Result? Happy client, delighted Mr. Richie.

Why don't you contact your local AnSCO representative. He will be glad to show you how Super Anscochrome reduces costs and provides versatility. AnSCO, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

Standard Brands 4,368,300 234%
 General Mills 2,987,100 231%

In addition, Petry supplies a list of 17 other advertisers in various fields who made the "Top 100" list through greatly increased spot activity or—as did Welch, Texize, Eversharp and Salada-Shirriff-Horsey—entered the medium in volume buying for the first time during 1958. Of these advertisers, one spent more than \$1 million, one more than \$3 million and 11 more than \$1 million each.

Finally, spot is shown to be the first choice for advertising funds spent by 40 firms, ranging from Adell Chemical for its Lestoil, through Robert Hall for clothing to Joseph Welch Co. for its grape juice and soft drinks. "More and more," concludes the report, "spot is becoming the basic selling tool of America's most successful advertisers."

Selling Tv Via Tv

Norman R. Cash, president of the Television Bureau of Advertising, has announced that four new animated spots have been distributed to member stations as part of the TvB continuing campaign to sell television via television. This brings to 13 the total number of spots furnished since the drive began last November.

The new advertisements are grouped together under the theme, "People Are Sold On Television," but each one highlights a specific phase of recent television activity.



... 84% of all the ...

Included are a 20-second spot pointing to the expected rise in summer viewing this year over last year; a 10-second spot demonstrating the increasing amount of supermarket ad dollars going into television, and an



... people are sold on television"

eight-second spot addressed not to advertisers but to the general public, using the theme, "Keep Watching Tv or You'll Be Left Out."

The fourth of the new spots features a chubby little professor who makes the point that 84 per cent of the United States watch television every day and that these people are "sold on television."

The TvB campaign is the first project to take advantage of the selling power and impact of television to sell the medium itself. TvB member stations have already contributed over \$5-million worth of time since the drive began.

The Wexton Co. is the agency for the campaign.

Summer Re-Run Study

Network re-runs telecast through the summer can maintain winter share-of-audience levels.

Continued use of new material through the summer usually improves share performance.

Summer-replacement programs as a group fall well below share performance of the winter programs they replaced.

These are the main conclusions of a special A. C. Nielsen study of summer programming which measures the performance of sponsored network programs in prime time during July and August of 1958 against equivalent winter programming.

The study in general seems to support continued network use of repeat telecasts during warm weather when viewing falls below winter peaks. In terms of share-of-audience, there appears to be little difference between re-runs, continued shows which use new material, and new programs.

As an example, the Nielsen analysis shows that of the 15 programs using new material in the summer of 1958, seven showed at least a five-per-cent improvement, seven maintained winter share levels, and one showed a five-per-cent decline. Average increase was seven per cent.

In analyzing the 47 1958 programs using repeats during the summer, Nielsen found that 43 of them performed within five per cent of or had better than winter share levels. Only four showed a loss in share of more than five per cent.

On the other hand, of the 15 summer-replacement programs in 1958, only one showed a gain in share of audience over the winter. The remaining 14 replacements showed losses of from five per cent to 47 per cent in share, as compared to the winter shows they replaced, according to the study. On an average, replacements had an 18-per-cent drop in share.

6,666% Increase

The Adell Chemical Co., maker of Lestoil, celebrated its 25th anniversary in May with a five-day open house coinciding with the completion of a 90,000 square-foot addition to plant and office space. But, while celebrating the invention of Lestoil in 1933, Adell also gratefully commemorated another invention which has proved to be of enormous benefit to it—the video commercial.

In 1954 the company, then consisting of 10 employees working in 20,000 square feet of rented space, put the modest sum of \$60,000 into spot television advertising. The results are history. In 1958 the far-from-modest sum of \$10 million made Lestoil the most advertised single product on tv, and this year it is expected that 250 employees, on six assembly lines occupying 150,000 square feet of space, will produce over 100 million bottles, a rise since 1954 of 6,666 per cent.



For Animation
Jack Zander
Chris Ishii
Earl Murphy
Armin Shaffer
Bob Perry
Eli Feldman
Joe Dunford
And Complete Staff
Pelican Films, Inc.
Since 1954

*"A Remarkable Bird is the Pelican.....
His Mouth Holds More Than His Bellican!"*



Some producers of TV film commercials are like the pelican—big on promise, yet plainly inadequate on follow-through.

But not MGM-TV.

No job is too big or too complex for us. We've got an experienced organization of commercial production experts...whose imaginative approach can bring your commercials a fresh creative glow. Why not give us a call?



BILL GIBBS, Director of Commercial and Industrial Films, MGM-TV, Radio City, Columbia Bldg. (30th St.) DE 4-1100
LARRY ADLERSON, San Francisco, JU 2-2000 • BOB MCNEAR, San Diego, PH 3-7000 • CHICAGO, San Michel, BR 3-1100

THE PELICAN AND THE LION



A MADISON AVENUE TALE...WITH A MORAL

Once upon a time, an adwriter when faced with the task of graphically illustrating the superiority of MGM's facilities for producing TV film commercials, thought he was mighty clever when he decided to draw a parallel between MGM-TV and a rare old bird called a pelican.

It would be visually compelling, he thought, and a line he remembered from Bartlett's Familiar Quotations: (A remarkable bird is the pelican, his mouth holds more than his bellican) seemed to be equally compelling. And so he wrote an ad that compared some producers of TV commercials with the pelican (lower case p) whose mouths were big, but whose facilities for delivering the goods were limited.

Now, little known to this copywriter, there was a very successful and reputable animated film producer named Pelican (capital P).

When they saw his ad they were shocked... and rightly so! For this copywriter had in all

his innocence cast aspersion on their good name.

And so the adwriter was very sorry and MGM-TV was very sorry. They hadn't meant to deprecate either the creativity or the facilities of this reputable animation producer.

As it happens, MGM-TV is not in the animated commercial business and hadn't meant to take a swipe at any animated commercial producers.

THE MORAL OF THE TALE:

It's better to tell the world how good you are . . . positively, rather than by negative example (i.e., We think our commercial department is the very best) . . . because what starts out to be an innocent reference to a pelican, may well turn into an embarrassing bird.



BILL GIBBS,
Director of Commercial
and Industrial Films

LOS ANGELES: Bob Fierman, TE 0-3311 • SAN FRANCISCO: PR 6-1613
NEW YORK: Jack Bower, Phil Frank, JU 2-2000 • CHICAGO: Bob McNear, FI 6-8477



COMING AT YOU—**THE CALIFORNIANS**, FIRST-RUN-OFF-THE-NETWORK!

VICTORY PROGRAM SALES presents the first major Western series available to all markets for this Fall—**THE CALIFORNIANS**. First-run-off-the-network, where it ran for two years, **THE CALIFORNIANS** is pure Western action. It's the slam-bang saga of Vigilante-Gold Rush days, and the trigger-witted gambler who brought law and order to San Francisco.

Here are 69 high-budget, top-quality adventures with powerful daytime and early evening audience appeal. **THE CALIFORNIANS'** network sponsorship history—Singer Sewing Machines, Lipton Tea, Colgate-Palmolive—has already marked it as a real "lady killer." And because of its late-evening slot on the network, the series will hit like a buffalo stampede with the important youth audience, which has never seen it.

No one has to tell you of the growing Western popularity among nighttime network viewers. As a result, the source of fresh, first-run-off-the-network comedy material for local day-

time stripping has virtually disappeared. And now the networks are turning to first-run material for their own daytime strip reruns, limiting the supply even further. Where do you go from here? Western, young man!

Serve **THE CALIFORNIANS** at lunchtime, next to afternoon feature films, as a pre-evening lineup audience builder. Run it weekly, across-the-board, or stripped with CNP's other Western variations: **FRONTIER**; **HOPALONG CASSIDY**; **STEVE DONOVAN**; **WESTERN MARSHAL**; **BOOTS AND SADDLES**—**THE STORY OF THE FIFTH CAVALRY**, and **UNION PACIFIC**. Go **CALIFORNIANS** anywhere from high noon to sunset, and whip the *daylights* out of your competition!

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.
683 Fifth Avenue, New York, N. Y. • 3000 W. Alameda Ave., Burbank, Cal.



No child's play

*Record number of toy manufacturers
scrambling for limited available air time
creates serious problems*

Clustered in two multi-storied office buildings in New York City at the 23rd St. intersection of Fifth Avenue and Broadway are the showrooms and factory representatives of several hundred of the nation's toy manufacturers.

Into these two buildings, and into the offices of the toymakers there, went a TV AGE researcher intent on getting answers to three questions: "Have you used tv in the past? Are you using tv now? Will you be using it this fall in a pre-Christmas campaign?"

If the wide sample of the 2,000-to-4,000 total of U. S. manufacturers queried can be held representative of the industry as a whole, television

is going to have to discover a way to cram 30 hours into a broadcasting day. In brief, the answers to the questions revealed that while a great number of toymakers has used video in one form or another during the holiday period in previous years, an even greater number is using the medium right now—and virtually everybody-and-his-brother has tv plans for fall.

To various spokesmen within both the toy and the television industries, the situation is fraught with profits and pandemonium, with golden opportunities to make a fortune and with a chance of achieving something verging on disaster.

Before embarking on the endless list of who-



Tarco's bubble gum bank gets pitch from Frazier Thomas, WGN-TV



Doll rivalry: "Toodles" ...

... vs. Shirley Temple





Colorforms are featured by WNEW-TV's Fred Scott

has fall plans and what they entail, the views of several advertisers who used the medium last year *but who will not use it this year* must be considered.

"Frankly," said one manufacturer, "we feel there will be so many companies on tv, with so many similar competitive products, that the total effect will be one of frustration on the part of the children, and of irritation on the part of the parents who are pestered to buy everything their kids see."

At Cosmopolitan Doll & Toy Corp., president Simon Berman explained why the '58 budget (\$25,910 in spot, according to TvB, but "much more than that," according to Mr. Berman) was the last his firm would spend in video for some time.

"It's very, very difficult to get the right time on the right station," he said. "But even more important, we find that many wholesalers and stores will not back up a tv promotion with enough orders to pay television's high costs. Their attitude consists of ordering a few dozen toys and 'seeing how it goes.' Of course, there are many big-name lines a dealer must stock; and, with so many companies in tv, distributors can't afford to handle every line that's on.

"Another big problem is the wholesaler getting into tv himself, and this

is, I think, what is really murdering the medium. Offhand, I'd say three-fourths of all the major cities have wholesalers who have tied up valuable time periods. These fellows are selling \$100 spots for \$200 and still not buying enough of the manufacturer's product to pay his expenses."

The question of the wholesaler-in-tv is of primary importance to the toy industry at present, with large and small companies voicing both cries of delight and of outspoken hostility.

While a number of persons connected with tv broadcasting professed ignorance of the wholesaler-station operation, claimed it wasn't widespread enough to be a problem, or stated, "If it's brokerage, we're against it," important ad-agency executives were free with their condemnations.

Bernard Schiff, president of Webb Associates, Inc., which places copious amounts of spot schedules for Remco toys and American Character Doll Corp., flatly admitted becoming so upset with a dealer who tried "black-mail" in order to re-sell his tv time that, "I threatened to pull my lines out of his firm."

At Ted Bates & Co., Inc., Sy Radzwiller, who is handling the initial tv campaign for Louis Marx & Co., the country's largest toy concern, accused

stations participating in many wholesale operations of "abrogating their rights."

The importance and extensiveness of the wholesaler-in-tv set-up is evident in that a recent issue of a toy-trade publication, *Playthings*, devoted a feature story to one such operation. In the article, a Pittsburgh distributor was acknowledged to have purchased \$100,000 worth of tv time in three markets, buying a program in each for 13 weeks and then selling time in the shows to toy manufacturers.

"The manufacturer is the one who picks up the tab," a partner in the wholesale firm was quoted. "To give him the confidence needed to invest in tv advertising, we commit ourselves to 13-week contracts [allowing the toymaker to obtain a 13-week rate] and lay down a quantity order of from 1,000 to 1,500 pieces of his merchandise."

After selling the program time to the manufacturers, the wholesaler admitted lining up a number of retailers for "dealer mentions." "At the end of every one-minute commercial," said *Playthings*, "the tv personality announces that the toys advertised are available at the following dealers, naming six to nine in every hour-long show, or about three dealers at the end of each commercial."



Transogram summer-schedules "Squirty"



WNEW-TV's Sonny Fox sells "Sip 'n Drink"

Bob Schreve, WCPO-TV, shows modeling skill



"We have about 500 dealers participating in the three markets," said the partner, "with each stocking merchandise in reasonable enough depth to warrant tv mentions—not to mention many others who buy the tv advertised lines, though not in sufficient quantity to merit tv plugs."

"It sounds good," said an ad-agency executive. "The wholesaler picks up a show at a long-term contract rate, then apportions commercials to manufacturers at lower prices than they'd pay the station for a short campaign. In addition, the wholesaler buys a lot of merchandise, since he's sure he can sell it to dealers because it's to be shown on tv. And the dealers buy because they get tv mentions and are sure *they* can sell toys shown on tv."

"But what actually happens is this:



Engineer Johnny Downs has ideal variety on KFSD-TV

the wholesaler may control a good show in a major market. He hits a group of manufacturers with a request that they buy commercials in his program. Sure, he gives them a better rate than the one-time card rate, but he still often makes a good profit on the spots he sells.

"Sometimes a manufacturer just isn't interested in the tv pitch. 'Okay,' says the wholesaler, 'we don't carry your toys any more in our area.' The manufacturer needs distribution, so he eventually must agree to the deal.

"Once his program is sold—and if it's a half-hour, what's to prevent the wholesaler from selling a minute spot and maybe six 20's?—he talks to the local dealers. Often, in addition to being 'forced' to take a large order of toys, the dealer pays \$10 or so for a tv mention. If the distributor is

the only one in town carrying a popular, big-name line, the retailer has to play ball with him. The wholesaler has money rolling in on all sides."

At Webb Associates, Mr. Schiff agreed. "Once the manufacturer makes his deal, he loses complete control of his advertising. He has no guarantee his commercials won't be slotted right next to his competitors. Usually, it's up to the wholesaler to handle all billing, so the company doesn't even get verification from the station that his spots have run."

Sy Radzwiller at Ted Bates stated, "If a wholesaler sells more manufacturers than he has time for, he can take it upon himself to edit a minute film into a 20."

"Certainly the agencies and the station representatives are upset," said the head of a New York wholesale

firm. "We're acquiring valuable properties for our suppliers and customers, while the ad men and reps are losing their commissions. Still, we're giving a lot of small manufacturers a chance to get into tv at a low cost."

And while a great many small manufacturers are using spots purchased from wholesalers for one reason or another, a number of major toy names are also endorsing the practice.

"Ideal Toy Corp. will spend \$500,000 in television this year," said ad manager Mel Helitzer. "Of that, over \$60,000 goes into the network telecast of the Thanksgiving Day Parade. The rest will go into spot, either bought through distributors' arrangements or from stations. While that half-million represents our cash outlay, I'd say distributor deals are sav-

(Continued on page 72)

Language labyrinth



Investigador Submarino



O programa de Furia em lingua portuguesa

American companies are using ingenuity in solving problems of dubbing tv films for foreign markets

When you want to say "sit down" in Latin America you say *sientate*, except, of course, if you're in Argentina, where the proper pronunciation is *sentate*. In most of the Latin countries the verb "to take" is *coger*, but it is not advisable to use the word in most living rooms in Puerto Rico or Mexico. The rhythm of Puerto Rican speech is staccato, but in Mexico it is almost the reverse—a carefully cadenced monotone.

The above generalizations illustrate in one limited area the prob-

lems which must be overcome in dubbing American television product for foreign markets—a business which on a world-wide level has cost domestic distributors approximately \$5.2 million since the overseas markets began to open up several years ago.

Most of this money has gone to three areas where three major languages are spoken in a manner acceptable to a number of countries which speak variations of the tongue. Thus, the major dubbing center for Spanish is in Mexico, since a kind of neutral Mexican Spanish developed years ago for feature film has been made acceptable to audiences throughout Latin America. The center for French-language versions of American telefilms is Paris, again the film center for that market, although the major French tv market is on this continent—in Canada.

There are little variations in German speech (except for some regional dialects), and American television programs are dubbed in the accepted theatrical speech of that country.

These are the main dubbing areas where money is shelled out by American distributors for the privilege of translating a program into a foreign language. There are other areas where dubbing is done, and there are important overseas markets where dubbing costs play a factor in the price of a half-hour episode. Thus, a series is sold undubbed in Italy and Japan, but at a comparably lower price so that the cost still comes out of the distributor's pocket—it's largely a matter of book-keeping.

Portuguese, because of the potential of the Brazilian market, is another language which is being spoken, in a sense, by familiar



L'Aigle Noir, doublée en français



Vater ist der Beste ist gesehen in alle West Deutschland

American television stars.

In terms of volume and potential, the languages can be ranked in the following order: Spanish (Mexico, Central and South America, the Caribbean Islands, Dominican Republic and Spain), French (French Canada, France, Belgium, Luxembourg, Monaco, North Africa and Switzerland), Japanese, German (Germany, Austria, Switzerland), Italian and Portuguese (Portugal and Brazil).

The phenomenon of distinctly American mass entertainment on an international plane will undoubtedly increase over the years and will have important lingual as well as cultural effects on the free world. No one at this point can estimate what the cultural effects will be, although it has been suggested that the barriers between the uneducated or half-educated and the more privileged

will be broken in backward areas.

Linguistically, several interesting things appear possible. As television penetration increases in the various countries of Latin America (where an intense nationalism is a point of honor), it would appear inevitable that a certain leveling of differences in colloquialisms, pronunciation and rhythms of speech will take place. William Fineshriber, director of international operations for Screen Gems, agrees with this thesis: "Just as American movies and the theatre have played a part in lessening regional accents, so will dubbed American tv shows play a part in lessening speech differences in Latin America."

Whether this lessening of speech differences and the concurrent influx of American values will help solidify the western world is an interesting but unanswerable political question.

Several more years will have to elapse before we know the international implications of a German-language version of Ziv's *Favorite Story* (*Ihre Lieblingsgeschichte*) or a Spanish-language version of ABC Films' *Sheena, Queen of the Jungle* (*Sheena, Reina de la Selva*).

In the meantime, dubbing of American tv shows continues unabated. American distributors, as has been noted, have spent an estimated \$5.2 million insuring sales of their product in foreign markets and have probably recovered twice that amount. The Spanish market to date has been the most lucrative one and the one which has consequently received the most in American dubbing dollars—an estimated \$3.2 million. Series dubbed into French account for \$900,000, while another \$1.1 million has been spent in vari-

(Continued on page 53)



Campaign lead-off: Kovacs On Music

Dauphine drive

National coverage via Playhouse 90



Renault of France head

People in this country are changing. They are more concerned now with what they can get for their money. A man with \$3,000 to spend can have a new car, or he can have a new car and a swimming pool, or a new car and a year of college for his son. It all depends on what a man considers the best value for his money."

So speaks Bruce Douglas, assistant general sales manager of Renault, Inc., the American sales subsidiary of Renault of France. And Mr. Douglas and his confreres are striving diligently to implant the name Renault firmly into the mind of the "sensible" man who wants an attractive, highly functional, economical automobile without having to deprive his family of luxuries or even necessities.

Renault presently markets two models, both four-door sedans. The small 4 CV retails for \$1,345 p. o. e., and the larger, heavier Dauphine sells for \$1,645 and is the more popular of the two in the U. S. The Dauphine has a top speed of over 70 miles per hour, a cruising speed of about 50, and gets a standout 43 miles per gallon of gas. As with most imported cars, the Renault models are not made obsolete each year by style changes, and the purchase price includes most normal accessories. Plans are now under way to bring out a third model—a smaller, two-door sedan.

The sales problem faced by a company such as Renault is a complex one, for not only must the advantages of a small, economical car be stressed, but the name Renault must be strongly identified with that kind of car. Also, with no years of tradition behind it in this country, an image of quality and service must be built. Renault, Inc., is now engaged in a campaign

for inside track in race for small-car buyers via heavy tv concentration

with the theme, "Driving is fun again," which is designed to put Renault strongly in the national picture, and which is the first campaign for an imported car to use national television. Under the aegis of Needham, Louis & Brorby, Renault's advertising agency, the six-month drive stresses the economy, maneuverability and comfort of the car.

If it seems a bit strange for an automobile company to spend a great deal of money and effort over the summer months, there are some very good reasons for it in this case. First of all, Renault is ready for national advertising by reason of its own surging sales curve. Secondly, the company wishes to have the car as well known as possible before fall, when the American manufacturers will put their "compact" cars on the market.

But why television—a medium which other large-selling imports have used only vaguely and intermittently? Again there are several reasons. Renault purchased CBS's-TV *Small World*, a high-prestige Sunday early-evening show, in the fall of 1958 in order to appeal to the people thought to be most interested in the product—a high-income group wanting a small second or third car and sophisticates who saw a foreign car as a symbol of status. "The show did what we wanted it to do at the time. We were very happy with it," says Mr. Douglas. "However, our sales aims are now somewhat different. A current study indicates to us that more and more Renault purchasers are in the blue-shirt class, and our present tv buys were made with that in mind."

From April through September Renault will spend over \$1 million in television selling the car as a working-man's automobile, which it is in

Europe, rather than continuing to plug it only to a special group, as other manufacturers seem to be doing for their makes. The programs selected include the recent (May 22) Ernie Kovacs spectacular on NBC-TV, and alternating half-hours on CBS-TV's *Playhouse 90* through Sept. 17.

Renault is not the only import manufacturer to recognize the necessity of a major advertising drive before the introduction of the American small cars by the Big Three. Whereas peaceful coexistence was possible with the Rambler and Lark as the only U. S. cars in the field, the invasion of it by Ford, General Motors and Chrysler will very likely move the battleground into the major media. Every ad dollar spent now should prove a valuable one. Renault, however, seems to be the only company thus far that has pitched its campaign to mass appeal.

As with most products, there is no point in national advertising before national distribution is accomplished. With the imported cars, this is complicated by the need for good service coverage of the country, an impossibility until sales reach a certain point.

Renault entered the American car market in 1956 and sold 2,910 automobiles that year. In 1958 sales totaled 59,968 vehicles, and the first four months of 1959 have seen sales of 4 CV's and Dauphines rise 135 per cent over the same period of 1958. Obviously then, for Renault, now the largest-selling French import, and second in foreign-car sales, national distribution and servicing are no longer a dream, and national advertising is an increasingly necessary sales tool.

Renault, Inc., marketing operations in this country are under the supervision of Robert Valode, vice president and general manager, and Jack C.

Kent, general sales manager. Sales are conducted through 14 distributors and over 800 dealers coast-to-coast. Due to increasing public awareness of the car, and the expansion of the dealer and service network, and as a result of the present ad drive, Renault visualizes sales of over 100,000 cars in 1959.

Out of a total yearly ad budget of about four million dollars, which includes appropriations for dealer and distributor advertising, over a million has been assigned to television through September. The remainder of the two million earmarked for the six-month



For summer driving fun

drive will be spent in 10 national magazines. It will be interesting to compare the results of the Renault campaign, with its strong use of tv, with those of its chief competitor, the German-built Volkswagen, which has assigned its funds to print.

The government-owned Renault of France is the sixth largest automobile manufacturer in the world, and the largest industrial enterprise in France. Over 40 per cent of its auto output is

(Continued on page 53)

Housewives' delight?



*Pulse survey reveals
how the lady of the house feels
about her daytime tv fare*

Although it perhaps seems incomprehensible to her spouse, the fact remains that the average housewife, for all her preoccupation with cleaning, cooking, washing, ironing, marketing and bringing up Junior, still manages somehow to find the time midst all these many-splendored adjuncts of domesticity to watch television in the daytime.

The latest survey conducted expressly for TELEVISION AGE by The Pulse, Inc., offers further substantiation that while the lady of the house may not watch daytime tv with the hour-after-hour consistency which hubby applies to his evening viewing, she certainly spends enough minutes with her set during the day to make a doubting mate wonder whether she's a great little organizer or a bit derelict in the performance of her duties.

QUESTION 1: *Have you watched any daytime (before 6 p.m.) tv programs during the past week from Monday through Friday?*

	#	%
Yes	648	64.8
No	352	35.2
Total housewives interviewed	1,000	100

Querying housewives in its customary sampling of 1,000 television homes in the metropolitan New York area, Pulse found that just under two-thirds of its respondents had watched pre-6 p.m. tv programs during the previous Monday-through-Friday period (question 1). Of the 1,000 housewives, 648, or 64.8 per cent, had viewed one or more daytime shows, as against 352 (35.2 per cent) who did not.

Question 2 ("How many days during the past week did you watch television during the daytime?") is more germane to the matter of how much time the little woman expends on viewing during "household" hours. A relatively overwhelming 44.8 per cent—290 wives out of the 648 who viewed at all—admitted to watching during the full five days.

Somewhat inconsistently, only 52 of the respondents—8.0 per cent of the viewing 648—watched four days during the week under discussion, with the figure jumping to almost double for both two and three days. Only one lady kept the two-and-three-day coteries from being exactly even numerically: 110 women (17.0 per cent) said that they viewed two days out of the week; 111 claimed they watched three days, for a percentage figure of 17.1. The second lowest percentage of the week, 13.1, represented the 85 housewives whose attention was snared by daytime programming only one day.

Breaking it down into morning and afternoon watching (question 3), Pulse discovered that the hours before noon ran a very poor second to those between 12 and 6 p.m. A mere 50 ladies, or 7.7 per cent of

QUESTION 2 (if yes to question 1): How many days during the past week (Monday through Friday) did you watch television during the daytime?

No. of days	#	%
1	85	13.1
2	110	17.0
3	111	17.1
4	52	8.0
5	290	44.8
Total housewives who viewed	648	100

the viewing group, were able to relieve their a.m. chores by catching a little television, while 297—45.9 per cent—found their leisure time for such activity during the after-

QUESTION 3: Did you watch any time in the morning? In the afternoon (between 12 noon and 6 p.m.)? Or during both periods of the day?

	#	%
Morning	50	7.7
Afternoon	297	45.9
Both	301	46.4
Total housewives who viewed	648	100

QUESTION 4: Can you give the names of three daytime tv programs you watched during the past week?

Program	#	%	Program	#	%
Today	31	4.8	Who Do You Trust	25	3.9
Susie	12	1.8	The Big Pay-Off	53	8.2
My Little Margie	21	3.2	The Verdict Is Yours	27	4.2
Hi Mom	39	6.0	Tv Reader's Digest	10	1.5
Arthur Godfrey	38	5.9	Young Dr. Malone	17	2.6
Dough Re Mi	52	8.0	From These Roots	16	2.5
Treasure Hunt	74	11.4	American Bandstand	97	15.0
I Love Lucy	33	5.1	The Brighter Day	41	6.3
Top Dollar	21	3.2	The Secret Storm	49	7.6
Romper Room	17	2.6	Edge of Night	37	5.7
The Price Is Right	97	15.0	Mr. District Attorney	10	1.5
Concentration	61	9.4	Truth or Consequences	61	9.4
Play Your Hunch	10	1.5	County Fair	13	2.0
Love of Life	34	5.2	Mickey Mouse	17	2.6
Search for Tomorrow	57	8.8	Life of Riley	19	2.9
Guiding Light	49	7.5	Alan Freed	17	2.6
Tic Tac Dough	40	6.2	Abbott and Costello	11	1.7
It Could Be You	52	8.0	The Three Stooges	14	2.2
Our Miss Brooks	24	3.7	The Early Show	31	4.8
As the World Turns	43	6.6	Movie Four	24	3.7
Dr. Joyce Brothers	31	4.8	Junior Town	10	1.5
Jimmy Dean	37	5.7	Looney Tunes	10	1.5
Art Linkletter	34	5.2	Misc. (less than 10 responses)	153	23.6
Queen for a Day	35	5.4	Total responses	1,752	269.9*
Haggis Baggis	21	3.2	Total housewives who viewed	648	100
Beat the Clock	27	4.2			

*Total over 100% because of multiple responses.

noon. Carrying it further, Pulse learned that the remaining 301 of the 648 housewifely viewers—46.4 per cent—watched programs during both periods of the day.

Of the 648 women who viewed tv during the survey week, the largest group—269 (41.5 per cent)—fell in the 35-49 age bracket (see accompanying table of "Characteristics of Housewife Viewers and Non-viewers of Daytime Tv"). The 18-34-year-old contingent held a slight edge over the over-50 group: 199, or 30.7 per cent, to 180, or 27.8 per cent.

Among the non-viewing segment of 352 housewives, things were reversed, with the 50-plus ladies outnumbering the youngest group 135 to 84—38.3 per cent to 23.9 per cent—as well as the 35-49ers by two: 135 to 133, an infinitesimal difference of 0.5 per cent.

In a "presence of children in the

home" breakdown, Pulse tabulated 319 of the housewife viewers with youngsters of 11 years and under, 246 with no children and 193 with progeny ranging from 12 to 17, for a 49.3-38.0-29.8 percentage ratio. Among the non-viewing hausfrau, 191 had no children, 155 were mothers of kiddies 11 and under, and 44 laid claim to teen-agers; the percentages (here, as with the first set, over 100 per cent because of multiple responses): 54.2, 44.0 and 12.5.

In replying to question 4 ("Can you give the names of three daytime tv programs you watched during the past week?"), the 648 housewives who viewed came up with a total of 1,752 responses which, again due to multiplicity, accounted for a 269.9 percentage figure. An aggregate of 48 morning and afternoon shows re-

(Continued on page 78)

Bigger and bigger

**Spot billings up 25%
over a year ago,
TvB quarterly report
shows**

Investments by national and regional spot television advertisers climbed again in the first quarter of this year over the comparable period in 1958, according to figures released this week by Television Bureau of Advertising. In addition to showing a better than 25-per-cent increase in expenditures, the figures also confirm a so-called trend in patterns of buying: spot advertisers today seem to prefer to invest their money in announcements, rather than in programs.

First-quarter total (with 341 stations reporting) amounted to \$156,419,000. This compares to \$119,062,000 reported by 333 sta-

tions in the first quarter of 1958. A TvB analysis comparing 308 stations reporting in both periods shows that spot television expenditures climbed 25.7 per cent. A comparison of the two totals invested in the respective quarters reveals an increase of 31.4 per cent in the first quarter of 1959 over the same period in 1958.

But TvB's breakdown of spot expenditures into types of activity (announcements, ID's and programs) shows that not every category shared in the increased business. Announcements by far had the largest share of the spot money, accounting for

(Continued on page 76)

Top Spot Advertisers in First Quarter

Rank					
4.	Adell Chemical Co.	\$ 4,351,900	7.	Continental Baking Co.	2,844,800
86.	American Bakeries Co.	382,000	36.	Continental Wax Corp.	836,300
23.	American Chicle Co.	1,011,500	13.	Corn Products Co.	1,523,700
10.	American Home Products Corp.	2,119,900	74.	Coty, Inc.	441,800
29.	American Tobacco Co.	910,300	51.	Drug Research Corp.	625,200
34.	Anheuser-Busch, Inc.	847,200	52.	Duffy-Mott Co.	584,800
89.	Atlantic Refining Co.	372,200	71.	Esso Standard Oil Co.	456,600
44.	Atlantis Sales Corp.	736,100	82.	Exquisite Form Brassiere	419,500
24.	Avon Products, Inc.	995,600	53.	Max Factor & Co.	573,200
19.	B. T. Babbitt Co., Inc.	1,242,200	69.	Falstaff Brewing Corp.	487,400
92.	Bissell Carpet Sweeper Co.	364,300	40.	J. A. Folger & Co.	774,800
67.	Block Drug Co.	495,200	20.	Food Mjgrs., Inc.	1,185,000
31.	Borden Co.	869,400	56.	E. & J. Gallo Winery	564,000
17.	Bristol-Myers Co.	1,297,600	6.	General Foods Corp.	3,646,600
8.	Brown & Williamson Tob. Co.	2,278,700	35.	General Mills, Inc.	836,800
93.	Cannon Mills, Inc.	361,700	98.	Gulf Oil Corp.	338,600
70.	Carling Brewing Co., Inc.	465,200	32.	Robert Hall Clothes	867,000
54.	Carter Products, Inc.	568,200	95.	Theo. Hamm Brewing Co.	359,000
27.	Chesebrough-Ponds, Inc.	953,200	76.	Hertz-U-Drive Co.	436,500
86.	Chock Full O' Nuts	385,000	64.	Heublein, Inc.	517,800
39.	Coca-Cola Co./Bottlers	787,300	11.	International Latex Corp.	2,035,700
5.	Colgate-Palmolive Co.	4,191,900	68.	Interstate Bakeries Corp.	491,400
			22.	Andrew Jergens Co.	1,085,900
			15.	Kellogg Co.	1,364,900
			59.	Lanolin Plus, Inc.	549,100
			2.	Lever Bros. Co.	5,342,200
			26.	Liggett & Myers Tob. Co.	987,700
			16.	P. Lorillard & Co.	1,352,700
			96.	M. J. B. Co.	357,200
			12.	Miles Laboratories Inc.	2,024,800
			37.	Minute Maid Corp.	813,500
			88.	Monarch Wine Co., Inc.	380,700
			18.	Philip Morris, Inc.	1,289,900
			66.	National Biscuit Co.	498,600
			100.	National Brewing Co.	326,800
			77.	National Dairy Products Corp.	434,700
			78.	Nestle Co., Inc.	432,300
			33.	Norwich Pharmacal Co.	863,800
			63.	Pabst Brewing Co.	519,400
			75.	Pam Enterprises, Inc.	441,800
			91.	Pan-American World Airways	368,800
			83.	Pepperidge Farm, Inc.	399,900
			28.	Pepsi Cola Co./Bottlers	940,200
			38.	Peter Paul, Inc.	809,600
			42.	Charles Pfizer & Co., Inc.	761,000
			62.	Pharma-Craft Co.	523,000
			94.	Phillips Petroleum Co.	359,800
			60.	Piel Bros., Inc.	530,800

(Continued on page 77)

Film Report

PROGRAMS VS. SPOT

"Too many national and regional spot advertisers are not even thinking of program buys and have generally made up their minds to use spot announcements long before a syndicator can pitch a given property," says Leslie H. Dunier, vice president in charge of radio and tv for Mogul Lewin Williams & Saylor, Inc.

Mr. Dunier, who has sent letters to 15 film companies urging the establishment of an industry-wide research

and promotional organization, points out that spot-announcement schedules are syndication's biggest competition. But the former has often gotten the client's nod, he says in his letter, because "as a group your research—if it exists at all—is primitive and archaic. In selling a syndicated program to a prospective client, you fall back on the stock arguments—sponsor identification, compatibility of program to commercial, merchandising, advantages of one-minute com-

mercials in prime time, high production values, etc."

But such arguments are weakened, he says, "because there's just not enough research material available that could counter the abundant audience data compiled by spot-tv interests—data that indicate a saturation schedule would provide the client with a far greater unduplicated audience for his commercials."

At press time, initial responses to Mr. Dunier's suggestion were mixed.

SALES . . .

United Artists Television, in the midst of negotiations with NBC-TV for a projected anthology series titled *UA Playhouse*, managed to turn around and sell *The Dennis O'Keefe Show* to the Oldsmobile division of General Motors Corp. The sponsor plans to present the half-hour series over CBS-TV on Sundays, 7:30-8 p.m., this fall. Earlier, UA-TV sold *The Troubleshooters*, starring Keenan Wynn, to Marlboro cigarettes for presentation over NBC-TV . . . In another network deal, Johnson's Wax has signed to sponsor on an alternate-week basis a Four Star Films production over CBS-TV. The program,

FILM SUCCESS Dan-Dee Pretzel & Potato Chip Co.

Ziv's *The Cisco Kid*, perhaps the granddaddy of all tv film programs, has again proved itself an effective sales vehicle for a top regional advertiser. Dan-Dee Pretzel & Potato Chip Co., which purchased a 14-market spread in the midwest this past January, also picked up a new selling plan built around the series. Results, according to Charles P. Pike, vice president, were more than gratifying.

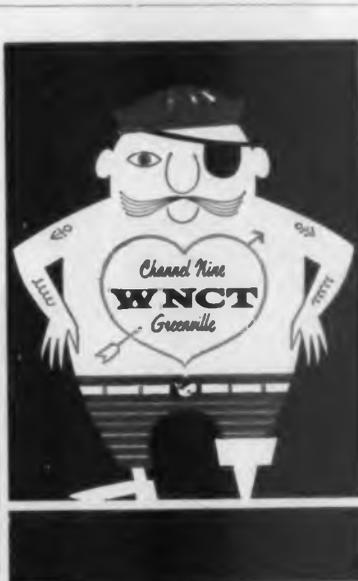
"Sales of Dan-Dee potato chips are up since we purchased *The Cisco Kid* and began to use the complete advertising and merchandising plan," Mr. Pike reports. "The enthusiasm of our sales force and dealers is at a new high. Naturally, we and our agency are grateful for the valuable service Ziv has supplied."

The advertising-merchandising-promotion plan utilized by Dan-Dee was developed by Ziv's Cisco Kid Division, which last November arrived at a list of markets in which the client's efforts could best be supported. After the stations were lined up, the client's marketing structure was evaluated and a set of recommendations was filed which included alterations in package design to include *The Cisco Kid* identification for the full line, special combination offers to widen consumption of newer products and a year-long schedule of all-out merchandising.



In early January, Duncan Renaldo, star of the series, came to Cleveland and filmed a year's supply of commercials, using a Cisco Kid Division technique of intercutting and open-end filming to insure coverage of present and future products and merchandising appeals. Actor Renaldo also addressed regional meetings of Dan-Dee's 200-plus salesmen.

By late January, Dan-Dee launched its first major promotion—the Cisco Kid Ranchers Club, and over 50,000 responses poured in, "more than any other promotion we've run," according to Dan-Dee's Mr. Pike. Dan-Dee next launched Ziv's Cisco Kid Name-the-Pony Contest, which included rodeo appearances of Mr. Renaldo in its key markets. Further plans call for a series of self-liquidating premiums throughout the summer, with a special "merchandising spectacular" scheduled for the fall.





© 1966 THE CAT
PRODUCTIONS, INC.

For full information contact
RICHARD CARLTON, Vice-President in Charge of Sales
TRANS-LUX TELEVISION CORP.
625 Madison Avenue, New York 22, N. Y.
PLaza 1-3110-1-2-3-4

1314 So. Wabash Avenue
Chicago 5, Illinois
WEbster 9-0628-9

1966 So. Vermont Avenue
Los Angeles 7, California
REpublic 1-2309





An astonishing statement by a **HOT** cat!

"I have just learned that in the first sixty days since they let this cat out of the bag—a cool million and a half is on the line—thanks to some mighty far-sighted gents at Westinghouse, Metropolitan, Triangle, Transcontinent and a number of stations coast-to-coast.

"While this is an unprecedented state of affairs for a cartoon series—I would like to point out that I was the **HOTTEST** of **HOT CATS** long before Liz played Maggie—so it is no surprise to me that everyone is doing catnips over the new films.

"Of course, they're great—the best ever created for TV, that's for sure! But don't take my word for it—I'm inclined to be modest. Get some audition prints from Trans-Lux.

"You'll buy. They all do!"

— *Felix, The Cat*



The Tremendous Commercial Appeal of FELIX — is shown in the "hot" list of clients and agencies who have seen the series and are waiting *now* to talk to your sales manager about spot time on Felix programs. *Send for your copy of the list today.*



Advertising Directory of **SELLING COMMERCIALS**

Atlantic Refinery • M. W. Ayer



MFH PRODUCTIONS, INC., New York

Butter-Nut Coffee • D'Arcy Advertising



FINE ARTS PRODUCTIONS, Hollywood

Ballantine Beer • William Esty & Co.



NATIONAL SCREEN SERVICE CORP., New York

California Spray Chemical Corp. • McC-E



ANIMATION INCORPORATED, Hollywood

P. Ballantine & Son • William Esty & Co.



BLAEGER FILM PRODUCTIONS, New York

Derby Foods Inc. • McCann-Erickson



TEBBYTOONS, A Division of CBS Films Inc.

British Columbia Tel. Co. • James Lavick & Co.



OPA PICTURES, INC., Portland

Du Pont • BBDO



BILL STURM STUDIOS, INC., New York

titled *Johnny Ringo*, is scheduled for the Thursday 8:30-9 p.m. time slot. Don Durant is star of the new series.

MCA TV has wrapped up a large regional sale of its new mystery-adventure program, *Shotgun Slade*. The program, starring Scott Brady, was picked up by P. Ballentine & Sons in a 28-market spread covering 17 states in the east. The contract is for a full year, beginning in November. *Shotgun Slade* has Mr. Brady cast as a private investigator on horseback who hires out his services. Live background music is employed in the series.

California National Productions' *The Life of Riley* has been sold in more than 100 markets. Recent sales include: KPX San Francisco; WPRO-TV Providence; WJXT-TV Jacksonville, Fla.; WFBC-TV Johnstown-Altoona; WHDH-TV Boston; WBRC-TV Birmingham; WRTV Great Falls, Mont.; WLBZ-TV Bangor; WKRG-TV Mobile, and WBT Charlotte, N. C. CNP's *Danger Is My Business* also continues its brisk selling pace. In recent weeks 11 more stations purchased the series. Three of them—WSB-TV Atlanta, WTVU San Francisco, and KSD-TV St. Louis—bought the series in color.

MCA TV reports two more sales of its library of Paramount features. Latest purchasers are WAPI-TV Birmingham and WTPA-TV Harrisburg. . . wsoc-TV Charlotte, has purchased a group of pre-'48 Metro-Goldwyn-Mayer features from MGM-TV. Titles include *Command Decision*, *Pride and Prejudice* and *They Were Expendable*. . . Trans-Lux Television Corp. has sold its Encyclopedia Britannica Film Library to WNEW-TV New York.

PROGRAMS . . .

Production of fall programs has begun with a vengeance. Within the past fortnight alone four distributors have announced shooting schedules which in toto account for 18 shows. At Ziv's studios in Hollywood five series are currently being filmed: *Lock-Up*, *Bat Masterson*, *Sea Hunt*, *Rough Riders* and *Bold Venture*. In addition, *Space* and *Challenge*, two

Advertising Directory of **SELLING COMMERCIALS**

new network entries, go before the cameras this month.

National Telefilm Associates has three programs in production: 13 new episodes each of *How To Marry A Millionaire* and *Man Without A Gun*, and *The Third Man*, which will have 19 new episodes shot in England starting next week.

California National Productions has a \$5.5-million shooting schedule. Productions include *The Lawless Years* and *Philip Marlowe* on a network level and *Not For Hire* and *Pony Express*, set for syndication.

Bernard L. Schubert, Inc., will have four more programs on its roster by the end of the year. Three have been set: *Counterspy*, *Alexander the Great* and *The New Adventures of Mr. and Mrs. North*. The fourth program will be announced shortly.

The Jack Wrather Organization has started filming the sixth year of *Lassie* at Desilu Gower studios. Shooting will continue through Jan. 1, 1960, using Laguna Beach locations for the first time. Additions to the production roster include Bonita Granville Wrather, associate producer, and Harvey Clearmont, casting. . . . Trans-Lux Television Corp. has placed *Animal Parade* into syndication. The package consists of 26 quarter-hour segments and is described as a wild-life series employing a newsreel style.

ABC Films will distribute a new telefilm series titled *Congressional Investigator*, which will be produced by Howard-Wolper Productions, Inc. The program of 39 half-hours is based upon material from various Congressional investigations and will be available for a fall start. . . . Cinema-Vue Corp. is currently screening a new animated cartoon property titled *Tom Puss*.

Mel Epstein has been appointed associate producer and Bob Leach story editor of Ziv's new *Space* series. Ziv has also signed seven top tv and film writers for the new program, which stars William Lundigan. The new scripters are: Fred Brierberger, Arthur Weiss, Ted Sherdeman, Michael Plant, Meyer Dolinsky,

Ford Motor Co. • J. Walter Thompson



ELEKTRA FILM PRODUCTIONS, INC., New York

Maidenform • Norman, Craig & Kummel



MPO TELEVISION FILMS, INC., New York

General Electric • Young & Rubicam



GRAY-O'REILLY STUDIOS, New York

Minnesota Mining • BBDO



GIFFORD ANIMATION, INC., New York

General Foods • BB



TERRYTOONS, A Division of CBS Films Inc.

Fred Niles Syndicated Beer Commercials



FRED A. NILES PRODUCTIONS, INC., Chicago

Lone Star Brewing Co. • Glenn Adv.



KEITZ & WERNDON, Dallas

Par-Tile • Porter Advertising



TV CARTOON PRODUCTIONS, San Francisco

Jerome Bixby and James Clavell. . . . Herb Stewart has been signed as executive producer of Bernard L. Schubert's *Counterspy*, which goes before the cameras this month.

New firm of William Castle Productions has been formed for entry into the tv arena. It is composed of Mr. Castle, former Ziv and independent theatrical film producer, actor Vincent Price and writer Robb White. First show planned is an adventure series starring Mr. Price. . . . ABC-TV has purchased another series, John Payne's *Restless Gun*, to build up its daytime programming. Re-runs of the western, on NBC-TV for the last two seasons, will be used as afternoon fare.

Daystar Productions, in partnership with TCF-TV, is producing two pilots this month: *Formula for Adventure*, dealing with a polar expedition, and *Arsenal Stone*, a western. In addition, TCF-TV is readying its own *Frog Men* project for shooting. . . . Four Star Films producer Vincent Fennelly is readying an hour version of *Stagecoach West*. The pilot originally was in a half-hour form.

PERSONNEL . . .

A major expansion of Ziv's syndicated sales force has been completed. A total of 15 new account executives was added in the syndication department, bringing the total of men in the field to 117. In addition, some sales personnel were transferred to new territories, and four account executives were promoted to spot sales managers. The new spot sales managers are: Jim Hensel, eastern division, from account executive Milwaukee; Leon Taylor, eastern division, from Florida; Joseph Moscato, north central division, from Ohio, and Michael Eisler, south central division, from Ohio.

John R. Allen has been appointed central division manager for United Artists Television. Mr. Allen, who headquarters in Chicago, has a 19-year background in radio and television on a network and agency level. He has been associated with Tatham-Laird, Inc., Chicago, where he was in charge of radio and television

Program Profile The Donna Reed Show

Film: ABC-TV; 9-9:30 p.m. EST Wed. Opposite *The Millionaire* CBS-TV; Kraft Music Hall Theatre NBC-TV. *Premiere September 1958. Carried on 98 stations. Star: Donna Reed.*

Sponsors: Campbell Soup Co. and Shulton, Inc.

Campbell Soup cumulative gross time billings for the show January through March 1959: \$281,700. Batten, Barton, Durstine & Osborn, agency. Charles Partington, account executive; Hal Davis, timebuyer. (Campbell Soup also participates in ABC daytime programming, and sponsors *Lassie* on CBS-TV).

Shulton cumulative gross time billing for the show January through March 1959: \$292,820. Wesley Associates, agency. Joe Perine, account executive; Joe Knap, timebuyer. (Shulton also participates in ABC daytime programming).

Production: Todon-Briskin Productions, production company; Screen Gems, Inc., distributor; Tony Owen, producer; William Roberts,

programming, and he was co-producer of the *Crunch and Des* tv series. Before that Mr. Allen had



MR. ALLEN

been in charge of radio-tv for all brands at Lever Bros. in New York.

NTA International, Inc., subsidiary of National Telefilm Associates, continues its overseas personnel expansion. Latest addition is William Shelton, who has been appointed sales manager for continental Europe. Mr. Shelton, with headquarters in London, reports to Vernon Burns, NTA International vice president. Mr. Shelton handles



Donna Reed isn't too happy over the pin-up calendar held by husband Carl Betz.

associate producer; Paul Palmentola, art director.

Format: Family comedy about a pediatrician's wife in a small town.

Rating: January-March average Nielsen total audience: 21.1.

the company's theatrical and television properties in the European market. . . . Flamingo Telefilm Sales has formed an international division and has appointed Jay Williams as vice president in charge. Mr. Williams, who formerly headed his own packaging firm, was one of the founders and the general manager of Unity Films, which was later absorbed by Screen Gems.

Herb Pearson, formerly assistant to the president of Guild Films, has joined Official Films as assistant director of sales. The post is a newly created one. . . . Murray Oken has been promoted to western division manager of Trans-Lux Television Corp. He formerly was in charge of the company's midwest division. . . . Shirlee Barish has joined Bernard L. Schubert, Inc., as an account executive. Miss Barish has been associated with Official Films and with National Telefilm Associates. . . . Richard P. Moran Jr., has been transferred to the New York office of CBS Films as an account executive to cover eastern New York State.

Mr. Moran previously served as an account executive in the company's Chicago office.

Jack Gross, senior partner of Gross-Krasne, will spend the next year in England, supervising production of the *Rogue for Hire* and *Fate* teleseries. . . . Glenhall Taylor, for the past 12 years vice president in charge of operations of the Hollywood office of N. W. Ayer, has resigned to set up his own production company. . . . Curtis Kenyon has been elected president of Writers Guild of America West, with Leonard Freeman selected to head the tv branch. . . . Sidney P. Solow, vice president of Consolidated Film Industries, has been named chairman of the 1960 Motion Picture Permanent Charity Campaign.

PROMOTION . . .

Independent Television Corp. has put together a merchandising-promotion kit for *Brave Stallion* (the first 39 episodes of *Fury*) which might easily be described as the heavyweight champ of them all. The kit weighs precisely four pounds, according to a mailroom weighing machine, and contains such material as publicity releases, advertising mats, premium offers, photos and on-the-air promotional material.

TAPE . . .

A 45-per-cent increase in sales and 65-per-cent jump in net profit for the fiscal year ending April 30 have been reported by Ampex president George L. Long Jr. Sales climbed from \$30 million to \$43 million, with profits increasing from \$1,540,000 to \$2.5 million. . . . Intercontinental Television, which taped NBC-TV's *Today* show in Paris, will record the Spoleto, Italy, Festival of Two Worlds for CBS-TV's *Ed Sullivan Show* the last week in June.

In what may be the largest single video-tape deal yet concluded, H. G. Saperstein & Associates and Paramount Television Productions—KTLA have entered into a tape production agreement for 130 half-hour programs of *Ding Dong School*. Production of the taped program, to be

Advertising Directory of SELLING COMMERCIALS

Rheingold Beer • Foote, Cone & Belding



SARRA, INC., New York

The Texas Company • Cunningham & Walsh



HAMKINSON STUDIO, INC., New York

Royal Crown Cola • D'Arcy Advertising



ROBERT LAWRENCE ANIMATION, New York

U.S. Air Force • E.W.R&R



JAMES LOVE PRODUCTIONS, INC., New York

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CARAVEL FILMS, INC., New York

Van Raalte Hosiery • C. J. LaRoche



FARKAS FILMS, INC., New York

Texaco • Cunningham & Walsh



WONSEL, CARLISLE & DUMPHY, INC., New York

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All facilities available 24 hours a day.

released this fall by Independent
Television Corp., will commence in
Hollywood at the Paramount Studios
this month.

COMMERCIAL CUES . . .

Transfilm, Inc., has signed an
affiliation agreement with Wyld
Studios, Inc., for the latter's exclusive
animation and art services. The
Wylde affiliation also covers slide-
film production. Immediate anima-
tion plans of Transfilm and Wylde
include the production of cartoons
for television.

Ross M. Sutherland has joined
Wilding, Inc., as an account execu-
tive in the midwest sales division,
with headquarters in Chicago. Mr.
Sutherland formerly was vice presi-
dent of sales and service for John
Sutherland Productions, New York,
and midwest sales manager of MPO
Productions. . . . George Goodman
has left the staff of Wondsel, Carlisle
& Dunphy to freelance as an as-
sistant director in film production.
. . . Specifications and engineering
details on the Oxberry Unistand are
contained in a new four-page folder
just released by the Animation
Equipment Corp. Illustrated with
photographs and drawings, the folder
can be obtained gratis from Anima-
tion Equipment at 38 Hudson St.,
New Rochelle, N. Y. . . . Camera
Equipment Co., Inc., has introduced
a new tripod head called the Ceco
Pro Jr. Fluid Head. The new tripod
head is said to provide swift, smooth

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For the Industry
All over the world

Serving radio, tv and film account-
No Collections — No Commissions!!

maneuverability in panning and tilting by absorbing minute irregularities.

BONDED BROCHURE

Bonded TV Film Service has issued a 12-page brochure detailing the story of film handling and print procurement. The brochure points up solutions to almost all post-production problems in film and describes Bonded's new Single Service System, which was designed for speed and safety. The company has also anticipated the growth of video tape and has already started handling, shipping and storing tape shows for some clients.

Film Commercials

AMERICAN FILM PRODUCERS

Esso Standard Oil Co. (Esso Extra), McCann-Erickson; Bulova Watch Co. (watches), McCann-Erickson.

ERA PRODUCTIONS, INC.

Completed: Hancock Oil Co. (oil), Heintz; Cincinnati Bell Telephone Co. (direct dialing), Stockton, West, Burkhart; Central Chevrolet Co. (Chevrolet cars), Hunter Willhite; Plymouth Dealers of S. Calif. (Plymouth cars), Stromberger, LaVene & McKenzie; Nutrilite Co. (Aqua Satin), Carson Roberts; Milner Corp. (Permasterc & Pinesol), Gordon Best.

In Production: Mattel Toy Co. (H₂O Rocket Toy), Carson Roberts; Tidy House Products (Sweet 10), Earle Ludgin; Skan Laboratories (beauty drops), Gunpertz, Bentley & Dolan; U. S. Forest Service (Smoky Bear), FC&B.

FILMACK STUDIOS

Completed: Bohack Super Mkts. (stores), Babcock, Romer, Carberry & Murray; Cott Beverage Co. (soda), Dowd, Redfield & Johnstone; Avon Products, Inc. (cosmetics), Monroe F. Dreher; Agricor Corp. (fertilizer), M. L. Grant; Buffalo Raceways (track), Rumrill; Curtiss Bros. Furniture (red carpet service), Murdock; Robert Hall Clothes, Arkwright.

In Production: East Coast Attic (basement repairs), M. L. Grant; Buffalo Raceways (track), Rumrill; Leukemia Society (funds), direct; Robert Hall Clothes, Arkwright; Vermont Transit Co. (Greyhound bus), WCAX-TV; National Board of Fire Underwriters (Fire Prevention Week), direct; American Red Cross (blood bank), direct; National Census Bureau (1960 census), direct; Hollywood Shoe Cleaner Co. (Sani-White shoe polish), Vancock.

GRAY & O'REILLY

In Production: General Foods Corp. (Ital-ian Rollettes), Y&R; American Oil Co. (Amoco gasoline), Joseph Katz; Falstaff Brewing Corp. (beer), D-F-S; General Tire & Rubber Co. (tires), D'Arcy; Block Drug Co. (Greenmint, Nytol), SSC&B.

HUNN, FRITZ, HENKIN PRODUCTION, INC.

Completed: Wise Potato Chip Co. (potato chips), Lynn; Lever Bros. Co. (Rinso), National Export; Revere Sugar Refinery (sugar), John C. Dowd; Charles E. Hires Co. (Root Beer), Maxon; Nestle Co., Inc. (chocolate), McCann-Erickson; B. T. Babbitt Co. (Babo, Hep, Glim & Cameo), Brown & Butcher; National Biscuit Co. (Oreos), McCann-Erickson; Keen Eye Toys (Spinabalo), Goold & Tierney; Blue Ribbon Bakeware (cakes & pies), Lynn; Atlantic Refining Co. (gasoline), Ayer; F. & M. Schaefer Brewing Co. (beer), BBDO; Beam (bleach), Ketchum, MacLeod & Grove; DoNut Corp. of America (Icicle), McCann-Erickson.

In Production: Atlantic Refining Co. (gasoline), Ayer; B. T. Babbitt Co. (Vita-Yums, Babo Bug Killer, Glim), Brown & Butcher; Quaker Oats Co. (Puss'n Boots cat food), Lynn Baker; National Dairy Products Co. (Breakstone cottage cheese), MLW&S; Charles Antell, Inc. (Hair Spray shampoo and Formula 9), Brown & Butcher; Ford Motor Co. (automobiles), JWT; Labatt's, Ltd. (beer), Ellis; First National Stores (program opening), John C. Dowd.

KEITZ & HERNDON

Completed: Household Finance Corp. (loan services), NL&B; Southern Union Gas Co. (gas products), direct; Amicable Life Insurance Co. (insurance), Southwest; Dr. Pepper Co. (soft drinks), Grant.

In Production: Colvert's Dairy (dairy products), Lowe Runkle; Deep Rock Oil Corp. (gasoline), Lowe Runkle; Standard Life & Accident Insurance Co. (insurance plan), direct; Lone Star Gas Co. (RCA Whirlpool refrigerators), EWR&R; Ideal Bakeries (Bakery products), Wm. Finn; Chip-Monk Potato Chips (potato chips), Wm. Finn; Rich Plan Corp. (food freezers), direct; Fire Prevention Bureau, direct.

KLAEGER FILM PRODUCTIONS, INC.

Completed: Greyhound Corp (bus), Grey; Dow Chemical Co. (Saran Wrap), MacManus, John & Adams; Ideal Toy Co. (various toys), Grey; National Carbon Co. (Prestone), Esty; Benrus Co. (watches), Grey; U. S. Rubber Co. (tires), Fletcher D. Richards; Procter & Gamble Co. (Tide soap), B&B; General Motors Corp. (Pontiac cars), MacManus, John & Adams; Colgate-Palmolive Co. (Wildroot), L&N; General Foods Corp. (Baker's Instant chocolate), FC&B.

In Production: Reynolds Aluminum Supply Co. (Reynolds Wrap), L&N; R. J. Reynolds Tobacco Co. (Salem cigarettes), Esty; General Electric Co. (G.E. College Bowl), Maxon; Benrus Co. (watches), Grey; P. Ballantine & Sons (beer), Esty; Shulton, Inc. (Slug-A-Bug), Wesley; U. S. Rubber Co. (tires), Fletcher D. Richards; Colgate-Palmolive Co. (Vel), L&N; Boyle-Midway, Inc. (Wizard), GMM&B; Westinghouse Electric Corp. (various products), McCann-Erickson; Bristol-Myers Co. (Ipana), DCS&S; E. I. du Pont de Nemours & Co. (various products), BBDO; International Latex Corp. (various products), Reach, McClintock; Procter & Gamble Co. (Lilt), Grey.

JAMES LOVE PRODUCTION

Completed: Aluminum Co. of America (Cypress Gardens, Boats), F&S&R. In Production: Bell Telephone Co. of Pa., Gray & Rogers.

FRED NILES PRODUCTIONS

Completed: Manning Mfg. Co. (Roc & Spin toy, Stilt-Eez), N. N. Perlstein; Montgomery Ward & Co. (rotary mower, out-board motor), direct; Kitchen Art Foods, Inc. (Py-O-My Brownie Mix), W. B. Doner; Carling Brewing Co. (Black Label beer), Winius-Brandon; Revere Camera Co. (Cine-Zoom, movie and still camera), KM&J; Brown & Williamson Tobacco Corp. (Sir Walter Raleigh pipe tobacco), KM&J. In Production: CBS-Chicago ("Thought for the Day"), direct; Lion Oil Co. (gasoline), French & Shields; Kusan Toy Co. (various toys), Clayton-Dillon; Englander Co., Inc. (mattresses), North.

WILBUR STREECH PRODUCTIONS, INC.

Completed: Drug Research Co. (Insta-Pep), KHCC&A; Television Bureau of Advertising (institutional), Wexton; Christie Brown & Co. (Premium crackers), Rabko; National Trust Co. (institutional), Spitzer & Mills; Sinclair Oil Refining Co. (gasoline & oil), GMM&B; Colgate-Palmolive Co. (Halo shampoo), Spitzer & Mills. In Production: ABC (promotional trailer), direct; Christie Brown & Co. (Sweetline Biscuit), Rabko; Television Bureau of Advertising (institutional), Wexton; Transogram Co. (Squirtie Toy), Wexton.

BILL STURM STUDIOS, INC.

Completed: Blatz Brewing Co. (beer), K&E; Bristol-Myers Co. (Vitalis), DCS&S; Texas Co. (gasoline), Ronalds; Remco Mattress Co. (mattresses), Elkman; Goebel Brewing Co. (beer), Campbell-Ewald; McGough Bakeries (Holsum bread), Robt. Luckie; Warner-Lambert Pharmaceutical Co. (Fizzies), Lambert & Feasley; Strochman Bread Co. (bread), Ellington; E. I. du Pont de Nemours & Co. (Nylon, Dacron, Orlon), BBDO; First National City Bank Co., BBDO; Corn Products Refining Co. (Kasco dog food), Donahue & Coe; MGM (*Watusi, The World, the Flesh and the Devil*), Donahue & Coe; RCA Electron Tube Div. (tv tubes), Lefton.

In Production: National Biscuit Co. (Wheat & Rice Honeys), K&E; Blatz Brewing Co. (beer), K&E; Texaco Co. (Texaco gasoline), Ronalds; Cott Bottling Co. (beverages), John C. Dowd; Goebel Brewing Co. (beer), Campbell-Ewald; James O. Welch Co. (candies), James Thomas Chirurg; Bristol-Myers Co. (Vitalis, Ipana Plus), DCS&S; McGough Bakeries (Holsum bread), Robert Luckie; Beneficial Finance Co., Lefton; RCA Electron Tube Div. (tv tubes), Lefton; Maidenform Brassiere Co. (brassieres), NC&K; Speidel Corp. (watchbands), NC&K.

TV CARTOON PRODUCTIONS

Completed: Pacific Telephone Co. (long distance), BBDO; Kilpatrick Bakeries, Inc.

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



CALL YOUR RED CROSS TODAY!

NATIONAL BLOOD PROGRAM

(bread), Reinhardt; J. A. Folger & Co. (instant coffee), Harris, Harlan & Wood; KOED-TV, direct; Ingram's Food Co. (Red's Tamales), Cappel, Pera & Reid; Safeway Stores, Inc. (eggs), direct; California Spray-Chemical Corp. (Ortho lawn spray), McCann-Erickson.

In Production: William's Bakery (bread), Reinhardt; Kilpatrick Bakeries, Inc. (bread), Reinhardt; Pacific Plywood Co. (Par-Tile), Porter.

TRANSFILM, INC.

Completed: Colgate-Palmolive Co. (Ad detergent), L&N; J. B. Williams Co. (Lectric Shave), Parkson; U. S. Steel Corp. BBDO; Lanolin Plus, Inc. (Wash N' Curl), EWR&R; Vitamin Corp. of America (Rybutol), EWR&R; Consolidated Cigar Corp. (Muriel Coronella cigars), L&N.

In Production: Radio Corp. of America (RCA TV), K&E; U. S. Steel Corp. BBDO; Miles Laboratories, Inc. (Bactine, Ariden), Geoffrey Wade; Esquire, Inc. (Coronet), Grey; Armstrong Cork Co. (tiles), Ogilvy, Benson & Mather; Corn Products Refining Co. (Mazola Oil, Karo syrup), L&N; Aluminum Co. of America (Alcoa), F&S&R; Chunky Chocolate Corp. (Chunky candy), Grey; G. R. Kinney Shoe Co. (shoes), Frank B. Sawdon; Whitehall Laboratories (Anacin), Bates; Chock Full O' Nuts Co. (coffee), Grey; Food Manufacturers, Inc. (Uncle Ben's rice & M&M candy), Bates; Whitehall Laboratories (Dristan), Bryan Houston; Procter & Gamble Co. (Lilt home permanent), Grey; Alberto-Culver Co. (New Dawn, Silken Rinse), Geoffrey Wade; Planters Nut & Chocolate Co. (Peanut Butter), Don Kemper; American Oil Co. (Amoco gasoline), Joseph Katz; American Motors Corp. (Rambler), GMM&B; Continental

Pulse Top 20 Syndicated Shows for March

Rank	Program	Distributor	National Average	Viewers Per 100 Homes Tuned In			
				Men	Women	Teens ages 13-19	Older than 19
1	Sea Hunt	Ziv	20.0	83	89	15	21
2	Highway Patrol	Ziv	16.7	83	87	16	25
3	Mike Hammer	MCA	16.2	86	94	16	27
4	Special Agent 7	MCA	15.2	79	82	12	9
5	26 Men	ABC	14.1	76	87	15	46
6	Rescue 8	Screen Gems	14.0	78	83	16	34
6	U. S. Marshal	NTA	14.0	69	74	17	64
7	Popeye	UAA	13.7	21	37	13	102
8	Mackenzie's Raiders	Ziv	13.6	79	84	14	26
9	If You Had A Million	MCA	13.5	83	89	15	29
10	Whirlybirds	CBS	13.2	63	67	17	87
11	Bold Venture	Ziv	13.1	78	83	15	33
12	Flight	CNP	12.5	87	93	16	28
13	Divorce Court	Guild	12.3	86	95	14	19
13	Silent Service	CNP	12.3	74	81	17	48
13	Superman	Flamingo	12.3	65	72	16	83
14	Cisco Kid	Ziv	11.9	63	71	18	83
15	Farmer Al Falfa	CBS	11.7	61	67	10	83
15	Target	Ziv	11.7	81	89	15	32
16	Annie Oakley	CBS	11.5	54	59	17	85
16	Boots and Saddles	CNP	11.5	71	78	17	56
16	San Francisco Beat	CBS	11.5	84	93	14	23

Pulse Top 10 Mystery Shows for March

1	Mike Hammer	MCA	16.2	86	94	16	27
2	U. S. Marshal	NTA	14.0	69	74	17	64
3	San Francisco Beat	CBS	11.5	84	93	14	23
4	Sheriff of Cochise	NTA	10.2	83	87	16	27
5	Decoy	Official	9.5	82	92	14	22
6	Official Detective	NTA	9.0	85	91	15	21
7	New York Confidential	ITC	8.6	84	93	16	31
8	Badge 714	CNP	8.4	83	88	14	41
9	City Detective	MCA	6.4	81	86	17	23
10	Dial 999	Ziv	5.8	85	92	16	23
10	Mr. District Attorney	Ziv	5.8	69	73	15	42

Baking Co. (Handi Pie), Bates; Faberge, Inc. (Juliette Marglen cosmetics), direct; General Foods Corp. (Instant Sanka coffee), Y&R; Scripto, Inc. (pens and pencils), JWT; Louis Marx & Co. (toys), Bates.

UPA PICTURES, INC.

Completed: Union Pacific Railroad Co.,

HELP WANTED
ANIMATION SALESMEN—COMMERCIALS, INDUSTRIALS AND THEATRICAL SCREEN ADVERTISING. Outstanding European animation firm, winner of many international awards and proven track record. Must have top level contact with agencies and clients—many areas around country open including New York City. Top commissions. Replies highly confidential.

BOX 473

Caples; Embassy Dairy, dairy products), M. Belmont Ver Standig; Mrs. Baird's Bakeries (bread), Tracy-Locke.
In Production: Carling Brewing Co. (Stag beer), Edward H. Weiss; Carling Brewing Co. (Black Label beer), Lang, Fisher & Stashower; Canada Nut Co. (peanut butter), James Lovick; Speedway Petroleum Corp. (Speedway 79 gasoline), W. B. Doner; Richfield Oil Co. (Boron), Hixson & Jorgensen; Christie Brown & Co. (biscuits), McCann-Erickson; Standard Oil Co. of Indiana (Permalube), D'Arcy; Montag Bros., Inc. (Blue Horse school supplies), Harris & Weinstein; Aristo Dry Cleaners, M. Belmont Ver Standig; Gunther Brewing Co. (Gunther & Ft Pitt beer), L&N; Hot Shoppes, Inc., M. Belmont Ver Standig.

WONDERLAND PRODUCTIONS

In Production: Descoware Corp. (kitchen utensils), Neale; Ernie Porter Chevrolet (car dealer), Neale.

YOU CAN'T MISS

with the
"BIG CHEESE" in Wisconsin
Not only 34 million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

Dauphine (Continued from page 39)

produced for export, and about one-third of this found its way across the Atlantic and into the garages of America last year. While foreign-car sales in the U. S. in 1958 represented only eight per cent of the total cars sold, it was a rise from .8 per cent in 1955. Renault accounted for 16 per cent of the imported-car market, and the percentage is steadily increasing. The small American cars which Detroit is hastily flinging into the ever-widening crack can call a halt to the inroads of the imports, so the next few months present a major challenge to the import manufacturers.

To the average American the brand names are still strange and unpronounceable; no generations of product loyalty stand behind them; they have been labeled as belonging to a certain group of people; their stability and long-run value are not completely trusted.

"We are trying to break down the image of the imported car as a 'class car,'" sums up Mr. Douglas. "We want to show its value to the lower-income groups, to young couples just starting married life with its multitudinous expenses, to older people with families gone from home who have no need for a heavy-duty, large family car."

Of course, Renault hopes that, after six months of advertising saturation using the medium that is sure to be seen by all classes, the brand name and the fine selling points of the car will be familiar not only to the predictable buyers of foreign cars, but to the great group of economy- and value-conscious Americans as well.

Language (Continued from page 37)

ous ways in the other languages.

Although costs vary slightly in various areas (according to living standards and volume of business), it can be said that the average dubbing price per half-hour film runs to almost \$1,200, and this price is more likely to increase rather than decrease as television becomes an increasingly important medium in foreign markets.



Saul Rosenzweig has been named general sales manager of WLOS-TV Asheville-Greenville-Spartanburg. He joined the station in August 1958 as national sales manager after control of WLOS-TV was taken over by WTVJ Miami. Mr. Rosenzweig was with the Katz Agency prior to joining WLOS-TV.

Although it is theoretically possible in Mexico to get a quoted price of \$950 per half-hour, distributors are quick to point out that the price will have climbed several hundred dollars by the time a script, soundtrack, two prints, image negative and fine-grain composite are delivered.

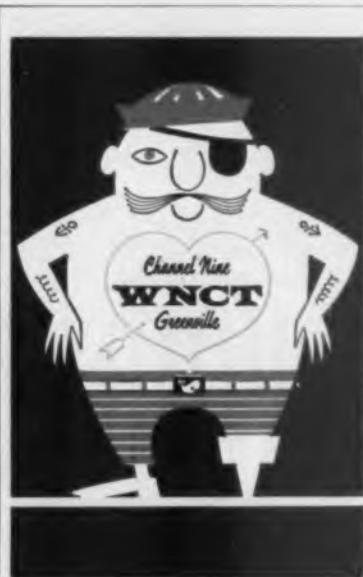
A question which therefore faces any distributor is when to dub and when not to dub. Paul Talbot, president of Fremantle International, Inc., offers an aphorism to answer the question: "You dub and then sell in a multi-market situation; you sell and then dub in a single-market situation." As an example, the German market is a limited one for distributors; it would be foolhardy to voice an entire series into German and then look for a sale, whereas a Spanish-language dubbing job is not as risky, since there are numerous markets where dubbing costs, at least in theory, can be recovered.

Spanish-language dubbing is now done in other areas besides Mexico—a development reflecting the growth of the market. In Cuba, Television Interamericana, S.A., buys and dubs programs, and in Puerto Rico a new dubbing business has grown. In both of these countries a kind of neutral Spanish has been developed which has been found acceptable in most Latin markets.

Dubbing has also been done in Spain (for almost half the cost), but distributors have found that two factors worked against them in selling these versions in Latin America: classical Spanish, even when it is made fairly neutral, is almost an alien tongue south of the border, and even if it were possible to offer a made-in-Spain dubbing job which would be indistinguishable from other versions, there would still be buyer resistance. Reason: almost every Latin was forced to separate in a violent manner from the mother country, and many Latins (like the Irish vis-à-vis England) have long memories.

The emphasis in dubbing into Spanish has been on achieving a neutral tongue, but there are instances where dialects can be used to suggest stateside regional differences. As an example, Screen Gems' animated cartoon series *Huckleberry Hound* (sold in Puerto Rico, Mexico and Venezuela), utilizes comic voices, and each was given a specific dialect. In the Spanish translation Pixie and Dixie have Argentinian accents, while the cat (who generally gets the worst of things in the series) speaks with a Castilian accent, much to the delight of audiences in Latin countries.

One last example of how the



Spanish tongue changes in different Latin areas. A commonplace American telefilm phrase, such as "meanwhile, back at the ranch," can be translated in the following manner: "mientras tanto, alla en el rancho." Assuming a perfect neutral intonation, the translation would be quite acceptable in northern Latin America, but simply inadequate in Argentina, Uruguay and Chile,

where "rancho" means "chuck wagon." In those countries the right translation would be "mientras tanto, alla en el estancia." But this translation would never do in Mexico, where "estancia" means "finance."

Other languages present problems, although none of them is quite so complex as in Latin America. French-language versions of tv shows done in Paris are automatically accepted

throughout the French-speaking world, although there are certain variations in spoken French. Thus, the French-speaking populace of Canada unhesitatingly accepts Paris-dubbed programs, but the Parisians (and everyone else on the Continent) would not accept a French-Canadian version of a telefilm. However, a voice-over narration of a documentary could be done in Canada in perfect French for sale in France.

In terms of economics, dubbing of shows in French is peculiar. In almost every other area the major sales market gets the lion's share of American dubbing dollars, but the reverse is true in the French language. A distributor goes to Paris and invests approximately \$47,000 for 39 half-hours, and then must cross the Atlantic again to Canada for the sale which will get him his costs back, plus a slight profit. Further French-language sales are gravy, but these are limited, since France itself is not a lush television market, and the same can be said for Luxembourg, North Africa, Belgium, Switzerland and Monaco. The Canadians, it would appear, have a grievance.

West Germany

West Germany, with an estimated two million tv homes and a high standard of living, is a potentially lucrative market for American distributors, but officials there seldom buy more than 13 shows at a time. An exception to this is Screen Gems' *Father Knows Best* (*Vater ist der Beste*), which is now in its second year. There is no real language problem despite slight differences in dialect.

Portuguese-language versions of American series are done in Brazil, and the dubbing appears to be acceptable in Portugal, which remains a relatively minor television market.

Dubbing in Japanese presents some obvious problems, which have been skirted on occasion by eliminating the soundtrack and using simple voice-over narration either live or recorded. Series are sold undubbed, although the distributor gets the rights to the translation that is done.

(Continued on page 58)

Ask the man who gets around...

**WDBJ is one of the
best buys in
television . . .
anywhere!**



WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, TOP O' THE MORNIN' (music, news, weather, fun) most popular early morning viewing in the

area, delivers viewers for only 74 cents per M on a 5 Plan; 58 cents per M on a 10 Plan.* A powerful "live" boost for your product; powerful, sales-producing merchandising support provided, too!

It will pay you to take a closer look at TOP O' THE MORNIN' and other "best buys" offered by WDBJ-TV.

*all cpm based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV  **7**

Maximum Power • Maximum Height

ROANOKE, VIRGINIA

Washington Memo



DALY DOZEN. Virtually the entire broadcasting industry has joined the Justice Department in urging the Federal Communications Commission to reverse its now-famous (or infamous) ruling in Chicago's Lar Daly case, which would require tv stations to give equal time to all minority candidates for political office. It's an unusual alliance between the Justice Department and the broadcasters, who have never been such compatible bedfellows in days past.

Now, however, they have found common cause. The specter of giving away free air time to splinter candidates haunts broadcasters as they prepare for the 1960 campaigns. They have stated flatly that unless the Daly ruling is reversed, their political coverage will of necessity be cut to the bone.

The Justice Department is impelled by no such motive, of course. Its mission is to enforce the laws, including Section 315 of the Communications Act. But as Attorney General William P. Rogers has stated, such enforcement and interpretation of the statutes should be based on common sense no less than on the legal letter.

In the course of restating this position, Rogers has found himself in direct conflict with Rep. Oren Harris (D.-Ark.), chairman of the powerful House Interstate and Foreign Commerce Committee and its Legislative Oversight Subcommittee. Harris, too, has been no buddy of the FCC, but when it comes to political jousting, he'll take on all the help he can get against so notable an adversary as Rogers.

NEW SKIRMISHES. After Rogers, in deference to President Eisenhower's description of the FCC ruling as "ridiculous," asked the Commission to reverse the decision, Harris popped up with a letter to Rogers asking him on what author-

ity he was seeking to "intervene" in the FCC's business. Specifically, he wanted to know the legal basis for Rogers' action.

What Harris is trying to prove is a little cloudy. No doubt he wishes to uphold the letter and spirit of the Communications Act, which his committees oversee, and would not take too kindly to suggestions from an Administration of the opposite political party for changes.

The Commission, of course, contends that the wording of Section 315 leaves it no alternative but to rule that all candidates must receive equal time. This despite the fact that Chairman John C. Doerfer and several other commissioners have spoken out against granting equal time. Meanwhile, legislation has been introduced in Congress to clarify the matter, giving stations greater discretion in granting equal time while seeking to uphold the right of minority candidates to gain access to some free time. Chances

for passage appear "quite good," in the words of one veteran communications attorney.

ROGERS REPLIES. The attorney general told Harris that the Justice Department has every legal right to advise the FCC on its operations and, in fact, has been doing so for many years. He said further that the Lar

(Continued on page 79)

On Option-Time Rules

David C. Adams, senior executive vice president of the National Broadcasting Co., writes the following letter presenting the network viewpoint of the FCC's proposed rules on option time. The rules were discussed in the Washington Memo of May 18.

OBJECTION TAKEN. I was very much puzzled by the treatment of the commission's proposed rules on option time as discussed in a recent issue's Washington Memo.

The story describes the proposed rules as "significant steps to give stations greater independence in their operations"; as adding up "to a liberation movement for the stations which have been complaining of the burden imposed on them by regulation and fiat by the Government"; as an attempt to "ease" the "burden" which option time imposes on sta-

tions, and as a "break for stations."

It goes on to state that if the proposed rules were adopted, "no longer would a local advertiser be forced into a 10-second spot announcement sandwiched between national commercials on a long network show."

I do not know from what source the writer of Washington Memo obtained this strange interpretation of the proposed rules, but it is clear that he has not troubled to inform himself about the background of the rulemaking proceeding, and completely misconceives the function and effect of option time.

Part of the background is the Barrow Report, in which the network study staff specifically found that option time has *not* had the effect of converting "affiliated stations into mechanical conduits for network pro-

(Continued on page 80)



Have you heard about

the new 4-column format...another advance in SRDS service to the advertising business

SRDS users like it

Agencies and advertisers were consulted before we decided to make the change. The vast majority said, "good idea... go ahead."

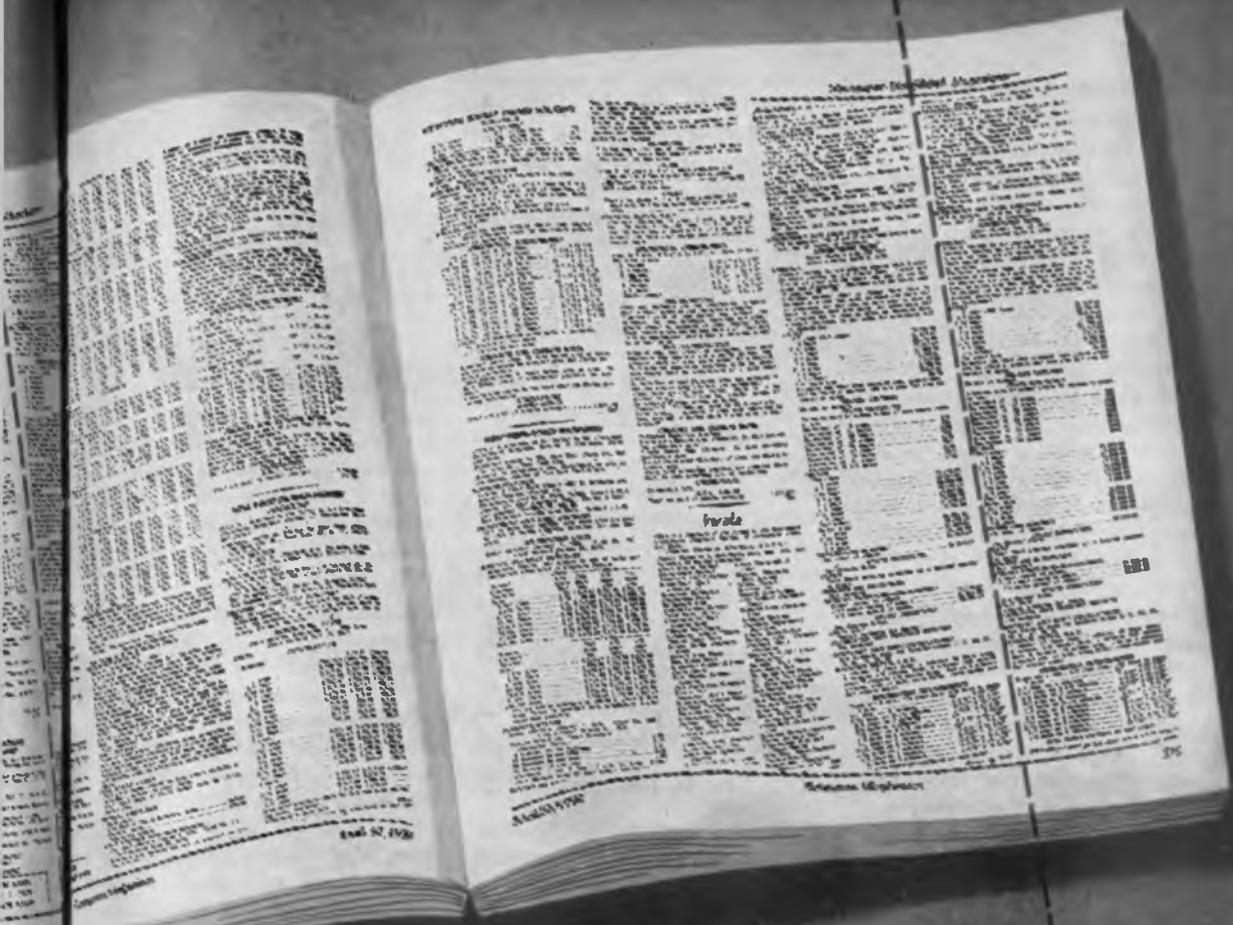
SRDS users get:

More information per page (8 columns of buying information before them when they open it).

Better flow of buying information from page to page with much less interruption, because fewer editorial fillers will be required.

More Consumer Market Data (the fourth column permits additional market data tables).

A less bulky "buyer's directory" (easier to carry, easier to file, easier to use... it lies flat).



Coming in October, 1959
 Exactly the same as before, except for one more column per page.
 Standard advertising page still 7"x10", same as before.

at the new SRDS size?

nce
 less

A word from the Publisher

"Just forty years ago, this year, SRDS set out to make authoritative media information conveniently accessible to everyone in advertising, whenever they need it. You've seen many improvements in our service (even if you're only old enough to have observed the last half dozen or so). The new, easier-to-use 4-column format is just one more. We're sure you'll like it."

WALTER E. BOTTHOP
 Publisher

SRDS



Standard Rate & Data Service, Inc.

the national authority serving the media-buying function

1740 Ridge Avenue, Evanston, Ill.

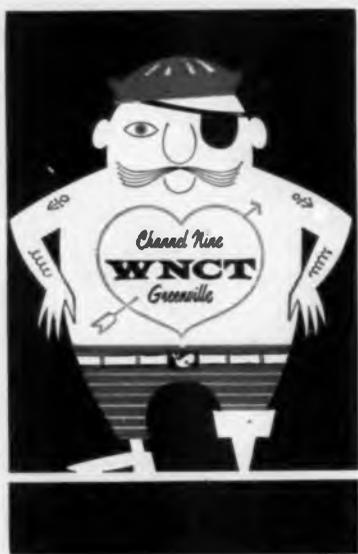
Sales Offices: Evanston, New York, Los Angeles

Language (Continued from page 54)

Often the distributor's representative is in the dubbing business. Some series have been dubbed in Japan on a completely separate soundtrack, and the results, according to some observers, have been excellent. Italian-language versions of American shows are also done by the purchaser.

The art, or at least the technical skill, which goes into the translation of a half-hour of American entertainment, probably cannot be appreciated in this country. There is no tradition of dubbing here as there is in Europe, and the few examples of dubbed foreign theatrical films shown in the States have not been especially artful. However, despite some early disasters (man, in Spanish, perfect lip-sinc. pointing gun: "I'm going to kill you." Squeezes trigger, opponent falls. Then, BANG!), foreign-language versions of American shows have been, in general, extremely artful.

This has come about largely through the heritage handed down by the motion-picture industry overseas, which found that it was financially rewarding, even necessary, to distribute its product throughout the world. With telefilms, distributors have found it wise to keep dubbers constantly in operation, and thus a



whole new breed of professional actors has been developed. An efficient dubbing operation can turn out six to seven half-hours per week, and the time elapsed between the initial translation and completed print generally takes about six weeks.

Other foreign areas are seeing American shows, but very little actual dubbing is done, since the costs would not justify the price that can be obtained. In these areas (which include single-language markets like Denmark, Sweden, Holland, Poland and Finland) subtitles are used, and, on occasion, narration by an announcer. Subtitling is not too effective, however, and for two reasons: the television screen is small, and the letters tend to take up a great deal of the picture, while the tremendous amount of dialogue in a telefilm makes extra demands on the viewer—he must read and at the same time try to catch the action.

Public Reactions

Overseas reactions to American product vary considerably, but it would seem that the mass-entertainment values present in many of them strike a chord almost anywhere. A good action program is accepted immediately. But a situation comedy might easily be limited to a few areas, since in some markets it might be mistaken for a mystery.

American values are most readily accepted in Mexico, of all the foreign-language areas. In methods of operation, the Mexicans appear very much like the Americans in that programs can be sold to clients and agencies, and their tastes are similar to ours.

But where there is a state monopoly, as in Denmark, resistance to American product is strong. Of the major foreign-language markets France is the most difficult—again the result of a state monopoly. It should be pointed out that in these situations the difficulty is not a clash of cultures or values; it rests rather in the unique position of one or several government officials who literally dictate what goes on the air. The tastes of the majority of a nation's viewers do not necessarily



Jack R. Gennaro has been named station manager of WFRV Green Bay, it has been announced by Soren H. Munkhof, vice president and general manager. Mr. Gennaro has been sales manager of the station since January 1957.

correspond with those of its officials.

This was demonstrated last year in Germany when *Father Knows Best* was offered to state authorities. It was rejected, and on seemingly reasonable grounds: the German concept of the father is not at all like the one given in the series; Robert Young, as father, makes mistakes and actually admits them; German family traditions in no way resemble American family life, etc. It was sold to the commercial channel, sponsored by Mocri cigarettes, and was an immediate success.

There are other problems which limit distribution of American tv in some overseas areas, namely a small budget and the pressure of local unions for use of domestic product. But the tastes of government employes go a long way toward stopping exhibition of U.S. telefilms in certain foreign markets.

It can be seen from the above that the key to solving dubbing problems has been found: use the accepted theatrical language of a country or area. It can also be seen that distributors overseas have other problems, outside of the language area, yet to be resolved. Meanwhile, new programs weekly are being put into different languages, and worldwide distribution of these shows could have an incalculable effect on international relations.

JUNE 15, 1959

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

At the recent dedication ceremonies of 150,000 square feet of expanded plant space for Adell Chemical Co. in Holyoke, Mass., the maker of Lestoil announced it was entering on the "largest newspaper ad campaign ever placed for a single product." The placement of some 90,000 lines in the *Chicago Tribune* marked the beginning of a new era for the cleaning product, which heretofore has used spot tv exclusively. On some video fronts, it was feared the Lestoil budget was swinging away from tv into print and other media.

"Definitely untrue," says Adell president Jacob L. Barowsky. "Our newspaper campaigns will be in addition to our saturation spot tv cam-

paigns, which will continue as in the past."

The feeling seems to be that in spite of the \$12.3 million spent by Lestoil for spot in 1958—and the \$4,351,900 TvB estimates the product spent during the first quarter of 1959—there are just some prospective customers who are not tv viewers and must be reached via other means.

The TvB first-quarter figures show no cutback in Lestoil expenditures. The product is advertised on more than 230 stations with 6,300 spots weekly and has shown nothing but steady and rapid growth through the past five years. A company spokesman reports that during that half-decade only two stations out of all

used were not renewed after the first 52-week contract, and those were dropped because their rates were believed "out of line."

The recent introduction of 15- and 20-second spots in peak-audience periods also indicates an increasing use of tv (and increased expenditures) by Lestoil. In the past, most activity has been confined to minutes in day and fringe-night time slots.

Even more importantly, it was announced at the company's 25th anniversary ceremony that production is ready to roll on a new product, Lestare dry bleach. Advertising plans on Lestare will follow the successful formula used by its predecessor—saturation spot on a market-by-market basis. With Lestoil a respected and widely known household name, Lestare's acceptance should be rapid—which could mean added spot money for a great number of stations in the very near future.

Adell's house agency, Jackson Associates, Inc., is installing IBM equipment to automatically schedule the huge volume of weekly Lestoil spots.

ADELL CHEMICAL CO.

(Jackson Associates, Inc., Holyoke, Mass.)

The maker of LESTOIL has a new dry-bleach product, LESTARE, which reportedly will be introduced via tv spot in a few New England markets about issue date. The new product will follow the same pattern as LESTOIL, moving market by market with heavy placements. Eleanor Miller is the buying contact.



Receiving a plaque from Carter Knight, New England representative of Harrington, Righter & Parsons, is Jacob L. Barowsky, president and founder of Adell Chemical Co. Looking on are Robert Maynard (l.) of WNTV-TV Mt. Washington, Me., and Bob Joyce (r.), promotion director of WMTV Madison, Wis.

SIGNAL HILL PROGRESS REPORT



If you're a regular customer at this stand, you've seen these monthly progress reports to the trade. They've kept you aware of some of the important changes taking place on the Kansas City communications scene.

The changes began a year ago when National Theatres assumed ownership of WDAF, Kansas City's first radio and television stations. Both were blessed with overwhelming power which assured penetration into every nook and cranny of the fat Heartland territory. We christened the property "Signal Hill", and tackled the job of building a sight and a sound to match that power.

That job affected every phase of our operation. It involved literally thousands of decisions and unshakable determination to deliver an



entirely new product to Kansas City audiences. The payoff for us has been the greatest advertising boom and steadiest audience climb in the stations' 37-year history.

It's been a big year for Heartland listeners and viewers, for our advertisers and for us. But if our first year on Signal Hill was big, wait till you see what follows.



A NATIONAL THEATRES STATION

Represented by
 HARRINGTON, RHYTER &
 PARSONS, INC.
 HENRY I. CHRISTAL CO., INC.
 N B C

WLBC-TV

MUNCIE

Middletown, U.S.A.

WLBC-TV

MUNCIE

Crossroads of the Middle West

WLBC-TV

MUNCIE

Cross-section of the nation

WLBC-TV

MUNCIE

Test Market, U.S.A.

and the Gateway to Sales

in "the heart of Indiana"

WLBC-TV

Muncie, Indiana

**ALLEN PRODUCTS CO., INC.,
Div. Foods International**
(*Weightman, Inc., Phila.*)

Another product making its initial entry into television—ALPO dog food—just began running animated minutes in New York, Boston, Philadelphia, Baltimore, Pittsburgh, Toledo, Cleveland, Buffalo and Chicago. Night slots are used, with the schedules set for four weeks at first. Some extensions may occur, and a fall campaign is planned as well. Tv-radio director Leonard Stevens is the contact.

**AMERICAN AGRICULTURAL
CHEMICAL CO.**

(*M. L. Grant, Inc., Adv., N. Y.*)

The maker of AGRICO fertilizer, one of the country's top names in the field, has had considerable success in tv through use of the network Dave Garraway show; it just concluded a test of spot in the Boston market and is sifting results to determine the extent of fall and spring

'60 activity. President M. L. Grant is the contact.

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

A buy of one or two minutes weekly in about 30 scattered markets is reported as beginning about issue date for newly named DENTYNE SPEARMINT gum. The word is that the markets are special ones where extra impetus is needed in support of network commercials. Glen Wilmoth is the timebuyer.

AMERICAN SNUFF CO.

(*Simon & Gwynn, Inc., Memphis*)

While this and other tobacco companies continue to set frequent brief campaigns on various brands of snuff, this firm has lined up a group of southern markets for a four-week push on its HOT SHOT insecticide product. Both major and lesser markets are used. Agency partner H. N. Gwynn is the contact.

Agency Changes

Among major account changes, two similar products switched agencies. Borden's instant potatoes, which has been introduced nationally during the past two years by Lennen & Newell, Inc., shifted to Young & Rubicam, Inc., which already has a number of other Borden products. Promptly, McCormick & Co. moved its: Fluffy instant potatoes and Fun soft drink into Lennen & Newell, consolidating the products with its tea and spices already there.

The question of who gets Detroit's small cars was resolved when it was announced that Campbell-Ewald will handle GM's Corvair, BBDO will work on Chrysler's Valiant and J. Walter Thompson will handle Ford's Falcon.

Doner & Peck, Inc., lost about \$1 million in billings when the Manhattan Shirt Co. moved to Daniel & Charles, Inc., which already held the Lady Manhattan line. Manhattan entered tv last year with a network buy of the ABC-TV Sammy Kaye music show.

Street & Finney, Inc., which already held several Colgate-Palmolive products—Florient, Genie, etc.—added \$500,000 in billings when it acquired Super Suds from Cunningham & Walsh, Inc.

Parry Laboratories, which has had its Myomist mouth-spray handled by several agencies in the past two years,

settled the product at Maxwell Sackheim & Co., Inc., and announced a \$½-million budget for the year.

Eversharp Pen Co., a division of Parker Pen Co., placed its \$400,000 billings at Compton Adv., Inc., after seeing some 20 agency presentations. Benton & Bowles, Inc., last held the account.

Regal Pale Brewing Co. placed its \$1-million west-coast account with Lennen & Newell, Inc., San Francisco, after leaving Heintz & Co., Inc.

Foster-Grant Co., maker of sunglasses and steady spot user in the summer, named Donahue & Coe to handle its entire ad program. Previously Hoag & Provandie, Boston, did the tv scheduling, and Burke Dowling Adams held the plastics-chemicals division.

Among splits announced at press time, but with no new agency affiliations decided upon, were Eagle Pencil Co. from BBDO; Hudson Pulp & Paper Corp. from Norman, Craig & Kummel, Inc.; Northam Warren Corp., makers of Cutex and Peggy Sage cosmetic products, from Doyle Dane Bernbach, Inc., and the Underwood Corp. from William Esty Co., Inc.

The \$4-million Playtex girdle account moves Sept. 1 from Reach, McClinton & Co. to Ted Bates & Co. Spot is a primary medium.

Buyer Profile EUGENE GREALISH

Eugene Grealish is an all-media buyer at Bryan Houston, Inc., New York, and a strong proponent of his agency's media-buying policy.

"It is often claimed that an all-media buyer cannot learn enough in a 24-hour day so that he can be effective in all fields. Each field is supposed to be a specialty field." Mr. Grealish, who has been with the agency since 1957, points out that there is another way of looking at this. "The specialist buyer is interested in his own limited area. No doubt he becomes an expert, but this is not necessarily to the benefit of the advertiser. We feel an individual, with the right people working with him, and the right organization, can master each field and give the advertiser definite advantages.

"The all-media buyer is in on a campaign right from the beginning, is in on budget recommendations." Because he is in on early meetings and because of his broader knowl-



edge, the all-media buyer "has a better perspective of what the agency is trying to do and is better equipped to attack a client's individual problems.

"He can see the over-all demands of a client's budget appropriations in relation to all media. Because he is aware of the virtues and problems of all media, his choice will depend on settling the advertiser's problem in the most profitable manner for the advertiser."

Perhaps one of the most basic

AVON PRODUCTS, INC.
(Monroe F. Dreher, Inc., N. Y.)

Following the summer-tv test in a few markets last year, AVON evidently decided it had a good thing going. The cosmetics house will stay on through July in about 50 markets, continuing its day and night schedules of filmed minutes. With a strong early fall return planned, Avon will be out of some markets only two or four weeks at the most throughout the year. Lee Petry is the timebuyer.

arguments Mr. Grealish offers for his enthusiasm and loyalty is the final one he presents: "It is more interesting working in more than one medium."

Mr. Grealish lives with his wife, Virginia, and 17-month-old Eugene Jr. in Kew Garden Hills, New York. He is a graduate of Queens College, where he majored in business and economics. The Bryan Houston agency handles such accounts as Heublein, Inc.; Nestlé Co. for Nescafé; MacFadden; *Newsweek*; Remington Rand International; Simplicity Pattern Co.; J. P. Stevens, and Religious Overseas Program, for which it is the volunteer agency.

WRGB IS TOPS



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

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

Represented Nationally by NBC Spot Sales

NBC Affiliate Channel Six

Albany . . . Schenectady . . . and Troy

BALL BROTHERS CO., INC.
(Applegate Adv. Agency, Muncie, Ind.)

This maker of jars and lids for home canning is reportedly placing brief schedules in selected markets as an entry into video. Daytime spots to reach the housewives are used. Broadcast director Harry Bird is the contact.

BANK OF AMERICA
(Johnson & Lewis Adv., San Francisco)

According to reports, west-coast markets will see an intensified spot campaign during the summer months to promote

savings plans. San Francisco, Los Angeles and San Diego will get a new series of animated minute films. Jan Brown is the timebuyer.

BINNEY & SMITH CO.
(James Thomas Chirurg Co., Inc., N. Y.)

The word is that the fall tv for CRAYOLA toy products will be "considerably more" than last year's; then, the crayons used a single west-coast market and several in Wisconsin. While the drive will still be regional, an earlier starting date than '58's November is anticipated, with frequencies increased. New products will be introduced via live minutes

and 20's in kid shows. Buying should be under way about issue date. Media director Charles Patterson, assisted by Abbey Lester, is the contact.

BROCK CANDY CO.
(Liller, Neal, Battle & Lindsey, Inc., New Orleans)

Some reviewing is indicated for this candy maker's schedules which kicked off late in April for a series of six-week flights. About 20 markets are being used in southern areas, with a few additions and deletions being made. Minutes and 20's are running on about five-spots-weekly frequencies. Pamela Tabberer is the buying contact.

BURRY BISCUIT CO.
(Weightman, Inc., Phila.)

For its various cookies, Burry is using animated filmed minutes in daytime slots and kid shows in New York, Boston and Washington at present. Some night 20's are also running. Following a brief summer hiatus, the product will be back strong in the fall. Tv-radio director Leonard Stevens is the contact.

CARLING BREWING CO.
(Benton & Bowles, Inc., N. Y.)

In a \$4,250,000 deal, the brewer of BLACK LABEL, RED CAP, STAG and HEIDELBERG beers bought the *Phil Silvers Show* from CBS Films, Inc., for three years. Starting in October, the various brands will sponsor the show in some 63 markets—weekly in about 20 and on alternate weeks in the others. Markets in which the show is slotted are Altoona, Atlanta, Baltimore, Bay City, Saginaw, Bellingham (Wash.), Birmingham, Boise, Boston, Buffalo, Burlington, Cadillac-Traverse City (Mich.), Cincinnati, Cleveland, Columbus, Dayton, Detroit, East Lansing, Erie, Eugene (Ore.), Evansville, Flint, Ft. Lauderdale, Ft. Wayne, Grand Rapids, Greensboro (N. C.), Greenville (S. C.), Harrisburg, Hartford, Houston-Galveston, Huntington-Charleston, Idaho Falls, Indianapolis, Jacksonville, Klamath Falls (Ore.), Knoxville, Lancaster, Lima, Medford (Ore.), Memphis, Montgomery, Nashville, Norfolk, Oklahoma City, Orlando-Daytona Beach, Parkersburg (W. Va.), Peoria, Pittsburgh, Portland, Rochester, Roseburg (Ore.), St. Louis, Seattle, South Bend, Spokane, Steubenville, Syracuse, Tampa-St. Petersburg, Toledo, Tulsa-Muskogee, Washington, D. C.,

FOR DRUG SALES

The Beaumont-Port Arthur-Orange market is 85th in the Nation*... 4th in Texas.* And this high drug market is completely covered by KFDM-TV. For Greater Drug Sales... Buy... KFDM-TV in Beaumont-Port Arthur-Orange.

KFDM TV

SEE PETERS-GRIFFIN-WOODWARD, INC.

*S. M. Survey of Buying Power, 1958



At Ted Bates & Co., Inc., Gordon Dewart buys on Fab and Palmolive soap for Colgate-Palmolive Co.

Pearson Changes

A complete reorganization of the firm's six national offices was announced by John E. Pearson Co. in order to "provide more



creative selling for agencies and advertisers."

In the realignment, John E. Pearson (r.), head of the radio-TV representative, is chairman of the board, and Raymond F. Henze Jr. (l.) becomes president. Mr. Henze works from the New York office, supervising three newly appointed executive assistants:

James D. Bowden, head of the Chicago office, is responsible for midwest operations; Robert M. Baird of the JEPSCO Atlanta office is in charge of the southern states, and John E. Palmer of the San Francisco office supervises the west coast.

"In addition to our other services," said Mr. Pearson, "our promotion department, headed by Mike Wurster, is available to all our stations and to agencies and clients who require complete facts on the markets we serve."

Watertown-Carthage (N. Y.), Yakima and Youngstown.

COLGATE-PALMOLIVE CO. (Ted Bates & Co., Inc., N. Y.)

A buy of film minutes around ABC-TV's *Dick Clark Show* was reportedly set for COLGATE DENTAL CREAM in about 50 markets. Charles Theiss is the timebuyer.

COLGATE-PALMOLIVE CO. (D'Arcy Adv. Co., Inc., N. Y.)

As it did last year, HALO shampoo began schedules of filmed minutes in nighttime the first of the month for about 13-week runs. The market list was increased slightly to about 25 major areas. Robert Lazetera is the timebuyer.

COLGATE-PALMOLIVE CO. (McCann-Erickson, Inc., N. Y.)

Although Tele-Scope last Dec. 29 first released the name of Colgate's new detergent soap as SPREE, the company has just revealed that the bar is being

introduced in western Michigan, northern Florida and Columbia, S. C. Spots featuring a theme of "freshest feeling yet, smoothest feeling ever" are running and will be used in a market-by-market expansion. Enid Cohn is handling the timebuying.

DELTEX INDUSTRIES, INC. (Ben B. Bliss Co., Inc., N. Y.)

This agency was just appointed to handle a new liquid dishwashing detergent called ADVENTURE in a market-by-market introduction. Spot tv will be used in the areas where distribution is established, with a campaign expected to break early this summer in New York. President Ben Bliss is the contact.

E. I. DU PONT DE NEMOURS & CO., INC. (BBDO, N. Y.)

At a series of meetings recently, du Pont unveiled its fall plans on various promotions. In September 15 cities will get brief schedules on ORLON sweaters for back-to-school and holidays. Also, about 10 cities are to get placements on fall fashions in white. A half-hour network show featuring June Allyson is being picked up by the textile-fibers division also, so future spot activity may be governed by which markets get the CBS-TV network program and which do not. Trow Elliman is the timebuyer.

E. B. EVANS, INC., Div. Foods International (Weightman, Inc., Phila.)

A first-time-in-tv is scheduled for this company's EVANS dessert toppings—butter-scotch, black walnut, etc., flavorings—with brief summer placements of filmed minutes, 20's and 10's starting about issue date in New York, Philadelphia, Baltimore and Washington.

The spots feature comedian Jack Gifford. Tv-radio director Leonard Stevens is the contact.



Among the guests flown to Traverse City and then to Cheboygan for the opening of WTOM-TV Cheboygan, satellite of WPBN-TV Traverse City, were (l. to r.) Jackie DeCosta, research director, and Ruth Jones, media director, both of J. Walter Thompson; Louis Kennedy, media director, Kenyon & Eckhardt, and Mrs. Elisabeth Beckjorden, personal and network representative of WPBN-TV and WTOM-TV. Les Biederman is president of both stations.

Advertising Cost Summary

Following announcement of an all-out sales drive aimed at potential advertisers in summer spot, the Katz Agency has released edition #25 of its "Advertising Cost Summary." The eight-page booklet lists 239 markets, rates in each for night half-hours and 20's, day and late-night minutes, and information on various discounts available. The Katz formulas for quickly estimating spot budgets in single markets or groups of markets are also included.

Katz director of research Dan Denenholz points out a trend that has developed in the few months since the last summary was prepared. "There is a continually growing policy," he said, "of stations establishing slightly lower rates for both day and night 20-second announcements than for minute commercials." Of the total 239 stations tabulated, 85 showed such differences as of March '59. About six months earlier, states Mr. Denenholz, rates for both time units were generally the same.

In its summertime drive the representative is attempting to make agencies and advertisers aware of the fact that over 25 per cent of all retail sales are made during June, July and August.

Halsey Barrett, manager of tv new business development, is heading a series of meetings to explain that although summer viewing drops from winter, summer tv still outdraws every other medium, any season of the year, with a total of over 177,600,000 home hours a day. Nielsen figures show, says Mr. Barrett, 91 per cent of all tv homes watch evening video each week during the summer, only three per cent less than during a peak period of the year.

ARB City-By-City Ratings April, 1959

ALBANY-SCHENECTADY-TROY

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WGBN Sat. 7	23.9
2. Science Fiction Theatre* (Ziv) w-m-tu Mon. 10:30	20.5
3. Death Valley Days (U.S. Boras) WGBN Thu. 7	22.5
4. Navy Log (CBS) WGBN Tue. 7	22.1
5. Deputy (Official) WGBN Tue. 10	21.4
6. U.S. Marshal (NTA) WGBN Fri. 7	21.4
7. SA 7 (MCA) WGBN Wed. 7	20.7
8. The Honey-mooners (CBS) W-Tue. 7:30	19.6
9. Whirlbirds (CBS) WGBN Sun. 6	19.2
10. Bold Venture (Ziv) WGBN Thu. 10:30	18.4
11. 77th Bengal Lancers* (Screen Gems) WGBN Sun. 1:30	18.0
12. Flight* (CNP) W-Tue. Fri. 9:30	14.5
13. Mr. District Attorney* (Economee) W-Tue. Sat. 10:30	14.4
14. I Led Three Lives (Economee) WGBN Sat. 10:30	14.3
15. New York Confidential (ITC) WGBN Sun. 10:30	14.2

TOP FEATURE FILMS

1. TV Hour of Stars* WMTV Sun. 5:20-7:30	13.4
2. Early Show W-Tue. Mon. 5:30-7	12.7
3. Cinema 6* WGBN Mon. 11:15-12:45 a.m.	12.1
4. Early Show W-Tue. Thu. 5:20-7	12.0
4. Dinner Theatre WMTV 6-7:15	12.0

TOP NETWORK SHOWS

1. Wagon Train WGBN	51.0
2. Perry Como WGBN	50.1
3. Peter Gunn WGBN	44.0
4. The Price Is Right WGBN	43.9
5. Restless Gun WGBN	41.2
6. M Squad WGBN	40.8
7. Tales of Wells Fargo WGBN	38.6
8. Black Saddle WGBN	36.8
9. Bob Hope* WGBN	36.0
10. Chery Show WGBN	35.9

MADISON

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Mike Hammer (MCA) WKOW-TV Fri. 9:30	27.8
2. Huckleberry Hound (Kellogg) WMTV Thu. 8:30	26.9
3. Superman* (Kellogg) WMTV Wed. 5:30	21.6
4. Woody Woodpecker (Kellogg) WMTV Tue. 5:30	21.5
5. All Star Theatre* (Screen Gems) WMTV Sun. 9:30	20.1
6. Bold Venture* (Ziv) WISC-TV Sat. 9:30	20.0
7. White Hunter* (Schubert) WMTV Sat. 4	18.2
7. State Trooper (MCA) WISC-TV Sat. 8	18.2
8. Silent Service (CNP) WMTV Fri. 6:30	18.1
9. Popeye (UAA) WMTV Sat. 8:30 a.m.	15.4
10. Popeye (UAA) WMTV Sat. 5	14.1
11. New York Confidential (ITC) WISC-TV Sun. 8	13.4
12. Rescue 8 (Screen Gems) WKOW-TV Thu. 9	12.4
13. San Francisco Beat (CBS) WKOW-TV Sun. 9	12.3
14. Sheriff of Cochise (Famous Films) WKOW-TV Tue. 8:30	12.0

TOP FEATURE FILMS

1. Fanfare WKOW-TV Sun. 2-4	14.5
2. Fanfare WKOW-TV Sat. 8:30-11:30	13.5
3. Gene Autry Feature* WISC-TV Sat. 11:30-12:30	7.7
4. Theatre 3 WISC-TV Thu. 10:30-12 mid.	6.4
5. Showboat WKOW-TV Fri. 10:30-12 mid.	6.3

TOP NETWORK SHOWS

1. I've Got a Secret WISC-TV	45.1
2. Red Skelton WISC-TV	42.0
3. Wagon Train WMTV	42.0
4. Maverick WKOW-TV	41.4
5. The Rifleman WKOW-TV	40.8
6. Gunsmoke* WISC-TV	40.8
7. 77 Sunset Strip WKOW-TV	38.1
8. The Real McCoys WKOW-TV	35.8
7. Ileslu Playhouse WISC-TV	34.8
8. Garry Moore WISC-TV	34.5

*Indicates program change during four-week period.

BALTIMORE

3-Station Report
(one-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WMAR-TV Sat. 7	21.7
2. Popeye (UAA) WJR-TV Sun. 4:30	17.8
3. SA 7 (MCA) WJR-TV Mon. 9:30	16.9
3. Sea Hunt (Ziv) WBAL-TV Wed. 10:30	16.8
4. Death Valley Days (U.S. Boras) WJR-TV Mon. 7:30	16.2
5. Popeye (UAA) WJR-TV Sat. 5:30	16.0
6. Huckleberry Hound (Kellogg) WJR-TV Thu. 5	15.3
7. Code 3 (ABC) WJR-TV Sun. 9:30	15.1
8. Superman (Kellogg) WJR-TV Mon. 5	14.5
9. Farmer Alfalfa (Bray) WJR-TV Sat. 5	14.3
10. Jeff's Collie (ITC) WBAL-TV Sat. 7	14.2
11. U. S. Marshal (NTA) WBAL-TV Fri. 7:30	12.4
12. Sky King (Nabisco) WJR-TV Fri. 8	12.0
13. Amos 'n' Andy (CBS) WMAR-TV M-F 8	11.2
14. Rescue 8 (Screen Gems) WBAL-TV Tue. 7	11.0

TOP FEATURE FILMS

1. Early Show WJR-TV Sun. 6-7:15	22.3
2. Early Show WJR-TV Tue. 6-7:15	16.0
3. Big Movie of the Week WMAR-TV Sat. 10:30-12:45 a.m.	16.0
4. Sunday Double Feature WBAL-TV Sun. 12:30-3:30	15.6
5. Early Show WJR-TV Fri. 6-7:30	14.8

TOP NETWORK SHOWS

1. Academy Awards WBAL-TV	47.6
2. 77 Sunset Strip WJR-TV	45.2
3. Gunsmoke WMAR-TV	44.4
4. Wagon Train WBAL-TV	43.3
5. The Rifleman WJR-TV	42.9
6. Maverick WJR-TV	39.7
7. Perry Mason WMAR-TV	37.5
8. The Real McCoys WJR-TV	36.9
9. Lawman WJR-TV	35.1
10. Hare Gun, Will Travel WMAR-TV	34.8

MIAMI

3-Station Report
(one-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) WTVJ Fri. 7	32.2
2. Highway Patrol (Ziv) WTVJ Mon. 7	31.5
3. Whirlbirds (CBS) WTVJ Thu. 7:30	30.6
3. Rescue 8 (Screen Gems) WTVJ Sat. 7	30.6
4. Huckleberry Hound (Kellogg) WCKT Thu. 7	23.7
5. Death Valley Days (U.S. Boras) WTVJ Sat. 8:30	22.0
6. Woody Woodpecker (Kellogg) WCKT Tue. 7	21.2
7. Silent Service (CNP) WTVJ Tue. 7	21.9
8. Mackenna's Raiders (Ziv) WTVJ Thu. 8	20.4
9. Target (Ziv) WCKT Fri. 7:30	19.6
10. Citizen Soldier (Flamingo) WCKT Wed. 7	19.4
11. U.S. Border Patrol (CBS) WTVJ Sun. 8:30	18.2
12. State Trooper (MCA) WTVJ Sun. 6	17.8
12. Flight (CNP) WTVJ Tue. 8	17.8
13. Superman (Kellogg) WCKT Mon. 7	17.5

TOP FEATURE FILMS

1. Movie 7 WCKT Wed. 5-6:30	16.9
2. Big Show WTVJ Wed. 7-8:30	16.6
2. Movie 7 WCKT Mon. 5-6:30	16.6
3. Humphrey Bogart Theatre WTVJ Sun. 3:30-5:15	16.0
4. Movie 7 WCKT Tue. 5-6:30	15.6

TOP NETWORK SHOWS

1. Gunsmoke WTVJ	45.7
2. Perry Mason WTVJ	44.0
3. Academy Awards WCKT	44.8
4. Wagon Train WCKT	41.7
5. Maverick WCKT	34.9
5. Hare Gun, Will Travel WTVJ	34.8
6. The Rifleman WTVJ	33.3
6. The Millionaire WCKT	33.3
7. Red Skelton WTVJ	31.2
8. Zane Grey Theatre WTVJ	30.6

DECATUR-SPRINGFIELD

3-Station Report
(one-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WICB Mon. 8:30	28.2
2. State Trooper (MCA) WICB Sat. 9:30	26.7
3. Sky King (Nabisco) WICB Sat. 8	25.4
4. New York Confidential (ITC) WICB Thu. 9:30	25.4
5. Rescue 8 (Screen Gems) WICB Mon. 9:30	22.8
6. Huckleberry Hound (Kellogg) WICB Fri. 6	22.4
7. Bold Venture (Ziv) WICB Thu. 8:30	19.4
8. San Francisco Beat (CBS) WTVF Fri. 9:30	18.2
8. Cannonball (ITC) WICB Thu. 8	18.0
10. Woody Woodpecker (Kellogg) WICB Mon. 6	17.8
11. Mackenna's Raiders (Ziv) WICB Tue. 8:30	16.0
12. Target (Ziv) WICB Mon. 9:30	15.3
13. Flight (CNP) WTVF Thu. 9	15.2
13. Jeff's Collie (ITC) WICB Wed. 6	15.0
13. Gray Ghost (CBS) WICB Wed. 9:30	15.0

TOP FEATURE FILMS

1. Saturday Night Playhouse WICB Sat. 10:30-11:45	16.1
2. TV Hour of Stars WICB Sat. 10-11	8.7
3. Sherk Theatre WTVF Fri. 10:30-12:30 a.m.	7.7
4. Starlight Theatre WICB Fri. 10:45-12:30 a.m.	6.4
5. Saturday Matinee WICB Sat. 5-6	6.0

TOP NETWORK SHOWS

1. Red Skelton WICB	47.0
2. Gunsmoke WICB	47.1
3. The Price Is Right WICB	41.2
4. Father Knows Best WICB	38.5
5. Danny Thomas WICB	37.6
6. What's My Line WICB	37.2
7. Wagon Train WICB	35.3
8. Ann Sothern WICB	35.2
9. Lucetta Young Presents WICB	34.4
10. Perry Como WICB	32.2

PORTLAND, ME.

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Whirlbirds (CBS) WGBH-TV Sun. 6:30	38.8
2. Highway Patrol (Ziv) WGBH-TV Fri. 7	35.2
3. Sea Hunt (Ziv) WGAN-TV Thu. 7	32.4
4. Mackenna's Raiders (Ziv) WGBH-TV Sun. 6	29.0
5. Silent Service (CNP) WGAN-TV Mon. 7	28.1
6. State Trooper (MCA) WGBH-TV Sun. 7	27.5
7. SA 7 (MCA) WGAN-TV Thu. 7:30	25.7
8. Uncommon Valor* (Atlantic) WGBH-TV Wed. 7	25.3
9. Citizen Soldier (Flamingo) WGBH-TV Tue. 7	21.1
10. Our Miss Brooks* (CBS) WGAN-TV Sat. 6:30	20.6
11. 26 Men (ABC) WGBH-TV Sun. 7	20.0
12. Rescue 8* (Screen Gems) WGBH-TV Thu. 7:30	19.0
13. Huckleberry Hound (Kellogg) WGBH-TV Fri. 6	18.0
13. Tales of the Texas Rangers* (Screen Gems) WGAN-TV Tue. 7	18.0
14. Sky King (Nabisco) WGBH-TV Sat. 8	18.2

TOP FEATURE FILMS

1. Mighty 98 WGAN-TV Tue. 5-6:30	18.3
2. Mighty 98 WGAN-TV Mon. 5-6:30	18.0
3. Mighty 98 WGAN-TV Wed. 5-6:30	18.0
3. Mighty 98 WGAN-TV Thu. 5-6:30	18.0
4. Mighty 98 WGAN-TV Fri. 5-6:30	18.1

TOP NETWORK SHOWS

1. Wagon Train WGBH-TV	51.8
2. Perry Mason WGAN-TV	45.6
3. M Squad WGBH-TV	41.9
4. The Price Is Right WGBH-TV	41.4
5. Name That Tune WGAN-TV	40.5
6. Ed Sullivan WGAN-TV	37.4
7. Gunsmoke* WGAN-TV	36.7
7. The Millionaire WGAN-TV	36.3
8. I've Got a Secret WGAN-TV	36.3
9. Peter Gunn WGBH-TV	33.5

ARB City-By-City Ratings April, 1959

DES MOINES

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Eiv) KENT-TV Sat. 9:30	22.5
2. State Trooper (MCA) WHO-TV Thu. 9:30	22.3
3. Flight (CNF) WHO-TV Wed. 9:30	21.1
4. Highway Patrol (Ziv) KENT-TV Sat. 10:30	18.3
5. Dial 999 (Ziv) WO-TV Fri. 9:30	17.7
6. Death Valley Days (U.S. Boras) WHO-TV Sun. 9:30	16.0
7. Huckleberry Hound (Kelllogg) WO-TV Thu. 6:14	14.4
8. U.S. Marshal (NTA) KENT-TV Tue. 7	12.9
9. Whirlbirds (CBS) WO-TV Tue. 9:30	12.9
10. Popeye (UAA) WHO-TV Sat. 8:30 a.m.	12.8
11. Annie Oakley (CBS) WO-TV Wed. 8	12.6
12. Mackenzie's Raiders (Ziv) WO-TV Sun. 8	12.3
13. Harbor Command (Eiv) WO-TV Tue. 8:30	12.7
14. Sky King (Nabisco) KENT-TV Sat. 11 a.m.	12.7
15. New York Confidential (ITC) WHO-TV Fri. 8:30	12.0

TOP FEATURE FILMS

1. First Run Theatre KENT-TV Sun. 1:30-3:15	15.0
2. Million Dollar Movie WHO-TV Sun. 3:30-5:30	12.7
3. Late Show WHO-TV Fri. 10:30-12:30 a.m.	12.3
4. Action Theatre KENT-TV Sat. 11-12:45 a.m.	11.8
5. Late Show WHO-TV Mon. 10:30-12:45 a.m.	11.3

TOP NETWORK SHOWS

1. Gunsmoke KENT-TV	42.4
2. Wagon Train WHO-TV	41.8
3. What's My Line KENT-TV	40.7
4. The Rifleman WO-TV	35.0
5. Red Skelton KENT-TV	34.3
6. This Is Your Life WHO-TV	33.2
7. Carry Moore KENT-TV	32.4
8. I've Got a Secret KENT-TV	31.9
9. Perry Mason KENT-TV	31.7
10. Richard Diamond KENT-TV	30.2
11. Tennessee Ernie Ford WHO-TV	30.2

PHILADELPHIA

3-Station Report (one-week ratings)

TOP SYNDICATED FILMS

1. Popeye (UAA) WPIL-TV M-F 6	24.1
2. San Francisco Beat (CBS) WOAT-TV Sat. 10:30	22.4
3. Adventures of Jim Bowie (ABC) WRCV-TV Fri. 7	21.3
4. Sea Hunt (Ziv) WOAT-TV Sat. 7	20.3
5. Death Valley Days (U.S. Boras) WRCV-TV Mon. 7	19.4
6. Rescue 8 (Screen Gems) WRCV-TV Wed. 7	19.2
7. U. S. Marshal (NTA) WPIL-TV Mon. 9:30	17.0
8. Jeff's Collie (ITC) WPIL-TV Sat. 6	17.6
9. Mackenzie's Raiders (Ziv) WRCV-TV Wed. 10:30	17.3
10. State Trooper (MCA) WRCV-TV Thu. 7	17.1
11. Our Gang (International) WRCV-TV Sat. 8:30	16.3
12. Sergeant Preston of the Yukon (ITC) WPIL-TV Sun. 6:30	16.5
13. Highway Patrol (Ziv) WRCV-TV Tue. 10:30	15.9
14. Sky King (Nabisco) WPIL-TV Sat. 7	15.9
15. If You Had a Million (MCA) WRCV-TV Tue. 7	14.4

TOP FEATURE FILMS

1. Pix For A Sunday Afternoon WCAO-TV Sun. 1-4	15.7
2. Early Show WOAT-TV Mon. 5:30-7	14.6
3. Early Show WCAO-TV Wed. 5:30-7	13.8
4. Early Show WCAO-TV Tue. 5:30-7	13.2
5. Early Show WOAT-TV Fri. 5:30-7	11.5

TOP NETWORK SHOWS

1. Academy Awards WRCV-TV	61.9
2. The Rifleman WPIL-TV	50.4
3. I'll Sunset Strip WPIL-TV	47.1
4. Wagon Train WRCV-TV	45.0
5. Gunsmoke WCAO-TV	42.9
6. Maverick WPIL-TV	41.3
7. Perry Como WRCV-TV	40.8
8. Cheyenne WPIL-TV	39.7
9. Arthur Murray Party WRCV-TV	35.0
10. Loreta Young Presents WRCV-TV	35.0

DETROIT

4-Station Report (one-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Eiv) WJLB-TV Sat. 10:30	32.3
2. New York Confidential (ITC) WJLB-TV Fri. 10:30	18.8
3. The Monroes (CBS) WJLB-TV Mon. 10	17.5
4. Highway Patrol (Ziv) WJLB-TV Sat. 7	16.9
5. Huckleberry Hound (Kelllogg) OKLW-TV Thu. 7	15.9
6. Dr. Hudson's Secret Journal (MCA) WJLB-TV Thu. 10:30	14.8
7. Divorce Court (Gould) WJLB-TV Wed. 7	14.7
8. Death Valley Days (U.S. Boras) WJLB-TV Mon. 7	12.4
9. U.S. Marshal (NTA) WJLB-TV Wed. 10:30	11.8
10. Popeye (UAA) OKLW-TV Sun-Sat. 6	11.0
11. Championship Bowling (Schwimmer) WJLB-TV Sun. 12:30	11.0
12. Medie (CNF) WJLB-TV Fri. 7	10.9
13. Union Pacific (CNF) WJLB-TV Mon. 7	10.2
14. SA 7 (MCA) WJLB-TV Fri. 7	10.1
15. Life of Riley (CNF) WJLB-TV M-F 6:30	9.9
16. Decoy (Official) WJLB-TV Thu. 7	9.9

TOP FEATURE FILMS

1. Bill Kennedy Showtime OKLW-TV Sun. 1-3:30	13.0
2. Million Dollar Movie OKLW-TV Sat. 3:30-5:30	12.8
3. Premiere Film Parade WJLB-TV Sun. 9-7:30	10.8
4. Command Performance OKLW-TV Sun. 9-11	9.9
5. Million Dollar Movie OKLW-TV Sun. 7:30-9	9.4

TOP NETWORK SHOWS

1. Academy Awards WJLB-TV	54.9
2. I'll Sunset Strip WJLB-TV	42.2
3. Wagon Train WJLB-TV	37.4
4. The Rifleman WJLB-TV	33.0
5. Gunsmoke WJLB-TV	32.4
6. Maverick WJLB-TV	32.0
7. Perry Como WJLB-TV	31.5
8. Ann Sothern WJLB-TV	29.3
9. Perry Mason WJLB-TV	28.0
10. Wyatt Earp WJLB-TV	28.0

SAVANNAH

2-Station Report (one-week ratings)

TOP SYNDICATED FILMS

1. Jeff's Collie (ITC) WSAV-TV Mon. 7:30	26.7
2. Rescue 8 (Screen Gems) WSAV-TV Thu. 9	22.0
3. Sea Hunt (Ziv) WTOG-TV Mon. 8	21.0
4. U. S. Marshal (NTA) WSAV-TV Tue. 9	20.6
5. Superman (Kelllogg) WTOG-TV Mon. 5:30	22.4
6. Highway Patrol (Ziv) WTOG-TV Mon. 10	22.3
7. Flight (CNF) WTOG-TV Fri. 7	21.5
8. Mackenzie's Raiders (Ziv) WTOG-TV Fri. 9	21.3
9. O'Hannan (NTA) WSAV-TV Fri. 7:30	19.4
10. Silent Service (CNF) WTOG-TV Tue. 9:30	19.9
11. Ciro Kid (Eiv) WTOG-TV Fri. 5:30	16.0
12. Woody Woodpecker (Kelllogg) WTOG-TV Wed. 5:30	15.2
13. 24 Men (ABC) WTOG-TV Fri. 10:30	14.8
14. Huckleberry Hound (Kelllogg) WTOG-TV Thu. 8:30	13.2
15. Hawkeye and the Last of the Mohicans (ITC) WTOG-TV Tue. 5:30	12.2

TOP FEATURE FILMS

1. Shock Theatre WSAV-TV Sat. 11:15-12:30 a.m.	17.3
2. Million Dollar Theatre WTOG-TV Fri. 11:30-1 a.m.	5.7
3. Western Theatre WTOG-TV Sat. 10:30-11:30	5.9

TOP NETWORK SHOWS

1. Wagon Train WSAV-TV	60.9
2. Cheyenne WSAV-TV	50.9
3. The Millionaire WTOG-TV	48.5
4. Wyatt Earp WSAV-TV	46.5
5. Ed Sullivan WTOG-TV	45.8
6. Hare Gun, Will Travel WTOG-TV	45.7
7. Gunsmoke WTOG-TV	44.3
8. Rawhide WTOG-TV	44.8
9. Restless Gun WSAV-TV	42.9
10. Tales of Wells Fargo WSAV-TV	42.4
11. Peter Gunn WSAV-TV	42.4

LOS ANGELES

7-Station Report (one-week ratings)

TOP SYNDICATED FILMS

1. Rescue 8 (Screen Gems) KSCA-TV Tue. 7	16.1
2. Huckleberry Hound (Kelllogg) KMET-TV Tue. 4:30	14.5
3. Sheriff of Cochise (Famous Films) KSTV-TV Wed. 5:30	13.6
4. Mr. Adams and Eve (Schubert) KMET-TV Sat. 9:30	12.5
5. Death Valley Days (U.S. Boras) KSCA-TV Thu. 7	12.0
6. Sea Hunt (Eiv) KSCA-TV Fri. 10:30	11.1
7. Union Pacific (CNF) KSCA-TV Wed. 7	10.9
8. Popeye (UAA) KTLA-TV M-F 6	10.3
9. Burns and Allen (Screen Gems) KMET-TV Wed. 8:30	10.2
10. Mike Hammer (MCA) KSCA-TV Tue. 10:30	10.0
11. The People's Choice (ABC) KMET-TV Tue. 7	9.0
12. San Francisco Beat (CBS) KSTV-TV Sat. 9:30	9.2
13. Treasure (Major TV Productions) KOOP-TV Tue. 7	8.5
14. Search For Adventure (Bagnall) KOOP-TV Thu. 7	8.5
15. Superman (Kelllogg) KSTV-TV Wed. 7	7.9

TOP FEATURE FILMS

1. Fabulous '52 KMET-TV Sat. 10-11:45	18.8
2. Sunday Premiere KTLA-TV Sun. 7-9:30	8.0
3. Channel 9 Movie Theatre KSTV-TV Mon. 9-10:45	5.2
4. Big Hit Movies KMET-TV Thu. 10:30-12 mid.	4.9
5. Big Hit Movies KMET-TV Tue. 10:30-12 mid.	4.3

TOP NETWORK SHOWS

1. Academy Awards KSCA-TV	59.6
2. Gunsmoke KMET-TV	46.6
3. Hare Gun, Will Travel KMET-TV	24.6
4. Wagon Train KSCA-TV	24.1
5. I'll Sunset Strip KABC-TV	23.3
6. Maverick KABC-TV	21.4
7. Perry Mason KMET-TV	20.9
8. Red Skelton KMET-TV	20.4
9. The Boal McCoy's KABC-TV	19.2
10. The Rifleman KABC-TV	18.2

TUCSON

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Whirlbirds (CBS) KVOA-TV Sat. 9	26.9
2. Death Valley Days (U.S. Boras) KOLD-TV Mon. 9	27.0
3. State Trooper (MCA) KOLD-TV Sat. 8:30	26.6
4. Badge 714 (CNF) KVOA-TV Wed. 9:30	22.7
5. Medie (CNF) KVOA-TV Thu. 9	22.5
6. New York Confidential (ITC) KVOA-TV Mon. 8:30	22.4
7. Huckleberry Hound (Kelllogg) KVOA-TV Thu. 8:30	22.3
8. Walter Winchell Film (NTA) KOLD-TV Tue. 9:30	21.2
9. Highway Patrol (Ziv) KOLD-TV Fri. 8:30	21.0
10. U.S. Marshal (NTA) KOLD-TV Mon. 9:30	20.2
11. Mackenzie's Raiders (Ziv) KOLD-TV Thu. 9	18.7
12. Rescue 8 (Screen Gems) KOLD-TV Sun. 7:30	18.2
13. Burns and Allen (Screen Gems) KOLD-TV Sat. 9	15.0
14. Woody Woodpecker (Kelllogg) KVOA-TV Mon. 6:15	15.7
15. Mike Hammer (MCA) KVOA-TV Fri. 9:30	15.0

TOP FEATURE FILMS

1. MovieTime KVOA-TV Tue. 8:30-10	15.9
2. Sunday Night Playhouse KOLD-TV Sun. 10-11:30	11.8
3. Million Dollar Movie KOLD-TV Sat. 10:45-12:15 a.m.	11.5
4. Williams Theatre K-GUN Thu. 10:15-12 mid.	10.3
5. Giles Theatre K-GUN Fri. 10:15-11:45	10.4

TOP NETWORK SHOWS

1. Maverick K-GUN	42.8
2. I'll Sunset Strip K-GUN	42.2
3. Wagon Train KVOA-TV	41.1
4. Perry Mason KOLD-TV	41.3
5. Perry Como KVOA-TV	40.8
6. Goodie Playhouse KOLD-TV	35.9
7. Goodie's Theatre KVOA-TV	31.8
8. Peter Gunn KVOA-TV	23.3
9. Cheryl Show KVOA-TV	21.8
10. Loreta Young Presents KVOA-TV	21.3
11. The Rifleman K-GUN	21.0

GARDNER & CO.

(S. E. Zubrow Co., Phila.)
The maker of children's games has a new item—SLEEPING BEAUTY BUBBLE WAND—which began running minutes in various kid shows this spring in Chicago, New York, Boston and Philadelphia. This month the product should be introduced in other major areas throughout the midwest and on the west coast. The schedules are called "intensive." Tv-radio director Don McCarty is the contact.

GENERAL MOTORS CORP., FRIGIDAIRE DIV.

(Dancer-Fitzgerald-Sample, Inc.)
Starting about issue date, top hot-weather

markets get placements of nighttime minutes for FRIGIDAIRE air conditioners. The schedules will run about seven weeks, with starting and finish dates dependent on weather variations in certain markets. Tom Doyle is the timebuyer.

JOHN GREEN CORP., Renault Distributors

(Promotional Advertising, Inc., L. A.)

In conjunction with the RENAULT DAUPHINE network drive this summer (possibly in an effort to boost sales of the French-made cars before Detroit's "Big Three" unveil their small models), this western distributor has upped its



Roy Terzi, Dancer-Fitzgerald-Sample timebuyer, handles schedules for General Mills products.

IT'S JUST  WJAC-TV

"NO CONTEST"  WFBGTV

WJAC-TV is way out front
in the Johnstown-Altoona area!

Go by limousine, not by flivver! With WJAC-TV you travel "first class" with 71.9 station share of audience, sign-on to sign-off, all week long, as compared to only 28.1 for WFBG-TV

Figures from ARB, November, 1958

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



Buy the station that delivers the viewers—nearly three times as many viewers for WJAC-TV as for the nearest competitor. You get a guaranteed audience when you buy WJAC-TV!



Get all the facts from

HARRINGTON, RIGHTER & PARSONS, INC.

spot campaign to 395 spots monthly in California. KXTV Sacramento gets 170 spots; KTVU and KGO-TV San Francisco get 150; KTTV Los Angeles runs nightly minutes in movies and a Tuesday-Thursday newscast is used on KABC-TV along with co-sponsorship of Traffic Court. Len Weissman is the contact.

HUBLEY MFG. CO.

(Doyle Dane Bernbach, Inc., N. Y.)
Although reported here earlier that this maker of toy guns and other juvenile playthings would be holding off on its expected spot action, plans were firmed up sooner than anticipated and six-week schedules are reportedly going in top markets. Kid programs are used for the minute commercials. Fall will see additional activity. Jean Jaffe is the timebuyer.

KENNER PRODUCTS CO.

(Leonard M. Sive & Associates, Inc., Cincinnati)
Following "phenomenal results" from spot tests in New York, Omaha, Columbus and Cincinnati during the first quarter of the year, PRESTO PAINTS will put \$250,000 in a September-December drive. Some 35-45 minutes will be bought in top kid shows in about 70 major markets. As examples, \$13,000 goes into Sally Starr in Philadelphia, \$8,000 into Three Stooges in Detroit, \$6,800 into Three Stooges in Pittsburgh, \$3,000 in Three Stooges and Popeye in New Orleans and proportionate amounts elsewhere. Some buying is completed; the balance is in now. President Leonard M. Sive is the contact.

LANVIN PARFUMS, INC.

(Doud, Redfield & Johnstone, Inc., N. Y.)
This perfume account just wound up a couple of brief campaigns in its usual markets and is taking a hiatus through the summer. In past years it's done some hot-weather activity, but decided now to budget its video money for a heavy push this fall. A September return is planned. Betty Nasse is the timebuyer.

LEVER BROS. CO.

(SSC&B, N. Y.)
New activity is reported for SILVER DUST BLUE, the product originally noted here last Dec. 29 as switching completely from radio to tv in '59. About 80 markets, both top and secondary ones, began

...schedules early this year, with some set for 52 weeks, others for about 13 and some for 28. Evidently some renewals are in the works for six-to-eight-week periods. Daytime minutes are used, with a premium offer featured. Ira Gonsier is the timebuyer.

MEGS MACARONI CO., Div. Foods International
(Weightman, Inc., Phila.)

After making its initial entry into video last September with 13-week schedules in Philadelphia, Baltimore, Washington, Pittsburgh and New York, PENNSYLVANIA DUTCH NOODLES continued through the spring in its markets with a "very successful" Lenten campaign. Through the summer it is keeping "reminder" ID's and 20's going in New York, and will return to the other markets in September for its second year in the medium. Tv-radio director Leonard Stevens is the contact.

MORTON FROZEN FOODS, Div. Continental Baking Co., Inc.
(Ted Bates & Co., Inc., N. Y.)

Reportedly, this firm's frozen pies will be pushed in a four-week drive getting under way about issue date in top markets across the country. (In the spring and fall campaigns, upwards of 70 markets are used for 13 weeks.) Day and night minutes and ID's will run. Stewart Hinkle is the timebuyer.

PLANTERS NUT & CHOCOLATE CO.

(Don Kemper Co., Inc., N. Y.)
Another product which has already completed new films for fall use is PLANTERS PEANUT BUTTER. Markets where the minutes and 20's will go in September are not yet decided on, but about 17 were used this past spring for eight-week schedules. Media director Adna Karns is the contact.

PROCTER & GAMBLE CO.

(Benton & Bowles, Inc., N. Y.)
With June marking the end of the contract

year for TIDE schedules, renewal activity for another 52 weeks is noted in top markets. Both day and night minutes and 20's are set. Pete Dalton is the timebuyer.

QUAKER OATS CO.

(Wherry, Baker & Tilden, Chicago)
A promotional tie-in with McCall's patterns got under way last month for a brief run in some 160 markets. Primarily daytime spots to reach housewives and young girls are being used to promote the free-patterns-with-box-tops offer. Media buyer Harold Bennett is the contact.

RALSTON PURINA CO.

(Gardner Adv. Co., St. Louis)
As predicted in Tele-Scope April 20, a major spot drive on PURINA DOG CHOW is getting under way about issue date. A great many markets, both major and minor ones, are to be used across the country. Minutes and 20's will run for about six weeks. Pat Schinzing is the timebuyer.

REVLON, INC.

(C. L. LaRoche & Co., Inc., N. Y.)
As reported here May 18, Revlon's SUN BATH tanning lotion is getting

Personals

FRANCES ROSEN has left Weiss & Geller, where she bought on Columbus Canning Co. dog-food lines and other accounts. GEORGE DeVITO replaces her.

PETER BERLA, formerly with Benton & Bowles, has joined Ogilvy, Benson & Mather as a media buyer on Regular Maxwell House coffee and Vicks products. Taking over at B&B on the S. C. Johnson account is MERRILL GRANT, formerly an assistant buyer at the agency.

BILL SILVERSTEIN, former vice president and media-director at Harold J. Siesel Co. who set spot schedules on various toy accounts, has joined



Aurora Plastics, Long Island, N. Y., as advertising manager.

JAMES ENGLISH has joined Kenyon & Eckhardt as associate media director. For the past six years he has been media research director and, more recently, associate media director at Young & Rubicam.

JOE FIERRO, who has handled Plymouth schedules at N. W. Ayer & Son in Philadelphia, shifted to the



agency's Detroit office as Plymouth account service supervisor.

Within the past two months, BBDO has added nine experienced buyers to its media staff. The latest appointment was that of MICHAEL DONOVAN, formerly vice president and associate media director of Benton & Bowles. He also worked as a former broadcast media supervisor at McCann-Erickson.

Others recently named to the staff were ROBERT HAMILTON, formerly media director at C. L. Miller and Ellington & Co.; BRUCE DOLL, formerly with EWR&R; STUART EDWARDS, formerly with L&N; CONRAD ENNIS, formerly with DCS&S; SAL CUSIMANO, formerly with G. M. Basford Co.; CLIFF WILMOT, formerly with JWT; SAM LANDERS, formerly with L&N, and ED KOEHLER, formerly with Buchanan & Co., DuMont and ABC.

KEITH SHAFFER, formerly a network buyer and tv-radio supervisor at Fletcher D. Richards, Inc., New York, has joined the Chicago office of Y&R as a media buyer. In the same office, BETTE MYERS, formerly with Tatham-Laird and Needham, Louis & Brorby, was named an assistant media buyer.

STATION NETWORK and PERSONAL REPRESENTATIVE

Elisabeth M. Beckjorden

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

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

BUY THE "OIL-RICH" WEST TEXAS MARKET

99,595 TV SETS

AS OF JULY 1958

... With this

Kind of Money to spend ...

CSI PER HOUSEHOLD

MIDLAND	\$7,466
ODESSA	\$7,104
BIG SPRING	\$5,978

Chunnel **2**

KMID-TV
MIDLAND, TEXAS

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

four-week schedules of nighttime ID's under way this month in ocean-beach markets. In addition, reports have it that the cosmetic house's LOVE PAT will run eight-week placements of day and night minutes in about the top 15 markets. Frequencies will be heavy. Chuck Eaton and Lionel Schoen are the buying contacts.

ROMAN MEAL CO.
(Roy S. Durstine, Inc., San Francisco)

This maker of cereals and food mixes reportedly will step up its use of tv, putting about 70 per cent of the total

budget into the medium. Markets throughout the entire country, plus Puerto Rico, will be used. Niel Heard, vice president and western marketing director, is the contact.

SUPER SYRUPS, INC.
(Hicks & Greist, Inc., N. Y.)

Late last month, this firm began a tie-in promotion with COCOA MARSH, using the chocolate syrup's commercials to introduce a plastic dispenser-fountain. According to the manufacturer, at least 3,426 spots on the product will run by Christmas, with the following markets used: Albany, Atlanta, Baltimore, Binghamton, Boston, Buffalo, Champaign, Chicago, Chattanooga, Cincinnati, Charlotte, Cleveland, Davenport, Dallas-Ft. Worth, Des Moines, Detroit, Ft. Wayne, Grand Rapids, Hartford, Indianapolis, Jacksonville, Johnstown, Kansas City, Lancaster, Lebanon, Lexington, Miami, Milwaukee, Minneapolis, New Haven, New York, Norfolk, Omaha, Orlando, Philadelphia, Peoria, Pittsburgh, Portland (Me.), Providence, Richmond, Raleigh, Rochester, Scranton-Wilkes Barre, St. Louis, Syracuse, Springfield, Tampa, Toledo, Washington, D. C., and Wichita. Mort Reiner is the timebuyer.

TOP-WIP, INC.
(Kenyon & Eckhardt, Inc., L. A.)

TOP-WIP, a low-calorie pressurized dessert topping, was introduced via spot campaigns in selected markets about a year ago as a product of the Reddi-Wip Co. Campbell-Mithun handled the original campaign, with Reddi-Wip's agency, D'Arcy, doing later work on the account. Now, Top-Wip is being handled as a separate but wholly owned subsidiary with its own agency. Reports have it that K&E plans a full-scale spot drive after the July 1 take-over date. Vice president and west-coast manager William King is the contact.

WARNER-LAMBERT PHARMACAL CO.
(Lambert & Feasley, Inc., N. Y.)

Some eight-week schedules in a group of selected top markets begin next week for RICHARD HUDNUT beauty products. Minutes in day and night periods will be used. Frank Sweeney is the timebuyer.

WELCH GRAPE JUICE CO., INC.
(Richard K. Manoff, Inc., N. Y.)

Buying continues on WELCHADE and the company's grape juice, with a great many markets being used across the country. Filmed minutes and 20's in strong frequencies run in both day and night slots. The average schedule length is 10 weeks. Media director Bob Kibrick and timebuyer Stan Newman are the contacts.

JAMES O. WELCH CO.
(James Thomas Chirurg Co., Inc., Boston)

This agency took over the east-of-the-Rockies advertising for WELCH candies early this spring and is making films at present for a fall campaign. Although scope of activity was not finalized at press time, the word was that it will be a "fair-sized" promotion. Ruth Gaeta is the timebuying contact.

W. F. YOUNG, INC.
(J. Walter Thompson Co., Inc., N. Y.)

As is customary at this time of year, ABSORBINE JR. athlete's foot remedy begins some schedules of day and night minutes in selected markets. They run for about six weeks in good swimming-pool areas. Jane Shannon is the timebuyer.

Agency Appointments

Edward T. Baczewski, associate media director of Cunningham & Walsh, Inc., was elected a vice president of the agency. He joined the firm in 1950 from the media department of Paris & Peart, Inc.

At C. J. LaRoche & Co., two appointments were announced, with the naming of Humboldt Greig as vice president in charge of tv-radio time-buying and of Chester R. LaRoche as vice president in charge of media. Mr. Greig has been with the agency since 1956, formerly having served NBC, ABC and the Dumont networks. Mr. LaRoche joined the agency in 1953 after working with Necco Candy Co. and Young & Rubicam.

Lawrence Berger, head of the tv art department at BBDO, was named a vice president of the agency, which he has served since 1947. Also given a vice president's title was Bernard Haber, head of tv film commercial production.

At Kenyon & Eckhardt, William D. Gargan Jr. was advanced from commercial producer to tv production supervisor. He joined the agency last September after serving as national sales director for Van Praag Productions.

Where Mid-America
Lives and Buys
NOW AMERICA'S

*55th

METROPOLITAN
MARKET

*COMBINED SPRINGFIELD-
DECATUR-CHAMPAIGN-URBANA
METROPOLITAN AREAS—
SERVED GRADE "A" TV
ONLY BY WICS-WCHU.
NBC-TV
AVAILABILITIES: YOUNG

DEADLINE

STORIES THAT
SHOCK A NATION
TAKEN FROM THE
FRONT PAGES OF
LEADING
NEWSPAPERS!



STARRING
PAUL STEWART

DISTRIBUTED BY FLAMINGO TELEFILM SALES, INC.

221 West 57th Street, N.Y. JUDSON 6-7040

Wall Street Report

COLOR COMPETITION. A most important announcement affecting the Radio Corp. of America was made early this month by the Admiral Corp. when it disclosed its plans to resume production of color television sets for the fall. For there's no doubt that RCA's willingness and ability to turn out color tv sets has been at one and the same time one of its biggest prestige products and its biggest financial headache.

For over three years RCA has been plugging the color tv set single-handedly at a cost that no other set maker could afford to absorb. True, when John L. Burns took over the presidency in 1957 he made a point of trimming down the losses the crash program on color was costing RCA. Once Mr. Burns realigned the situation, the management privately was convinced that the one thing it needed more than any other was competition. For it is only through the conventional give and take of industry competition that color-set volume can be increased, efficiency introduced and the price brought down to the level that would win mass acceptance.

Now Admiral's willingness to get back into the color-set market indicates that Admiral's management believes color sets can be introduced at a price that will make it worthwhile to produce them. For RCA the Admiral move comes at precisely the right moment. In the last six months the potential of RCA is beginning to be realized—the potential that was originally envisaged for it back in 1929.

At the annual meeting in May, Mr. Burns indicated that the company's defense business may jump by another \$100 million, and that the company would broaden its operations by increasing its activities in basic circuitry, computers, controls, space exploration and communications. One illustration of the potential of these activities was supplied by the disclosure that the company has received orders for 25 of its new series 501 electronic data processing systems.

The average rental for one of these systems is in excess of \$250,000.

As a result of such new ventures, the company is rapidly changing its basic character. Whereas it was once considered an entertainment company with a substantial interest in electronics and allied fields, the position has now been reversed.

IMPRESSIVE CHANGE. The company reported that in the first quarter of 1959 its sales hit \$321 million, compared with \$278 million in the comparable 1958 period. Profits in the first quarter of the current year reached \$12.9 million, or 88 cents per share, compared with \$9 million, or 59 cents per share, in the preceding year. The striking fact here is that while the company's sales showed only a 16-per-cent gain in the first quarter, its profits shot up by 44 per cent.

The results of the first quarter are actually the most impressive change in RCA's operations for some years. In 1957, when the company reshuffled its management organization and Mr. Burns emerged as the new strong personality, profits were already on the decline. They fell from \$3.16 per share in 1955 to \$2.65 per share in 1956 to \$2.55 in 1957 and hit a low of \$2.01 in 1958.

Starting in 1957, a corporate-wide program of cost reduction and profit improvement was launched. Over a dozen new departments were created to give RCA a position in some of the nation's most promising growth fields, including missiles, satellites, automation, electronic data processing and atomic energy.

DIVISION BREAKDOWN. As of today, RCA boasts over 22 divisions, with its manufacturing and service division accounting in 1958 for 45.4 per cent of total volume, the defense business representing \$304 million, or 25.9 per cent, the broadcasting division, NBC, producing \$308 million in revenue, 26.2 per cent of the total, and the communications division, the



radio-telegraph operation, producing \$26.4 million, or 2.3 per cent.

BRIGHT PROSPECTS. To this changed picture the impact of large-scale acceptance of color tv could be important. There are at present over 460,000 color tv sets in use out of a total of 45 million tv sets. And the number of network color telecasting hours has reached 12½ weekly, with local telecasting increasing the total color time available.

The key issue, of course, is where Admiral will price its set. Admiral's previous color sets were priced at the \$500 level. The company has not disclosed its price policy for the new color sets; if it is not below the \$500 level it will be because the management has decided that in a period of rising prices a \$500 price tag is no longer the formidable barrier to large sales that it had been.

Thus on two fronts, manufacturing and telecasting, RCA's prospects, already considerably brightened, take on an added lustre. The company's common stock, now selling at 23 to 24 times its 1959 estimated earnings of \$3 per share, may be in for still higher altitudes if the momentum of its present business pace is accelerated because of a surge in demand for color in the fall.

Toys (Continued from page 35)

ing us 25 per cent. We're taking all the good deals we can get, as the prices and the extra promotion the wholesalers give us can't be refused."

Ideal began running schedules of three spots a day in New York early last month, then added the west coast shortly after. In September the firm will hit 30 markets with 13-week placements through the Christmas season.

"In one instance," said Mr. Helitzer, "we're getting a 52-week rate because the distributor bought a show for the year. This certainly is good for the station. Then, too, our spots are on film: we don't have to worry about a hasty, poorly delivered commercial."

In New Haven, Banning Repplier, who handles the placements for the A. C. Gilbert Co. from his own agency, remarked that distributors began making tv offers to Gilbert in January. "By now," he said, "we've got at least 30 proposals. While we're studying their legality under the Robinson-Patman Act, most seem to be plain bad buys. In many cases the

Children and Tv

Nine out of 10 (90.2 per cent) youngsters in the U.S., ages four to eleven, have watched television by 6 p.m. on the average day, a forthcoming audience study based on special material developed for the Television Bureau of Advertising by Nielsen and Pulse reveals.

Other highlights of the study, full details of which will be released in mid-July, show:

Peak viewing period occurs between 8 and 8:30 p.m. when nearly half of all the men, women and children over four in the U.S. are watching (49.8 per cent). About 77.4 million people are being reached at this time.

In the course of an average evening, 6 p.m. to 12 midnight, 116.5 million people view television.

More than half of all women (51.1 per cent) in the United States, 28.7 million, are viewing television between 9 and 9:30 p.m. on the average day.

frequency discounts are not passed along. A couple of bad deals could eat up a good chunk of your budget with no recognizable reward."

With a \$200,000 budget allocated for a fall campaign, why is Gilbert considering such commitments? "We plan to cover 12-15 markets during the six-week period between Thanksgiving and Christmas," said Mr. Repplier. "The Gilbert company has a high-priced line that naturally sells best during the holidays. It's not made up of dollar items that are bought all year long. Therefore, in a short period, we want to use a great frequency of spots.

"Now, we can't get firm commitments on availabilities in November at this early date. The sales representatives aren't interested unless you buy 13 weeks, and that's too long a period. Although the stations are loading up with kid shows, we know there's going to be trouble putting spots when and where we want. As a matter of fact, we've given some consideration to buying other time slots

than in the 3-6:30 p.m. period. We've thought of aiming for the adults who actually buy the toys, perhaps, at less busy times."

Words similar to those of Mr. Repplier have been voiced by others concerned with the tight toy market looming this fall. While a number of advertisers are moving already—setting token schedules and rate-holders in order to obtain valuable programs later on—many toymakers are watching for a move from the Louis Marx company.

In February, Marx assigned its advertising account to Ted Bates with instructions to prepare a fall tv campaign. While all of the toy giant's major competitors had long ago entered the medium, Marx remained aloof. Still it continued to hold its top position, with an estimated volume at least three times that of its nearest rival.

What brought Marx into video—or, rather, why it stayed out as long as it did—remains a mystery. "1958," said Sy Radzwiller, "was the company's greatest year. It certainly wasn't forced into television by slipping profits. The firm preferred to survey the situation carefully before moving."

Also remaining a mystery at the present time is the scope and kind of video activity Marx plans. "We looked into various angles," Mr. Radzwiller said, "including network and spot." While reliable sources predict the company will enter both media in September, spending at a rate of \$5 million a year, Marx and Ted Bates (an agency known for its prowess in spot buying) are saying only that as the leader of the industry, Marx will be a leader in television advertising.

"You can be sure the campaign will be big," said Mr. Radzwiller. "Marx has a wide line, with toys that can sell at any and all times. It's got tremendous national distribution. It has a known and respected name."

And, with other companies greatly concerned about their abilities to obtain choice time slots, the feeling arises that Marx and Bates together believe their combined weight will enable them to get what they want when they want it.

WFRV-TV  

 **GREEN BAY**

CHANNEL 5 

  **DELIVERS**

BEST COST 

PER MILLION!



NOW NBC TOO

 
see Headley-Reed
Soren H. Munkhof, Gen. Mgr



Henry V. Greene Jr. has been named sales manager for KDKA-TV Pittsburgh, it has been announced by Jerome R. Reeves, general manager. Mr. Greene was formerly assistant sales manager of WBZ-TV in Boston. Both are Westinghouse stations.

"I hope they're right," said Bernie Schiff, "but I'm spending \$1½ million in straight spot buys for Remco and American Character Dolls—which could make those firms Marx' biggest competitor—and I'm having trouble getting around some small local distributors.

"There's the factor, too, of an advertiser having bought a program or station before—which should swing some weight in our making buys this year, and could work against Marx, who is new. All I know for sure is that we'll be back in September in 40 markets, but buying them isn't easy."

Among other toy firms, the Play-Doh story, which has been well publicized by advocates of toys-in-spot, continues to add new chapters yearly. In 1955 Joseph S. McVicker turned a failing wallpaper-cleaner business into Rainbow Crafts, Inc., turning out a colored, pliable material which could be used by children as modeling clay. Sales rose to \$240,000 yearly by 1957, when it was decided to try tv as a selling medium.

Following a spot test on WEHT Evansville, Ind., local shows were bought in 17 top markets for live commercials. Sales soared to \$1.3 million.

Departing from tradition in 1958, Play-Doh took spots in 12 markets during January and February. The reasoning by Mr. McVicker and his agency (Farson, Huff & Northlich,

Inc., Cincinnati) was that the Christmas-present Play-Doh would be quickly used up during the home-from-school holidays, and that kids would want replacements. Sales rose 70 per cent the first month, with February the greatest month in the firm's young history. In April-May 40 markets were bought. In the fall campaign 45 were used. 1958 sales: \$2.4 million.

Similar campaigns were set for the product this year. A January-February campaign and one in April-May are over, with 40 markets again to be used September-to-Christmas. A new modeling compound, Wood-Doh, was introduced late last month in 11 markets via spot and will expand this fall. The company is also marketing a "magic lantern" called the Magnajector which will be seen in filmed spots in the top 25 markets.

From a '57 budget of \$47,000, Rainbow Crafts' expenditures in spot have risen to an estimated \$220,000 for this year.

Another toy firm which has grown with spot is Hassenfeld Bros., Inc., which placed its initial tv commercials adjacent to ABC-TV's *Mickey Mouse Club* in 1956 in a limited number of markets. For 1958, TvB figures (which most manufacturers reported as low) indicate the firm spent some \$283,820. A company representative said the '59 figure would be "double that amount easily, and could triple it."

Currently running schedules in 10 major markets, HasBro toys recently became the first toy firm to set a 52-week buy with WNEW-TV New York. Grey Advertising Agency, Inc., time-buyer Mal Ochs states the move insures the wanted Christmas availabilities, as well as giving the company a year-long chance to move a diversified line of toys. "For the summer, we have outdoor toys, ice-cream makers, etc.," he notes, "plus all kinds of games to play anytime."

From Chicago, Sidney Tarrson, president of S. A. Tarrson Co., makers of Tarco Toys, states, "Spot tv, discriminately used, is the most significant advertising tool available to manufacturers and distributors of toys." While TvB places the Tarco '58 budget at about \$45,000, Allen

Alpern Advertising protests it was more than double that and says that "in 1959 well over \$100,000 will be used in spot tv."

Having successfully sold the Tarco Bank-O-Matic bubble-gum-dispensing bank and other toys through spot, Mr. Tarrson voices a complaint: "I believe the tendency on the part of tv stations to crowd commercials on children's programs is harmful to the advertiser. No child can absorb the impact of successive commercials. If tv stations continue this policy, it will hurt all of us in the long run. I think everyone would benefit if stations limited the number of toys they advertise on a given show."

The Tarco fall campaign should again hit some 35 markets, with Mr. Tarrson preferring that a live personality deliver the commercials.

Kilgore, Inc., which TvB lists as having put \$16,460 into spot last year as it made its first tv entry with schedules in 32 markets, will easily better that sum this year. About 800 spots were used in '58 during a pre-

EVERYONE WATCHES

WREX-TV

IN
ROCKFORD
ILL.

METROPOLITAN ROCKFORD AREA—
FEBRUARY 9 - MARCH 8, 1959
DEMONSTRATES AGAIN WREX-TV'S
COMMANDING AUDIENCE LEADERSHIP

23 OF TOP 25 PROGRAMS
ALL ON
WREX-TV

STATION SHARE OF SETS IN USE		
	WREX-TV	STATION B
SIGN ON TO NOON	62.2	40.3
NOON TO 6:00 P.M.	62.0	37.0
6:00 P.M. TO MIDNIGHT	54.7	44.5
SIGN ON TO SIGN OFF	57.9	39.4

WREX-TV
CHANNEL 13 ROCKFORD

Christmas campaign. Now, having readied a number of new items, Kilgore is currently running schedules in many of its markets in order to hold availabilities through Christmas.

At present, the company's "Big Gun" is getting credits on *Art Linkletter's House Party* on CBS-TV.

A good-sized number of toymakers are using the "network credit" angle for inexpensive tv merchandising. The Linkletter show features everything from Gym-Dandy Surries to Horsman Dolls to George Cram Globes, with Mr. Linkletter having a financial interest in several of the products displayed and given as prizes to program contestants.

"We've been on *The Price Is Right* and some other shows," said Charles Rowell of Vogue Dolls, Inc., "but we haven't been too happy with the results. Basically, dolls aren't a demonstrable item that's suitable for tv. Then, the credits cost about \$165, plus the merchandise to give away, and you get a fleeting mention. We found no noticeable increase in sales that could be attributed to the pro-



HOTEL
Duane
MADISON AVENUE at 37th STREET
NEW YORK

LOCATION... In the heart of quiet Murray Hill section... a few streets from Grand Central and Penn. R.R. Stations and Airline Terminals... adjacent to all business districts.

ACCOMMODATIONS... light, spacious rooms and suites... refurbished throughout... delightfully air conditioned... TV and Radio too!

RATES... singles, doubles and suites... attractively low priced.

Write for illustrated brochure
- RESERVATIONS SUGGESTED -

Toymakers on Spot

So tight is the fall picture for toymakers-in-spot that several advertisers who used the medium in previous years are deciding to remain out of tv in 1959. Following is a letter from Melvin Freud, president of Toy Guidance Council, Inc., which was sent to "Manufacturers of Distinctive Playthings" to explain the organization's position:

"Last year, in cooperation with Friend-Reiss Adv. of New York, we introduced a practical tv participation plan for toy manufacturers. Through our sponsorship and Friend-Reiss know-how . . . prominent participants bought spots on top-rated kid shows in 25 major cities. . . . [TvB reports the organization spent at least \$36,000.]

"This year, quite naturally, we started out full of enthusiasm. Nearly everyone in the toy business was talking tv and we were in possession of the best, most economical buy on the market. With five months of selling time ahead of us, we've already received nearly four times as much dollar support as we had in 1958.

"But our tv picture's not as rosy as it looks!

"Manufacturers who support our plan expect their toys to be advertised next November and December on the most popular tv kid shows in 25 major markets. That's what we delivered in '58 and that's what we promised for '59. However, we made that promise before we could know what so many others soon must learn.

"Tv stations are not permitted to issue contracts for local spot commercials until 30 days before air time. The demand for choice spots to advertise toys this season will be 10 to 15 times greater than it was last year. With so many additional millions of dollars of toy manufacturers' and jobbers' money begging to be taken . . . our bargaining position will be substantially reduced . . . and so will theirs.

"We dare not jeopardize our reputation . . . by recommending any project about which we feel insecure. Therefore, we've decided to discontinue our sponsorship of this excellent tv plan for the present. When the air clears, and we can feel certain of our ability to deliver the same tv value as we did in 1958, we'll be back stronger than ever! . . ."

grams. Also, there isn't advance notice of when you'll be on the air in most instances. This means you can't notify the trade for merchandising purposes." Vogue's plans for '59 will reportedly be similar to last year's when a limited amount of spot was placed by James Thomas Chirurg Co., Inc., Boston.

At Lee-Stockman, Inc., New York, tv-radio director E. Louis Figenwald reported he wasn't too happy with the tv picture last year and expects this year's kid-show situation to be little better. For its client, Greysaw of Georgia, TvB reports the agency placed over \$41,000 in spot time in 1958.

"Greysaw makes building-block sets for 13-, 14- and 15-year-old kids," said Mr. Figenwald. "The market last

year was so tight we often found ourselves unable to buy shows to reach that age group. The result was that we did well in markets where we had good programs, and not so well in others."

Greysaw used 12-15 markets during the holiday period last year, but this year will probably concentrate additional effort in fewer markets where good programs can be bought.

"The influx of so many advertisers is a problem," Mr. Figenwald concluded, "but the real evil of the business is the buying of time by jobbers. What is happening is that suddenly the people we know to be legitimate wholesalers are transformed into tv impresarios. They own time which must be filled with a program and sold, so they fill it with anything and

sell it to anyone they can get. They end up with a shabby program crammed with commercials that are highly competitive or aimed at the wrong age groups."

From Emenee Industries, Inc., makers of musical toys, for which TvB reports spot expenditures of \$57,590 in 1958, comes word that the budget will be "more than doubled" this year. A company spokesman said September-through-Christmas schedules in the top 20-25 markets will run with filmed minutes used.

Emenee plans to introduce a new line of organs which, while small enough to be considered as toys, are actually full-toned musical instruments which adults can play. With this line, spots will be placed in adult programs as well as kid shows.

Art Crayon

The Art Crayon Co., makers of Sargeant Wash-Off Crayons and similar items which have used spot for the past few years, noted that its fall plans are greatly built on distributors' programs in local markets. "We're working with five or six wholesalers," said Mack Lester in the firm's sales offices.

"That doesn't mean, however, that we intend to buy tv time only through them. Our fall plans call for spot in about 10 markets; some of it might be placed through our agency, Friend-Reiss, Inc. Our policy is to consider all sides and do what's best in each market."

A major spot campaign had been programmed for fall by the American Metal Specialties Corp., whose "Whizzler" toy is currently running spot schedules in 44 markets, according to a list of toymakers' activity published monthly by *Toys and Novelties* magazine. The contemplated spot drive for Amsco toys involved a \$250,000 expenditure over a six-week period for 1,700 spots on 70 stations.

At press time, though, Amsco was setting a deal for a participation on *Ding Dong School*, the kid-show series being put into syndication on tape and film. "We've been promised a 'network' of at least 50 markets for the program," said a company spokes-



NEWEST... LOWEST COST-PER-THOUSAND SALES PROMOTER!

*Ideal For New Product Promotion . . . Premiums And
Sales Contests . . . TV & Radio Personality And Program
Promotion . . . Retail Store Delivery And Publicity . . .*

Available Assembled & Ready To Run Or In Build-It Yourself Kits

Meet America's newest and most unique sales hypo . . . the Charming Surrey '03, the "car with the bashful look."

Ride it down the street to introduce a new product or advertise a program—watch the ogling and see the crowds gather.

The Surrey '03's versatility is limited only by your own imagination. As a contest premium, as the hit of a parade or civic celebration, as a public relations "loan-out" to community and service groups . . . for TV (or radio) retail tie-ins—you name it!—your small investment in the Surrey '03 is a low cost, practically no-cost-per-thousand investment that pays off in happy dividends.

The Surrey '03 is a charming reproduction of the original model. It has an 8 hp, 1 cyl Cushman motor (about 70 miles per gallon); sealed beam lights in solid brass headlights and tail lights; directional signals;

Goodyear tires. Also electric starter, internal expanding brakes; two speeds forward, one reverse.

The Surrey '03 also comes in knocked down, build-it-yourself kits for premium and contest use (motor, transmission and differential already assembled—no machining or special tools required). Service, parts and inspection available nationwide through famed Cushman dealers.

Get with the Surrey '03 now, while exclusive arrangements can be made. For prices and literature, call or write:

DYER PRODUCTS COMPANY, 514 2nd St., Canton, Ohio, Phone Glendale 3-9161; or OLD TIME AUTOS LTD., 60 East 42nd St., New York 17, N.Y., Phone Oxford 7-1561.

The charming
SURREY '03

The car with the bashful look

man. "We intend to use spot in others during the pre-Christmas period, but naturally the show will take a large share of our budget." Philip Klein Advertising, Inc., Philadelphia, handles the Amsco account.

Colorforms, the New Jersey maker of juvenile art games which is accredited by the toy industry as having largely been "made" by effective spot tv, is another firm now using both network and spot. Colorforms set spring schedules in about 15 markets, intending to run different items through the warm weather in order to hold its programs for fall.

In addition, its agency, Kudner Advertising, Inc., bought the CBS-TV show, *Captain Kangaroo*, on 112 stations for a June-August run. "The network schedule," says Colorforms, "is over and above our regular tv advertising."

As stated earlier, it is virtually impossible to list every toymaker who

will be on—or attempt to be on—the air this fall. The toy industry itself is in a constant state of flux: its inventors continually create a new "hot gimmick" and rush it onto the market. Many of these one-time items fail and the young firms quickly shutter. Others become the Hula-Hoops and Whirley-Whirlers that are inexpensive to manufacture, return a large profit per item and sell to millions across the country.

A check by a major agency of the New York market revealed that currently some 20 different manufacturers and representatives are spending \$31,621 weekly for spot schedules. That \$30,000-plus figure, it must be remembered, was being spent during May, a good four months before the toy industry usually even thinks about concentrated advertising—and six months before the pre-Christmas campaigns begin in earnest.

As an indication of what to expect, three of the 20 firms alone have signed orders for September-Christmas schedules at a combined cost of \$21,200 weekly.

Active Fall

Predictions in such a situation are fairly simple: this fall will see a staggering amount of activity by toy manufacturers, wholesalers and retailers; some smaller firms with limited budgets may be squeezed out of certain markets by larger competitors, while large firms in turn may be squeezed out by small companies buying through their wholesalers; many stations will crowd additional kid programs into their schedules—possibly with Saturday and Sunday afternoons filled with many more than at present; some manufacturers, while protesting the high costs of network shows, may agree to participations simply because local spot is unobtainable, and the total network expenditure of \$1,007,568 for 1958 will be easily surpassed; finally, the total amount spent for spot in 1959 will be far in excess of the "low" estimate given by TvB of \$2,819,000 for 1958.

More than a prediction, one thing is certain: selling toys via television in 1959 will not be child's play.

Spot (Continued from page 42)

77 per cent of the total, or \$120,440,000. In the first quarter of 1958 announcements accounted for \$83,760,000, or 70.3 per cent of the total.

On the other hand, although spot advertisers invested over \$2 million more in the ID category in the first quarter of this year (\$16,307,000 as against \$14,037,000), that category's share of the spot dollar actually declined (10.4 per cent as against 11.1 per cent in 1958).

Figures reported in the program area in spot show a decline in share and a decline in dollars, indicating at best that the category is not keeping pace with increased investment in the medium. A first-quarter comparison of program expenditures: 1958—\$21,265,000, or 17.9 per cent of the total; 1959—\$19,672,000, or 12.6 per cent of the total.

It should be pointed out, however, that participation buys, many of which are for programs, are included in the total figure reported for announcements.

TvB's first-quarter report, compiled in cooperation with N. C. Rorabaugh Co., Inc., lists many new advertisers in the top 100 category. Advertisers listed for the first time in the top 100 in any quarter include: Bissell Carpet Sweeper Co., Inc., \$364,300; Cannon Mills, Inc., \$351,700; Hertz-U-Drive Co., \$436,500; Pam Enterprises, Inc., \$441,880; Pan-American World Airways, \$368,800; Pepperidge Farms, Inc., \$399,900, and Vic Tanney's Gym, \$353,100.

In addition, many important spot advertisers increased their expenditures considerably in the first quarter of this year over the comparable period in 1958. These include Adell Chemical Co., from \$2.2 million to \$4.3 million; B. T. Babbitt Co., Inc., from \$2,500 to \$1.2 million; Bristol-Myers Co., from \$588,600 to \$1.3 million; Kellogg Co., from \$263,000 to \$1.3 million; Procter & Gamble Co., from \$7.7 million to \$10.7 million, and Scott Paper Co., from \$73,000 to \$647,400.

Substantial increases in spot ex-

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

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

HOTEL
Berkshire
MADISON AT 52ND
Famous dining in the Berkshire Restaurant and Bar Lounge

TK HOTEL

penditures were made by various product classifications in the first quarter of 1959. Heaviest percentage rise was scored by the sporting-goods, bicycles, toys classification, which spent 125 per cent more in the past quarter than it did in the comparable period in 1958 (from \$260,000 to \$586,000).

The household-furnishings category invested 103 per cent more in the first quarter (from \$661,000 to \$1,345,000), and transportation and travel spent 78 per cent more in spot tv in the first quarter of this year (from \$666,000 to \$1,184,000).

Other substantial increases by product classification: dental products, 39 per cent more (from \$3,263,000 to \$4,530,000); drug products, 42 per cent more (from \$11,560,000 to \$16,453,000); food and grocery products, 40 per cent more (from \$33,331,000 to \$46,566,000), and pet products, 65 per cent more (from \$1,477,000 to \$2,441,000).

TvB's breakdown of spot tv expenditures by time of day shows the following pattern: daytime expenditures (before class A time) accounted for 37.3 per cent of the total, or \$58,288,000; nighttime (class A or AA) accounted for 51.6 per cent of the total, or \$80,747,000, and late night (after class A or AA) accounted for 11.1 per cent of the total, or \$17,384,000.

Additional detail on individual advertisers and brands during individual quarters can be obtained by advertisers and agencies from the N. C. Rorabaugh Co., Inc. These special reports cover all brands within a given category and give detailed analyses of each brand showing type and extent of activity, markets used, and estimated expenditures.

Advertisers (Continued from 42)

81. Plough, Inc.	425,800
1. Procter & Gamble Co.	10,679,400
47. Quaker Oats Co.	661,200
80. Wm. B. Reily & Co.	429,900
57. Revlon, Inc.	562,000
50. R. J. Reynolds Tob. Co.	633,500



Mervin A. Durea has been named promotion manager of WLW-C Columbus, it has been announced by James Leonard, Crosley Broadcasting vice president and WLW-C general manager. A native of Columbus, Mr. Durea was formerly in the WLW-C news and special-events department and most recently a writer-director with the missile development program of North American Aviation in California.

79. Helena Rubinstein, Inc.	430,800
41. Jacob Ruppert	763,800
99. Safeway Stores, Inc.	332,800
55. Salada-Shirriff-Horsey, Inc.	567,700
72. Jos. E. Schlitz Brewing Co.	452,700
49. Scott Paper Co.	647,400
45. Shell Oil Co.	682,500
14. Standard Brands, Inc.	1,413,000
73. Standard Oil Co. (Indiana)	452,600
25. Sterling Drug, inc.	992,700
43. Sun Oil Co.	740,600
97. Vic Tanney's Gym	353,100
85. Taylor-Reed Corp.	393,900
48. Tea Council of U. S. A.	652,300
9. Texize Chemicals, Inc.	2,252,700
90. United Fruit Co.	371,000
65. U. S. Borax & Chemical Co.	502,300
21. Vick Chemical Co.	1,088,900
30. Wander Co.	872,100
61. Ward Baking Co.	527,700
3. Warner-Lambert Pharma. Co.	4,570,300
46. Welch Grape Juice Co.	675,700
84. Wilson & Co., Inc.	398,100
58. Wm. Wrigley Jr. Co.	554,600



**THEY'RE ALL YOURS
50,000 TV HOMES**

FOR JUST \$1 PER THOUSAND

With nearly 80% TV saturation in this single-station market, you're assured of 1000 homes reached for every dollar spent. Put your next campaign on

KMSO-TV

ABC • CBS • NBC
MISSOULA, MONTANA

GET THE PICTURE FROM FORJOE



**THE
LAUREL
AND
HARDY
SHOW**

**Gets Top Ratings on
WHEN-TV, Syracuse**

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



GOVERNOR TELEVISION

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

One hundred
eleven*
national
and
regional
spot
advertisers
know
Terre Haute
is not covered
effectively
by outside
TV

*Basis: 1958

WTHI-TV CHANNEL **10** CBS
ABC

TERRE HAUTE, INDIANA
Represented Nationally by Bowling Co.,

Los Angeles - San Francisco - Boston - New York - Chicago - Dallas

619
WEST
54th St.

Entire Floor
Commercial-Office
25,000 Sq. Ft.

Every Modern Feature. Perfect for
TV Production, Recording, etc.

11' 4" Ceiling • Power: 220 Phase.
12 ft. Freight Elevators.
Sprinklered.

Present Tenants

Movielab Film Labs, Inc. • N.B.C.
Decca Records
Warner Bros. Producing Co.
Universal Film Exchange
Music Publishing Co.
Admiral Radio

Immediate Occupancy

John J. Reynolds Inc

Real Estate
64 East 46th St. • MU 3-7400

Pulse (Continued from page 41)

ceived 10 or more mentions each.

Nine programs drew responses from 50 or more housewives (for each show), and curiously enough, considering the low percentage of morning viewing as against afternoon dialing on the part of the interviewees, four out of these nine are stanzas aired before 12 noon, and a fifth is presented between 12:30 and 1 p.m.

The seeming popularity of this quintet of shows among the Pulse respondents represents, with one exception, somewhat of a triumph for

sponses. *Concentration*, at 11:30-12 a.m., snared the third spot among NBC's a.m. offerings with 61 mentions, tying with another NBC-TV show, the long-running *Truth or Consequences* (4-4:30 p.m.), for the number-three slot on the over-all list.

Rounding out NBC-TV's strong daytime appeal to the lady of the house are *Dough Re Mi*, the first in the morning line-up at 10 to 10:30, and *It Could Be You*, at the other end of the block at 12:30 to 1 p.m. Both programs also wound up in a tie in drawing 52 responses apiece.

Five mentions better than either of these two was CBS-TV's quarter-hour

Characteristics of Housewife Viewers and Non-viewers of Daytime Tv

Age of housewife	Viewers		Non-viewers		Total	
	#	%	#	%	#	%
18-34	199	30.7	84	23.9	283	28.3
35-49	269	41.5	133	37.8	402	40.2
Over 50	180	27.8	135	38.3	315	31.5
Total housewives	648	100	352	100	1,000	100

Presence of children in home

None	246	38.0	191	54.2	437	43.7
11 years and under	319	49.3	155	44.0	474	47.4
12-17 years	193	29.8	44	12.5	237	23.7
Total responses	758	117.1*	390	110.7*	1,148	114.8*
Total housewives	648		352			

*Total over 100% because of multiple responses.

NBC-TV's across-the-board programming schedule during the first part of the day. The five programs constitute the NBC-TV line-up between 10 a.m. and 1 p.m., plus *Tic Tac Dough* at 12-12:30 p.m. This show drew 40 responses; the rest of the block garnered better than 50 apiece.

Highest number of these responses went to *The Price Is Right* (11-11:30 a.m.); this show's total of 97 mentions put it in a tie with ABC-TV's afternoon *American Bandstand* for over-all first-place honors. Second place among the NBC-TV morning skein, as well as second place among all 48 shows listed, went to *Treasure Hunt* (10:30-11 a.m.) with 74 re-

soap opera, *Search for Tomorrow*, which, with 57 responses, fared considerably better than any of its fellow daytime soapers. *The Guiding Light*, which follows it in the 12:45-1 p.m. slot on CBS, pulled 49 responses, the same number achieved by the 15-minute (4:15-4:30 p.m.) *The Secret Storm*, also CBS-TV.

Behind these trailed four other weepers, all on CBS-TV. *As the World Turns* (1:30-2 p.m.) racked up 43 responses; *The Brighter Day* (4-4:15) pulled 41; *Edge of Night* (4:30-5) got 37, and *Love of Life* (12-12:30) registered 34.

Two NBC-TV soapers finished a very weak eighth and ninth, re-

spectively. *Young Dr. Malone*, which occupies the first half of the 3 to 4 p.m. hour on NBC, managed to snare 17 responses, while its companion piece, *From These Roots*, eked out 16.

Last, but not least by one mention, of the nine shows which drew 50 or more responses was *The Big Pay-off*, aired over CBS-TV at 3 to 3:30. This established daytimer pulled 53 mentions, one better than the two NBC-TV participation stanzas, *Dough Re Mi* and *It Could Be You*.

Memo (Continued from page 55)

Daly ruling poses a serious threat to news coverage by tv and radio stations.

"By requiring stations to provide equal time to all legally qualified candidates where a station uses a recording or newsreel shot of any candidate in its news programs, the Commission's ruling jeopardized stations' news reporting of candidates' activities," Rogers' letter said. "For stations would be unable to show a candidate making a speech or taking part in some civic activity, even if he was an incumbent office holder, without providing free time to all legally qualified candidates for that office to use as they see fit.

"This threat to news coverage of political events by television and radio is a serious matter. In a nation where the people choose officials to make and carry out the laws, an informed electorate is a primary prerequisite."

Rogers went on to charge that the FCC's ruling "accorded with neither the language of the statute nor its legislative history." Furthermore, he said that the FCC only two years ago had ruled exactly contrary to the Daly decision. Thus, he said, it should properly reverse its own ruling without the necessity of amending legislation.

ROGERS' OUTLOOK. There seems little doubt that Rogers is trying to anticipate either a full-dress inquiry by the Legislative Oversight Subcommittee, or a court test of Section 315, or both. As to the former, his



Frank Harms has been appointed director of tv programs for WRCV-TV Philadelphia, an NBC-owned-and-operated station. Mr. Harms was formerly a director and associate producer for CBS in New York, and served as general manager of WNED-TV Buffalo.

letter went right to the point, saying:

"I would hope that the committee's inquiry was not intended to reflect and will not be construed to be in opposition to the position of the United States. . . . Certainly the best interest of the nation requires a reversal." The inquiry referred to was Harris' letter on behalf of the committee, but the inference was that the letter would form the basis of an investigation. Only subsequent events will prove whether this inference is justified.

On the question of a court test, Rogers noted that the law charged him with the responsibility of protecting Government interests in all court appeals from decisions by administrative agencies, and said: "Carrying out this responsibility, sound administration dictated that we promptly make clear to the Commission that the United States would be unable to support its Lar Daly construction of Section 315 in the course of judicial review."

In plain language, Rogers meant that if some broadcaster brought a test case of Section 315 in court, the Justice Department would not aid the FCC's defense. One broadcaster in town for a meeting with the NAB said privately: "We don't believe the FCC would defend its own ruling!"

FAMOUS BRANDS OF TEXAS

3 D's

A blacksmith's mistake gave Dan Waggoner a new cattle brand —three backward D's. Dan decided to keep it.



ANOTHER FAMOUS BRAND OF THE TEXAS PANHANDLE



There's no mistake about the mark that the K-7 brand is making on the great High Plains! It's first in Amarillo in total rating points, three nights out of the week—with four of the top ten shows. Let the enterprising K-7 outfit introduce your brand to a vast, rich marketing area.

KVII-TV 
amarillo, texas



Fishing McKenzie River in Oregon

Nearly 1/4 of Oregon's buying families watch

KVAL-TV
KPIC-TV

The only clear picture in the Eugene-Springfield-Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

KVAL-TV Eugene **13**
NBC Affiliate Channel

KPIC-TV Roseburg • Channel 4
Satellite

Adams (Continued from page 55)

gramming," and does not result in a situation where they "simply patch in the network" or have "surrendered their responsibilities as station licensees." The network study staff recommended that option time be prohibited, essentially because the staff's own judgment was that it was not essential to networking—a judgment at odds with that of the commission's majority.

Following the issuance of the Barrow Report, the commission held public hearings on it in March 1958. All affiliated stations—which means virtually all commercial television stations in the United States—appeared at the hearings through witnesses of their own choosing and

urged the commission to maintain option time without change. No station appeared at the hearings to oppose option time. Apparently the stations—which presumably know their own business better than the writer of Washington Memo—do not feel that a reduction of option time would be a "break" for them.

NO COMPLAINTS. Even more curious is the claim in Washington Memo that stations have been complaining about option time as a "burden imposed on them by regulation and fiat of the Government." Not only are the stations not complaining about option time, but it is not imposed by any Government fiat. It is a provision mutually agreed upon by an affiliate and network as a contract term, and not as a Government requirement. The FCC rules on option time simply limit the amount of time which may be optioned, and are permissive rather than mandatory. They do not require a station to have any option time if the station does not want it.

The view of Washington Memo that a reduction of option time from three to two-and-a-half hours will free local advertisers from "being forced into a 10-second spot announcement sandwiched between national commercials on a long network show" displays a rather profound ignorance of program and commercial operations on television stations. In the first place, 10-second commercials are not typically included in network shows; they are



William A. Morrison, a member of the KRON-TV San Francisco sales staff since April 1958, has been named sales manager of the station, it has been announced by general manager Harold P. See. Before joining KRON-TV Mr. Morrison was with the representative firm of Peters, Griffin, Woodward for a number of years.

in stations breaks between programs, and they derive their value from the audiences generated by the network program to which they are adjacent—a value which would be destroyed for the local advertiser if the network program were not scheduled.

It is naive to conclude that if evening option time were reduced, stations would program evening schedules with local productions sponsored by local advertisers.

And, if they did, I wonder what the author of Washington Memo assumes would happen to the stature and structure of television, which is founded on the national network services and is supported largely by national advertising expenditures on a network and spot basis.

**LET US BE YOUR
NEW YORK OFFICE**

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

PLAZA 9-3400

Telephone Message Service
222 E. 56th St., New York City

**UNUSUAL
CIRCUMSTANCES**

makes experienced manager of vhf and 50,000 watt combined operation in one of top dozen markets immediately available. Ten years in management at same operation. Excellent record and best references. Strong on sales. Desires association that can utilize ideal experience and background in radio, television or both.

Box 472



KCTV San Angelo, Tex., celebrated the completion of its new building with an open house on June 13-14. Located on the same property as the old studios, the new building provides the most modern facilities for all local telecasting. A 40-by-50 foot main studio has outside doors capable of admitting trucks, tractors, even boats. The latest in acoustical materials and lighting equipment have been used.

In the picture



John H. Willmarth (l.), executive vice president and creative director of Earle Ludgin & Co., has been named president of the agency, **George A. Rink** (c.) has become general manager, and **Ralph E. Whiting** (r.) was appointed chairman of the newly formed executive committee. The latter two, who are both vice presidents of Ludgin, have served as account supervisors since 1952 and 1954, respectively. Mr. Willmarth has been with the agency for 30 of its 32 years.

William F. James, vice president of the New York operation of the Gardner Advertising Co., has been elected chairman of the agency's New York executive committee, according to an announcement by president Charles E. Claggett. Mr. James, the administrative head of Gardner's expanded New York offices, was executive vice president and a member of the executive committee of Paris & Peart prior to that agency's merger with Gardner the first of this year. Mr. James joined Paris & Peart in 1939 after being associated with the midwestern division of the Great Atlantic & Pacific Tea Co. He served as account service head for various product accounts, and he has specialized in recent years as key executive on A&P subsidiaries and retail services. Mr. James is a native of England. He has two sons and two grandchildren and makes his home in Crestwood, N. Y.



The appointment of **John Bricker** to the newly created executive position of director of marketing planning in the Colgate marketing department of the Colgate-Palmolive Co. has been announced by Edward H. Little, chairman of the board and president. Mr. Bricker, who will report to the corporate vice president of marketing, will be responsible for contributing to the development of strategic marketing plans, assisting the corporate general management in setting over-all marketing objectives and in the implementation of corporate marketing policies. Mr. Bricker rejoins Colgate-Palmolive from his post of executive vice president and director of Outdoor Advertising, Inc. He began his career with Colgate in 1949 in the toilet-articles sales department. After several posts of increasing responsibility, he became director of merchandising, toilet articles, in 1955.

Ray Mithun, president of Campbell-Mithun, Inc., has announced the election of three new creative vice presidents to the agency's board of directors. They are **Cleo W. Hovel** (l.), television creative supervisor, Minneapolis, who has been with Campbell-Mithun for nine years; **Kenneth R. Oelschlager** (c.), creative supervisor, Minneapolis, with the agency since 1949, and **Frank Walsh** (r.), creative supervisor, Chicago, who joined Campbell-Mithun in 1957.



Russell A. MacDonnell has joined Benton & Bowles, Inc., as a vice president and management supervisor, it has been announced by Robert E. Lusk, president of the agency. For the past three years Mr. MacDonnell has been a vice president with Warwick & Legler, where he was in charge of several accounts. Before joining W&L in 1956 he was vice president in charge of sales and advertising for Grove Laboratories, Inc., St. Louis. In this capacity he headed up the over-all marketing operations of Grove and Fitch products in the U.S., Canada and all foreign countries. Mr. MacDonnell began his business career as a salesman with Vick in 1940, and during his 14-year tenure with the company he held several executive sales positions before becoming vice president and general manager of Sofskin Co., a Vick subsidiary.

WHEELING 37TH TV MARKET

* Television Magazine 8/1/58

**One Station Sells Big
Booming Ohio Valley**

NO. 12 IN A SERIES:
ALLOYS



Vital companion to the rich Ohio Valley's steel, aluminum and chemical industries is the Powhatan plant of the Ohio Ferro-Alloys Corporation located at Powhatan Point, Ohio, which produces essential silicon metal and high grade silicon alloys used by this trio of industries. This \$4 million plant consumes an amazing 240 million kilowatts of locally produced electrical energy annually.

Important also to those who have things for sale is the \$1 million annual payroll of this Ohio Ferro-Alloys Powhatan plant. This is just one more reason why the WTRF-TV area is a super market for alert advertisers . . . a 39-county market where 2 million people have a spendable income of \$2½ billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

National Rep., George P. Hollingsbery Company



THE LIGHTER SIDE

In camera

This small world: In Sydney, Australia, a young toolmaker named Laurie Murray has built a television set with a one-inch screen, believed to be the smallest in the world.

Young Murray used materials from 50 old radios and knick-knacks bought from army disposals. The picture is crystal clear, according to reports from reliable eyewitnesses, and the viewer has to be only 12 inches away to see it.

When asked why he built it so small, Murray said, "It was a challenge. And besides, I like looking at small screens."

Well, that's one way to get rid of Jayne Mansfield.

* * *

Glued to the tv set: The New York Pest Control Association reports that the cockroach is becoming increasingly resistant to chlordane. As a result, this house pest often arrives hidden in crates and boxes and remains in even the most spotless homes.

What's more, this exterminating group advises that the cockroach has picked up new habits since grandma's day. Food and water are not the only enticements for this insect in today's home, the association says. One of the newest attractions for the cockroach is the glue in a tv set.

The association recommends several cockroach deterrents and killers, all of which, it claims, do not have residual qualities.

If so, they won't work on tv sets. Nothing does without residuals.

* * *

Almost everyone in our industry is called on at one time or another to pass an opinion on a show produced by a friend. This presents no problem, of course, if the product is good. But what to do when it's an out-and-out dud?

Murray Schumach, who covers the Hollywood beat for the *New York Times*, recently came up with some tried-and-true ways to practice deception without dishonesty when

asked to comment on a friend's movie after a screening. The methods used in Hollywood can very easily be adapted for tv shows.

Among the most popular post-screening methods is that of patting the producer on the shoulder, saying, "Joe, you did it again." For those who think a little more enthusiasm is required, Mr. Schumach recommends a vigorous handshake together with the comment: "Joe, that's a movie." Be sure the voice does not rise on the last word.

Then there is the near-Stanislavsky approach. Stop in front of the producer, speak each word slowly, grasp one of his biceps firmly and say: "Joe, what can I tell you?" A variation on this theme is handled with hands on the heart and the remark: "I'm just overpowered, Joe. I'll talk to you tomorrow."

Mr. Schumach believes that the true double-entendre is spoken with both hands on the producer's shoulders, looking eye to eye, and the statement, "That's a lot of picture."

But sometimes, even though the over-all effect of the show is pretty awful, there might be one segment or one element in it which is commendable. The thing to do then is to pounce on that one attribute: "The color is magnificent . . . terrific dance routine . . . That scene between the mother, the kid and the dog will be part of movie history."

If you're adept at pantomime you have a distinct advantage when it comes to giving your reaction to your friend after seeing a screening of his show. Instead of telling him baldly that you've been struck down by the power of his production, you can let some calculated actions speak for you. Go right up to the producer, wink at him, nod your head vigorously and punch the air knock-out style. Then walk away quickly.

Some day, Mr. Schumach predicts, they'll be giving an Oscar (and an Emmy) for the best performance after a screening.



Rochester, N. Y. A RICH Marketing Area

Here in the beautiful Finger Lakes District of Western New York, a stable, prosperous and diversified group of nearly one million viewers is served by CHANNEL 10. These are folks with money in their pockets, and money in the bank, people accustomed to high standards of living, people who want to own, and are able to buy, the things that make for good, comfortable, modern living.

Where Most Viewers (52.3%) prefer CHANNEL 10

According to the latest ARB Survey of the Metropolitan Rochester Area—four weeks, Jan. 19-Feb. 15, 1959—most Rochester viewers prefer CHANNEL 10. 52.3%, sign-on to sign-off! 54.7%, 6:00 P.M. to Midnight!

Moreover, CHANNEL 10 carries 12 of the top 15 shows that are favorites among Rochesterians!—This, incidentally, is a situation long accustomed to by Channel 10!



Whether your product is for children, teen-agers, or adults, the best way to their eyes, ears, hearts, appetites and pocketbooks is via . . .

CHANNEL 10

WHEC-TV and WVET-TV

ROCHESTER, NEW YORK

Basic CBS
National Representatives

WVET-TV—BOLLING CO., INC.
WHEC-TV—EVERETT McKINNEY, INC.

WHO'S ON FIRST?

ABC-TV: No. 1 NETWORK FOUR NIGHTS OUT OF SEVEN!

The other two networks, between them, are tops on only three nights.* ABC has beat them out continually all Spring ... is set for a wider lead come Fall.



...SECOND?

ABC-TV: No. 2 IN EVENING PROGRAM SHARE OF AUDIENCE!

The old two-network hold on audience share is really broken up!** How? ABC comes in high (in the ratings) and hard (in the programming).



...THIRD?

ABC-TV: No. 3 IN COST (IN OTHER WORDS, LOWEST IN COST PER THOUSAND!)

ABC puts you in scoring position for the least money of any of the three networks. Cost per thousand is lowest by far ... anyway you score it.***



ABC TELEVISION

Source: National Nielsen Report, I May, 1959, Sun.-Sat., 7:30-10:30 PM, All Commercially Sponsored Programs. *Average Audience Per Minute. **Average Program Share. ***Nielsen Cost Per Thousand Report, March-April 1959, All Evening Once-a-Week Programs. Based on Nielsen average audience ratings and estimated time costs and published time.

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