

Television Age

When, if ever, is tape commercial to be preferred over film? PAGE 35

What are the secrets of the television publicity man's trade? PAGE 38

station executive speaks in defense of triple spotting PAGE 46

EQUIPMENT FROM ABERCROMBIE & FITCH

SPECIALIST IN SPOTS



on target—just like the many national advertisers who are spotting their TV dollars on important stations.

- | | | |
|--------------------------------|---------|-----------------------------|
| Albuquerque | WSM-TV | Nashville |
| Atlanta | WTAR-TV | Norfolk |
| TV Bakersfield | KWTV | Oklahoma City |
| TV Baltimore | KMTV | Omaha |
| Buffalo | KPTV | Portland, Ore. |
| Chicago | WJAR-TV | Providence |
| TV Dallas | WTVD | Raleigh-Durham |
| TV Flint-Bay City | WROC-TV | Rochester |
| TV Fort Wayne | KCRA-TV | Sacramento |
| TV Houston | WOAI-TV | San Antonio |
| TV Huntington-Charleston | KFMB-TV | San Diego |
| TV Little Rock | WNXP-TV | Scranton-Wilkes Barre |
| TV Los Angeles | KTBS-TV | Shreveport |
| TV Miami | KREM-TV | Spokane |
| TV Milwaukee | KOTV | Tulsa |
| TV Minneapolis-St. Paul | KARD-TV | Wichita |

Television Division

Edward Petry & Co., Inc.

The Original Station Representative



SHOTGUN SLADE SCOTT BRADY

STARRING

SIGHTED SLADE SIGNED SAME

- AMERICAN MOTORS - RAMBLER... ANHEUSER-BUSCH...
- ARMOUR & COMPANY... BALLANTINE (27 mkt.)...
- BLUE PLATE FOODS (major Southern mkt.)...
- CHEVROLET DEALERS (2 mkt.)... CLOVERLEAF DAIRY...
- CONSUMER COOPERATIVE ASSOC. (5 mkt.)...
- DONOVAN COFFEE (2 mkt.)... DR. PEPPER BOTTLING...
- HOLSUM BREAD (2 mkt.)... JAX BEER (major Southern mkt.)...
- KROGER CO... PHILLIPS PETROLEUM... PROGRESSO FOODS...
- R. J. REYNOLDS TOBACCO CO. (11 mkt.)... SCHLITZ BREWING...
- SCHOENLING BREWING... SUN DRUG... SUN OIL (4 mkt.)...
- PLUS KEY STATIONS BY THE SCORE!

For the same screening that pre-sold this new "top 10" contender, call your MCA representative today.

mca
TV FILM SYNDICATION

598 Madison Avenue, New York 22, N. Y. PLaza 9-70
and principal cities everywhere

KOCO-TV



This isn't the GREEN
CORN DANCE . . .

It's the GREENBACK
DANCE . . . DRUM UP
SALES WITH KOCO-TV

HEAP BIG AUDIENCE PULL, THANKS TO ABC-TV LINE-UP AND HAVING OKLAHOMA'S LARGEST COVERAGE NIELSON, LAST PLANTING SEASON, SHOWED WE SCALPED OPPOSITION THREE NIGHTS A WEEK. THIS HARVEST SEASON: WAMPUM! SAYS A SPONSOR. "WITH KOCO-TV, WE REALLY WOMP EMI!"

KOCO-TV CHANNEL



OKLAHOMA CITY

Charlie Keys, General Manager



BLAIR TELEVISION ASSOCIATES

Letter from the Publisher

Fourth Annual BPA Convention

Today the Broadcasters' Promotion Association opens its fourth annual convention in Philadelphia with an agenda that promises to be the most worthwhile and interesting in its history. Advance registrations insure a record turnout for the meeting.

From the beginning BPA has made a contribution not only to its membership but to the entire industry. Its constantly growing list of active members now totals nearly 300, including practically every important promotion executive in the field. Together they have considered and in many cases made progress toward solving the problems of their trade. Association committees have been working in groups, and their studies and reports are proving invaluable to veterans as well as to the new men and women who come into the field each year.

The agenda for this year's meeting includes a number of provocative subjects, and on the list of speakers are some of the most able executives in their fields. No one attending the sessions can help but benefit from the ideas which will be exchanged.

Our hats are off to BPA for becoming, in such a relatively short period, one of the most productive of broadcasting organizations.

Two New Features

In this issue of TELEVISION AGE we are inaugurating two features designed to broaden our service to timebuyers. The first of these is a column, to appear in each issue, written by one of the nation's top timebuyers and dealing with day-to-day important facets of buying time. The first of these pieces is on "Station Presentations" and is on page 73. The second in the series will deal with "Is Station Image a Factor in Placing Time?" The series, we believe, will give the entire industry, buyers and sellers alike, an interesting perspective into how the problems look from "the other side of the desk."

Coupled with this feature is a new service—"The Buyer's Check List." This service will incorporate in one place station changes, rate increases, tower and power increases and other pertinent data that the buyers tell us they want and need. It is on page 85 of the Spot Report section.

Defense of the Triple Spot

At last a veteran broadcaster has dared to raise his voice in defense of one of the most commonly used—and, many say, abused—practices in broadcasting—the triple spot. In this issue (page 46) an experienced television executive tells the other side of the triple-spot story. The piece is anonymous, for obvious reasons, but many a station manager or sales director will find himself in agreement with some of the views expressed.

One agency executive who does not find himself agreeing is Lee Rich, vice president in charge of media at Benton & Bowles, who has been an outspoken critic of triple spotting. Mr. Rich has promised an answer to this interesting article. His reply will appear in the November 16th issue of TV AGE.

Cordially,

S. J. Paul

Television Age

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The French Have a Word For It—

QUALITÉ

1. In per capita household income of metropolitan county areas, South Bend ranks #15 in the nation—ahead of San Francisco, Detroit, Philadelphia, or Los Angeles.
2. In per capita buying income for the 200 leading county areas, St. Joseph County ranks 30th in the nation—ahead of Dallas, St. Louis, Baltimore, or Denver counties.
3. Of all incomes in St. Joseph County, 53.7% accrues from incomes in the two highest Sales Management income categories:

\$7000 - \$9999 — 27.2% of all income

\$10,000 - over — 26.5% of all income

53.7%

YOU CAN REACH THIS QUALITY MARKET

BEST ON WNDU-TV

Tom Hamilton

WNDU-TV

South Bend, Indiana

VARIETY

ITC's \$2,000,000 Profit In ABC-TV Gale Storm Buy

Independent Television Corp. pulled a neat coup in its sale of the "Gale Storm Show" to ABC-TV, chalking up a profit of about \$2,000,000 in a quick turnover of the property.

Last October, ITC bought the property from Hal Roach Studios for about \$2,000,000. Involved were 111 episodes, including the current series now being run off on CBS-TV. Deal also included fresh production on the show, on which Roach would share at a certain percentage.

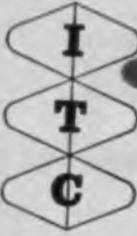
Four months later, it took the property and sold it to ABC-TV for about \$5,000,000. The ABC-TV deal involves from 99 to 111 rerun episodes, with the web given multiple run rights over a three-year period. Another important facet of the three-year ABC-TV deal is that the web contracted for a minimum of 26 fresh "Gale Storm" episodes, slated to unreel in prime evening time next fall.

Involved in the wheeling deal operation—the first for ITC under Walter Kingsley's piloting—were negotiations with

VARIETY
Wednesday, July 22, 1959

Lambert Takes Full Tab On Night 'Gale Storm'

New York, July 21. — Warner Lambert Co. has purchased full ownership of nighttime version of "The Gale Storm Show" on ABC-TV for fall for 26 weeks. Network is switching the show Thursdays at 7:30 to serve as a rival to the Donna Reed stars Mondays at 7:30.



MEMO

THE HOLLYWOOD REPORTER ABC, In \$3,000,000 Deal, Gale Storm Show Away

New York.—In a deal involving a commitment of more than \$3 million by ABC to Jack Wrather's Independent Television Corp., the network will receive to that network from CBS, according to Thomas...

ITC SELLS GALE STORM SHOW TO ABC-TV IN RECORD FIVE-YEAR PACT!

VARIETY

ITC's \$2,000,000 Profit In ABC-TV

THE REPORTER

'Fury' Renewal 2d Web Sale For ITC

On the heels of its \$5,000,000 sale of the Gale Storm telefilm series, "Oh, Susanna," to ABC, Jack Wrather's Independent Television Corp. has completed another network sale with the renewal of "Fury" for its fifth year on NBC-TV by General Foods and Borden, Walter Kingsley, president of ITC, announced yesterday.

Renewed by 52 weeks property, bought by ITC is an Associate "Fury," a Saturday, 1955, is a production sometimes Diamond Roger M.

BROADCASTING THE BUSINESS WEEKLY OF TELEVISION AND RADIO

Borden Co., General Foods Renew ITC's "Fury" for 5th Year

Independent Television Corp. reports filming of 22 half-hour tv shows will start June 22 at Gower Studios, Hollywood. TV will be seen for the fifth year TV this fall (Sat. 11-11:30) sponsors of the series, all fifth year, are The Borden Post Cereal Div. of General Foods, both through Benton & B.

RADIO DAILY TELEVISION DAILY
Wednesday, March 11, 1955

ITC Sets "Fury" For 5th Year On NBC-TV Network

Independent Television will telecast series for its fifth year. The ITC network sale, ITC's second this year, was made through Benton & Bowles for General Foods and The Borden Company. Under the renewal contract, the new "Fury" series begins on Oct. 10, runs for 52 weeks. ITC recently sold to ABC-TV its "The Gale Storm Show, Oh, Susanna" in a deal said to involve \$5-million. "Fury" originally a weekly and ac...



MEMO



ABC In \$3,000,000 Deal, Dips Gale Storm Show Away From

New York -- In a deal involving a commitment of more than \$3 million by ABC to Jack Wrather's Independent Television Corp., the network will move to that network from CBS, according to Thomas W. Moore, president of ITC. ABC has ordered production of 26 new subjects for an evening show in the fall and has acquired 99 old subjects for daytime programming across the board. Daytime strip will start April 13 from 2:30 to 3 p.m. No definite period has been set for the fall evening show. Moore pointed out, although Friday, 8:30-9, is being considered CBS also benefits from the deal because of a settlement for its summer repeat rights to the current Storm Show, which goes off its web April 11.

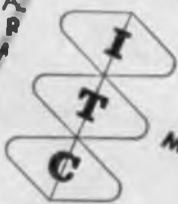
ITC'S "FURY" RENEWED BY GENERAL FOODS AND THE BORDEN CO. FOR 5th YEAR ON NBC-TV!

VARIETY
ITC's CAMPBELL'S SOUP
THE HOLLYWOOD REPORTER

Campbell's Renews 'Lassie' For 6th Year

Campbell's Soup, which has sponsored "Lassie" series since its 1953 debut, has renewed for another year, with new batch of 39 half-hour segments to roll before Jack Wrather org cameras in May for CBS-TV airing. Same cast remains: Jan Provost, June Lockhart, Hugh Reilly and George Chandler.

Sherman A. Harris, exec producer, with Robert Golden and Hugh McCollum as producers.



MEMO



VARIETY 'Lassie' Set for '59-'60

Campbell Soup, which has sponsored "Lassie" since its '53 bow, has renewed for the show next season on CBS-TV. Sherman A. Harris, exec producer for the Jack Wrather organization, will be in charge of production of the new series. Robert Golden as producer, Hugh McCollum as executive supervisor. Shooting of the series is slated to begin in May.

ABC
Gold

ITC
HOLDS DOWN
CBS-TV 7:00
SPOT FOR
SIXTH YEAR
WITH LASSIE

RADIO DAILY—TELEVISION
Wednesday, March 11, 1959
ITC Sets "Fury" For 5th Year On NBC-TV Network
Independent network will telecast series next year. The ITC's fifth year. The ITC's second high Benton...

VARIETY
'Lassie' Renewed
"Lassie" has been renewed for next season of the TV series since more than 30 series in May. Robert Golden in charge of production. Hugh McCollum producer.

RADIO DAILY—TELEVISION
Thursday, March 12, 1959
Campbell Signs "Lassie" Renewal For New Season
Campbell Soup will continue its sponsorship of the "Lassie" TV series for the coming year. The series of 39 programs, which will be presented over approximately 100 CBS-TV network stations beginning in September, started in production by Wrather Organization in May. Campbell's "Lassie" production organization is headed by Sherman A. Harris, executive producer. The series, which first appeared in television in 1953, has an audience of 5 million on each of its 39 weekly telecasts, and will telecast in 22...

VARIETY

ITC's 1959

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

'Ding Dong' in 27 areas • Ding Dong School (tv kindergarten), distributed by Independent Television Corp., N.Y., has been renewed in 27 markets before the series makes its fall start. In 27 markets, Henry G. Saperstein, producer of the series, says. Production series for at

'Ding Dong' Digs Up \$500,000 In Spot Biz on Syndicator

"Ding Dong School," the Dr. Frances Horwich series revived via syndication, has about \$500,000 worth of "built-in" spot biz riding for it on its current market-by-market trail.

Henry G. Saperstein, whose production company is doing the show, said that out of 25 participations slated for the half-hour daytime strip, 10 have been accounted for via regional and national spot deals. The remaining 15 spots will be available for local sponsors.

Topper of H. G. Saperstein Associates also speaks of his other shows, "All Star Golf," slated for its third season on ABC-TV starting this fall, and "Championship Bowling," syndicated show now being produced on both film and tape and distributed by Walt Schwing, Inc.'s Chicago-based outfit.

"Ding Dong" is distributed by Independent Television Corp., which has racked up sales in one to 26 markets. "Ding Dong" is being produced on both film and tape with the purchasing stations being given the option on which one they want.

Spot buyers lined up for scheduled Monday-through-Friday daytime half-hour show that include March, Crayola, Ace Character Doll, Playhouse 5, and Rainbow Craft. It is signed up for 13 weeks and several options.

Stations signing for the series include: WNTA, N.Y.; WQCA, Los Angeles; KTLA, Los Angeles; Philadelphia: CKLW, P. D.; WTAE, Pittsburgh; WOL, Louisville; WMAZ, W. Va.; WLSA, Atlanta; WTTW, Chicago; KTNV, Seattle; Memphis.

Film Vs. Tape

Prof. ing 77 Jevod video near 10 ing via the vi



MEMO

ITC LAUNCHES SMASH SUCCESS RETURN OF MISS FRANCES AND DING DONG SCHOOL

PIONEERS DUAL DISTRIBUTION OF SERIES ON FILM AND TAPE



Miss Frances Returns Via Book



MISS FRANCES Horwich, who has returned to TV today, has been chosen to write the book "Ding Dong School" which is being published by ITC.

RADIO DAILY—TELEVISION
Wednesday, March 11, 1959

HERALD TRIBUNE
TUESDAY, March 10, 1959

'Ding Dong School' Back On 100 Major Stations

"Ding Dong School" is one of those programs that every one has always said should be on television and now it is! Evicted from the NBC network three years ago amid a storm of protest that almost resulted in a riot, "Ding Dong School" is back on 100 major stations.

is "Fury" For 5th NBC-TV Network
The network will telecast its fifth year. The ITC's second this year.

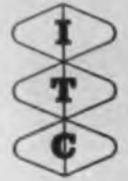
ROADCASTI
Syndication Plan Ready
'Ding Dong School' on Film
School children's series to advertise Jack Wrather Organization—

newest project marks another step in the fortunes of the pre-school program seen on NBC-TV in the mid-fifties. Weaver network that never materialized recently. WGN-TV Chicago plans to offer videotape version of the series, which it has been carrying since Aug. 26, 1957, to other stations.

announcement, Ward L. Quail, president and general manager of ITC, and Dr. Frances Horwich, author, said that the program will be available via film early in 1959.



DR. FRANCES HORWICH, ...



MEMO

ITC TAKES SYNDICATION'S BOLDEST STEP WITH THE MOST LAVISH ALL-STAR SERIES EVER OFFERED IN FIRST RUN LOCAL MARKETING!

THE FOUR JUST MEN
 DAN DAILEY
 JACK HAWKINS
 RICHARD CONTE
 VITTORIO DE SICA

"There are people fighting for T talking about it within the..."

TUESDAY

... Torre Reports

Four Just Men Sold To 138 Markets
 Hollywood—Jack...

100-Market Sales On '4 Just Men': Big O'Seas Take

Independent Television Corp's "Four Just Men," produced by Rhapsody Films in England has come through on the syndication sales front with flying colors—representing breakthrough for British product in the American market.

RADIO DAILY—TELEVISION DAILY
 Wednesday, August 12, 1959

ITC 'Just Men' Sold Top Million in 4 Weeks
 "Four Just Men" film series produced in England nearing \$2,000,000 gross sales of \$1.0 four-week period been offering top syndication field the series in 74 and CBC has Canadian station.

The new regional markets totals were announced by ITC syndicate Hardie Friel include an 8 markets in Oregon; Kraft Oil, C Power & I

RADIO DAILY—TELEVISION DAILY
 Wednesday, March 11, 1959

"Fury" For 5th NBC-TV Network
 "Four Just Men Hot on Sales Front" second this

ROADCASTING
 Plan Readied 'school' on Film syndication of the Dr. in's series to advertise perhaps through the further Organization—west

ject marks another step in the of the pre-school program of the NBC-TV in the mid-fifties network that never materialized. WGN-TV Chicago recently, which it has been carrying since Aug. 26, 1957, to other stations.

announcement, Ward L. Quaal, general manager of TV, and Dr. Frances Horwich, said that the program will be via film early in 1959.

RADIO DAILY—TELEVISION DAILY
 Wednesday, July 22, 1959

ink 3 Regionals On '4 Just Men'
 Independent Television Corp. has lined up three regionals for its "Four Just Men" film series in a different section of the country.

Shows were made by U.K.'s Rhapsody Films, as a reproduction with Dan Dailey, Richard Conte, Jack Hawkins and Vittorio De Sica. In the east, Philadelphia's WPTZ-TV is the first to air the series. The new markets include Philadelphia, New York, and...

VARIETY
ITC An... **BROADCASTING**
 THE BUSINESS WEEKLY OF TELEVISION AND RADIO
 August 3, 1959

• Total of markets sold... Cannonball...
 Television... series has risen to...
 with a recent purchase by... Garrett
 Freightlines, Salt Lake City, for seven
 western markets. The programs, which
 deal with the trucking industry, will
 originate at KSL-TV Salt Lake City and
 will be beamed via microwave relay
 over the Skyline Network to the follow-
 ing stations: KBOI-TV Boise, KID-TV
 Idaho Falls, KSLF-TV Butte, KFBB-TV
 Great Falls and KOOK-TV Billings, all
 Montana.

RADIO DAILY—TELEVISION DAILY
 Wednesday, March 11, 1959

in "Fury" For 5th
NBC-TV Network

VARIETY
**ITC Expands Its
 Release Schedule**

Independent Television Corp. has
 hit a releasing stride which
 tops that of its absorbed
 vision Programs of Ameri-
 puts it at the fore-
 the majors in
 Folk
 WA

Dong Digs Up \$500,000
Spot Biz

'Jeff's Collie'
 Even Gets His
 Own Task Force

Independent Television Corp. has formed a special Jeff's Collie Division, similar to that formed years back by ITC on "Climo Kid." Division, made up of a six-man task force at this stage, now is hard at work preparing for the back of several orders.

Headed by Al Unger, the unit already has stalked up a good percentage of the early viewers and have signed up some markets for a full three-year deal on the off-network "Lander" entry. (The majority of the first year contracts expire in the fall period.) Show currently is being telecast in 107 markets.

Markets coming in for a full three years of "Jeff's Collie," now include Albany, N.Y., Norfolk, Va., Cincinnati, South Bend, Ind., and Honolulu. The three-year roster at this date is about 11 markets. Bonuses on the early dates have been scored in about 80% of the markets, the master approximating 14 markets.

One of the big pitches to stations and sponsors is the all family appeal of the show, backed by a spate of advertising roster skimming the adult appeal of the show. Among the representative sponsors currently riding the show are a wide sampling of advertisers pitched directly to the adult male. These include Pearson Ford, San Diego, First National Bank of Oregon, Miami Security Bank & Trust, et al.

Unger also heads up Arrow Productions, ITC's rerun division, operated separate and apart from the Jeff's Collie unit. Exclusive handling of the Jack Wrather Organization property was decided on the desire to get maximum mileage for the longer program

**ITC SETS A
 RECORD WITH
 SIX SHOWS PUT
 INTO SYNDICATION
 IN SEVEN MONTHS!**

**THE FOUR JUST MEN
 BRAVE STALLION
 SERGEANT PRESTON OF THE YUKON
 CANNONBALL
 JEFF'S COLLIE**

**'Sergeant Preston' Now
 Sold In 95 Markets**

Recently offered in syndication after a two-year run on CBS-TV, "Sergeant of the Yukon" has been sold in a total of 95 markets, it's reported. Walter Kingsley, president of International Television Corporation, is indicating the series for Jack Wrather. As regional Stores of Atlantic and the series for 16 in eight Southern side (candy), for York, Chicago, Boston.

RADIO DAILY—TELEVISION DAILY
 Wednesday, November 9, 1959

**'Four Just Men' Sold
 To 138 Markets**

Hollywood—Jack Wrather's International Television Corporation, has packed its "Four Just Men" series in a total of 128 markets, 80 in U.S. cities and 38 in Canada. The International Production, filmed in various locales, stars Richard Conte, Dan Dailey, Vittoria De Sica, and Jack Hawkins.

The new syndication sales manager, Hardie Friedman, says the new buyers include an auto distributor for six markets in California, Utah and Oregon; Kroger Stores, Continental Oil, General Electric, Duke

VARIETY
ITC's Black Ink Status As Deals Start to Multiply
 ...has been provided for the office of Independent Television Corp. ...
 On the up of the "Dale Gribble" deal with ABC-TV, ITC ...
 On the syndication level, ...
 When ITC took over this ...
 ...
VARIETY
Syndication Ride For Foreign Car Makers - ITC Deals
 ...
VARIETY
Ink 3 Regionals On 4 Just Men
 ...
VARIETY
Dong's Dig Spot Biz
 ...
VARIETY
7 More For 'Cannonball'
 ...
VARIETY
ITC's Black Ink Status As Deals Start to Multiply
 ...
VARIETY
Syndication Ride For Foreign Car Makers - ITC Deals
 ...
VARIETY
Ink 3 Regionals On 4 Just Men
 ...
VARIETY
Dong's Dig Spot Biz
 ...
VARIETY
7 More For 'Cannonball'
 ...

- GENERAL FOODS
- DREWRY'S, LTD.
- STANDARD OIL OF TEXAS
- KROGER CO.
- STAG BEER
- SUN OIL CO.
- HENRY HEIDE
- SCHAEFER BEER
- VOLKSWAGEN
- GENESEE BEER
- CONTINENTAL OIL CO.
- CHUNKY CHOCOLATE
- PROGRESSO FOODS
- PEARSON CANDY
- OKLAHOMA GAS AND ELECTRIC

ITC'S SALES SOAR WITH PACTING OF GIANT REGIONALS!

VARIETY
 Wednesday, August 26, 1959
ITC's Black Ink Status As Deals
& Syndication Ride
Car

VARIETY
 Wednesday, September 2, 1959
ITC's Unique U.S.-U.K. Status With Full Program Spread on British TV

Because of its British partners, Independent Television Corp. (ITC) finds itself in a unique position. It's the only telefilm outfit in the States that can offer a U. S. producer a guaranteed sale in the light, but No. 1 foreign market of England.

That guaranteed sale situation is creating ripples in the trade, with many top American shows going begging in the U. K. ITC has had a number of bids to take on foreign distribution of certain shows, but at this point is holding off on making any decision. In some cases, ITC is holding out for full distribution rights in either the U. K. and its success in other foreign markets, as its trump card.

ITC, partnered by the Jack Weather Organization and Associated Television (ATV) of England, has sold every one of its 18 shows in England. Many of them were properties of American producers and sold prior to ITC's formation.

Jeff's Even Own

Independent has formed a 25th Division, similar years back by 25th Division, made a last force at this hard at work pay bulk of renewal of

Headed by Al U, already has written percentage of the and have signed up a few a full three-year off-entire "Lester" majority of the first year expire in the fall yet currently is being tele markets.

Markets coming in three years of "Jeff's" include Albany, N. Y., New Cincinnati, South Bend, Honolulu. The three-year at this date is about 11 Renewals on the early 4 been scored in about 80 markets, the roster appears 14 markets.

One of the big pitchmen and sponsors is the appeal of the show, back rating and advertising rating the adult appeal of it. Among the representative currently riding the show wide sampling of advertisers strictly to the adult market includes Pearson Fox Diego, First National Bank's son, Miami Security Bank & et al.

Lager also heads up Arvo ductions. ITC's rerun division created separate unit and the Jeff's Collis unit. Each handling of the Jack Weather syndication property was by the desire to get maximum for the long term commitments.

Britain's ATV Prospect Bright Picture, \$25

London, Feb. 16. Associated Television, the commercial tv outfit which has the weekend franchise in London and the weekday contract in the Midlands, has applied to the Stock Exchange for permission for dealings in its stock. To conform with requirements it has published a prospectus giving a background history of the company, a picture of its ramifications and a forecast of its prospects.

Two major aspects stand out in the prospectus. The first is the rapid growth in the revenue of the company, which has more than trebled in three years; and the wide extent of its overseas and ancillary interests, including its substantial American holdings in Independent Television Corp., its substantial buy into Australian broadcasting by into Australia Wireless and its 50% stake in Eye Broadcast and an investment of \$1,400,000 in British Retay Wireless and Television, which is a leading distributor of piped tv. Additionally, ATV is negotiating with the Musak Corp. to obtain a concession on a royalty basis in the UK and Ireland for the distribution of background music on the lines developed by Musak in North America. The terms for such a concession have been agreed in principle and a formal agreement is expected shortly.

ATV also owns the freehold of the National Studios at Epsom, the Wood Green Empire, which is its principal studio, and has acquired a principal studio site at over

VARIETY
 Wednesday, August 26, 1959
ATV's \$4,500,000 to Convert Studio From Pix to TV; Adds Four Stages

Marketing
Collins and ATV Seek Five Top Cdn. Outlets

IN SIGHT
 Under the present credit situation in Canada, Associated Television is making only with the five top outlets in the north.



**ITC'S BRITISH AFFILIATION
 ATV HAS PEAK
 SALES YEAR
 WITH A
 \$14,886,000
 PROFIT!**

The new buyers include an auto distributor for Oregon; Kroger Stores, Utah and Oil, General Electric, Continental Power & Light, and other regional buyers, including

ITC Grossed \$4,346,258 From Foreign Markets

Independent Television Corporation ended its first year of operation with a foreign sales total of \$4,346,258, according to ITC President Walter Kingsley yesterday. For the year ended Sept. 1, he said the total represented \$1,721,890 in the Western and \$2,624,368 in the Eastern Hemispheres from combined sales activities of ITC and its sub-distributor, ITC, Ltd. of England. Kingsley said his company is now providing 188 weekly half-hours of TV shows outside the U. S., with 19 properties currently sold and running in 39 countries abroad. Kingsley added that ITC is "sold out" in England, Australia and the Philippines.



KINGSLEY

The soaring growth period in foreign TV and ITC's foreign distribution because of its British partners, were the two factors which Kingsley said weigh heavily on ITC's international accomplishment."

Quota Restrictions

Pointing out that the quota restrictions, which are unofficial, are exceedingly restrictive in limiting the telecast of foreign product to 14 percent of total commercial programming, Kingsley said that TV producers find themselves in the same position motion picture producers were in when they had to turn to foreign sales for a good portion

BROADCASTING

own Motion picture series for firm 52 weeks Fabrice Automex S. A., via agency) which paid \$40,000 in all four tv markets in the Foreign sales for F...

ITC's dire thought in...

ITC's \$4,346,258 Overseas Sales In Yr.

Foreign sales for Independent Television Corp. for its first year of operation ending in Sept. 1 totaled \$4,346,258. The schedule gross approached \$1,721,890 in the Western Hemisphere and \$2,624,368 in the Eastern Hemisphere from the combined sales of ITC and its sub-distributor ITC, Ltd. of England.

ITC currently has 19 properties currently sold and running in 39 foreign countries.

VARIETY

ITC Foreign Sales Hit \$4 Million 1st Yr.; 3d of All Time

Independent Television Corp.'s foreign sales totaled \$4,346,258 in its first year of operation ended Sept. 1, proxy Walter Kingsley reported yesterday. Although Kingsley didn't bring the matter up, the ITC's total gross, reported two weeks ago at nearly \$14,000,000, breakdown on sales abroad (Canada and Latin America) and \$2,624,368 in the eastern hemisphere (United Kingdom, Africa and the Far East) by ITC Ltd. of England.

ITC Ltd. of England is the heavy international foreign tv is achieved on the unique nature of which is owned and operated by ITC Ltd. of England and Associated Long-qualified and ITC England setup.

ITC Foreign Sales \$4,346,258 In First Year of Operation

New York.—Foreign sales of Independent Television Corp. for its first year of operation ended Sept. 1 totaled a terrific \$4,346,258, according to figures released yesterday by president Walter Kingsley.

Of the sum, \$1,721,890 was from the western hemisphere (Latin America and Canada) and \$2,624,368 from the eastern hemisphere (Europe from Japan and Australia). Amount resulted from sales activities of ITC and its British sub-distributor, ITC, Ltd. Company is now providing 188 weekly half-hour programs outside the United States, Kingsley said, with 19 properties currently sold and running in 39 foreign countries, and ITC is "sold out" in England, Australia and the Philippines.

ITC is jointly owned by the Jack Wrather Organization and Associated Television, Ltd. with latter providing strong representation in the British market where import product is restricted to 14 percent of total scheduled commercial programming.

ITC Ltd. of England is the heavy international foreign tv is achieved on the unique nature of which is owned and operated by ITC Ltd. of England and Associated Long-qualified and ITC England setup.

ITC Ltd. of England is the heavy international foreign tv is achieved on the unique nature of which is owned and operated by ITC Ltd. of England and Associated Long-qualified and ITC England setup.

Japan Upping Its Vidpix Ceiling

Indications exist to Japan increasing its ceiling of \$200 per copy made for films, according to the Ministry of Economic Affairs of the Japanese Government.

Harder to include an market is Oregon; Katal Oil

WESTERN UNION TELEGRAM

CLASS OF SERVICE: This is a free message unless its delivery charge is indicated by the proper symbol.

SYMBOLS: DL=Day Letter, NL=Night Letter, LT=International Letter Telegram

W. P. MARSHALL, President

OB 290/1

SEP 18 1959

O BHA290 DL PD=BEVERLY HILLS CALIF SEP 18 514PM=
 WALTER KINGSLEY, PRESIDENT, CARE INDEPENDENT TELEVISION
 CORP 488 MADISON AVE NYK=

MY SINCEREST CONGRATULATIONS AND THANKS, WALT, FOR THE VERY SUCCESSFUL AND EXCITING FIRST YEAR RESULTS FOR ITC. WHEN WE FORMED ITC WE TOLD THE INDUSTRY THAT THIS COMPANY WOULD BE ONE OF THE MAJORS IN THE BUSINESS OF PRODUCTION, SALES AND DISTRIBUTION OF TELEVISION SHOWS. ITC HAS COME THROUGH A YEAR OF UNSETTLED CONDITIONS IN THE TV INDUSTRY SINCE ITS BEGINNING ONE YEAR AGO AS A BRAND NEW COMPANY AND NOT ONLY HAS WEATHERED ITS FIRST

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION TELEGRAM

CLASS OF SERVICE: This is a free message unless its delivery charge is indicated by the proper symbol.

SYMBOLS: DL=Day Letter, NL=Night Letter, LT=International Letter Telegram

W. P. MARSHALL, President

OB 290/2

YEAR AGAINST STRONG COMPETITION BUT HAS WITHOUT QUESTION TAKEN ITS PLACE NEAR THE TOP OF ITS BUSINESS. WE HAVE DEVELOPED STRENGTH WITH THE SALE OF A NETWORK SHOWS AND 6 NEW SHOWS INTO SYNDICATION IN THE LAST YEAR. OUR UNEQUALLED STRENGTH IN THE INTERNATIONAL MARKET HAS BEEN PROVEN BY OUR DOLLAR VOLUME RECORD IN THIS BUSINESS, OUR GUARANTEED SALES SITUATION IN THE UNITED KINGDOM AND OUR CLOSE AFFILIATION WITH ASSOCIATED TELEVISION OF LONDON MAKE US AT THIS TIME THE DOMINANT AMERICAN COMPANY IN THE INTERNATIONAL FIELD. OUR EXPANDED PRODUCTION PROGRAM BOTH OF AMERICAN AND

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION TELEGRAM

CLASS OF SERVICE: This is a free message unless its delivery charge is indicated by the proper symbol.

SYMBOLS: DL=Day Letter, NL=Night Letter, LT=International Letter Telegram

W. P. MARSHALL, President

OB 290/3

INTERNATIONAL SERIES FOR 1960 MAKES US ONE OF THE MOST ACTIVE PRODUCTION COMPANIES IN THE BUSINESS. YOU SHOULD BE PROUD, WALT, OF THE POSITION THAT ITC IS IN AT THIS TIME. VERY BEST REGARDS=
 JACK WRATHER CHAIRMAN OF THE BOARD.

GROWTH! EXPERIENCE!

*The two prime requisites
for sound representation...*

healthy, continued growth
and balanced experience.



VENARD, RINTOUL & McCONNELL, INC.

TV & Radio Station Representatives

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO DALLAS

You cover ALL this
\$739,000,000
South Georgia and Northwest
Florida market only on

WALB-TV

CH. 10—ALBANY, GA.

The only primary NBC
outlet between Atlanta
and the Gulf!



- New 1,000 foot tower, 316,000 watts power
- Grade "B" area includes Albany, Thomasville, Valdosta, Moultrie, Ga. — Tallahassee, Fla.
- Over \$739,000,000 income . . . 750,000 people, 126,200 TV homes
- The only hometown station serving Albany, South Georgia's only metropolitan market!

WALB-TV

ALBANY, GA.
CHANNEL 10



Raymond E. Carow, General Manager
Represented nationally by:
Venard, Rinfoul & McConnell, Inc.
In the South by James S. Ayers Co.
Oms Rate Card

444

Tape Commercials

We are presently considering recommending to a local prospective client the use of video-taped commercials. I would appreciate it if you would send any information you may have available on this subject, including technical and mechanical data and limitations . . .

CARL D. BRAY
C. A. Mikelsen Adv.
Sacramento, Calif.

Note: The lead article in this issue, "Tape Today," concerns the new method and its costs.

Automobile Sales Tool

I found your recent article, "Showroom in the Parlor," pertaining to auto dealers and their favorable comments regarding tv, one of the most factual and informative I have ever had the pleasure of reading. It reflects the fine image of your editorial style throughout. Please send us any extra copies of this story available . . .

A. G. PICHA
Promotion and Publicity
Director
WMAR-TV Baltimore

Read with a great deal of interest your issue of Sept. 21. These success stories are stimulating and extremely valuable.

RICHARD O. DUNNING
President
KHQ-TV Spokane

. . . the fine auto article on page 27 of the September 21st issue. . . looks mighty good as an auto endorsement of television. . .

W. B. COLVIN
Adv. & Sls. Prom. Mgr.
WBZ-TV Boston

Furniture Success

. . . the entire article on Furniture and Home Furnishings is excellent. . .

E. K. JETT
WMAR-TV Baltimore

EXCLUSIVE

KTVO is the only station serving America's boom area . . . the area surrounding Ottumwa, Iowa and Kirksville, Missouri.



EXCLUSIVE

KTVO serves 200,000 TV homes exclusively.

EXCLUSIVE

KTVO serves this single-station market on clear channel 3 with 100,000 watts power and a 1101 ft. tower.

KTVO



Offices: Ottumwa, Iowa
Represented by: George P. Hollingbery Co.

RCA Rack-Mounted

"Fits In" where

**NO DOORS TO OPEN
NO PANELS TO SLIDE
NO GYMNASTICS IN SERVICING**
The RCA TV Tape Recorder is
the ultimate in accessibility
and space-conserving design.



Any
Tap
any
sive
a r
Wid
iak
ven
iced
tap
mir
use
con



TV Tape Equipment

Other designs "Stick Out"!

Any station can find rack room for the RCA TV Tape Recorder. Its rack-mounted design fits in anywhere. It adapts inconspicuously and unobtrusively . . . along one wall, across a corner . . . or into a mobile unit where all space is at a premium.

Without protruding doors or panels to open up and take up space, the RCA TV Tape Recorder is conveniently operated from the front and easily serviced from the rear. Your film room can become your tape room with a maximum of accessibility and a minimum of alteration. Your mobile unit can be used as a tape unit with all essential camera and control equipment included in it.

Any way you look at RCA TV Tape equipment, it's apparent that the "kind of space" the RCA Recorder requires keeps the "user cost" down to a minimum. Many regard this as the most important "plus" in a host of other fine features, including superb picture quality and operating simplicity. You'll find it well worth your while to consider carefully *all* the reasons why RCA TV Tape equipment is best for your requirements.

Don't settle for less than the best. See your RCA representative. Or write to RCA, Dept. A-278, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Limited, Montreal.

Why You Get The Best When You "TAPE IT RCA"

21 Outstanding RCA Features

1. Centralized control panel including metering of audio, video, control track and master erase heads.
2. Better than 36 db video signal-to-noise at wide bandwidth video.
3. Quadrature delay lines, record and playback.
4. Built-in picture monitor and oscilloscope with push-button selection of signals.
5. Continuously variable winding speed.
6. Foot-switch on reel brakes for easy tape threading.
7. Air lubricated tape guides.
8. Space-saving rack-mounted design.
9. Four channel video equalizer.
10. FM deviation meter.
11. Coarse and fine adjustment of control track phase with full 4-track range.
12. Simultaneous playback of program audio and control track during record.
13. Playback tape speed control for synchronization of two or more machines.
14. Tape footage indicator.
15. Complete cue channel facilities.
16. Calibrated control for measuring remaining video head life.
17. Automatic control of shoe positioning for protection against skewing in pictures.
18. Balanced shoe adjustment for protection against scallops in pictures.
19. Provisions for accurate tape splicing.
20. Master erase head.
21. Precision reel hubs for long bearing life.



In-line arrangement—allows maximum accessibility for maintenance and operation.



Corner arrangement—ideal for restricted areas. Assures excellent accessibility.



Mobile unit arrangement—accommodating cameras and tape equipment in one place.



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

TM161200



NOW EXCLUSIVE
NBC FOR THE RICH
EXPANDING
PUEBLO-COLORADO
SPRINGS MARKET



KCSJ-TV covers a market with 97,050 tv homes covering 445,200 people with an effective buying income of \$697,926,000.

KCSJ-TV's coverage area cannot be reached from Denver.

For all the information call MEEKER today.

This block contains the KCSJ-TV 5 NBC logo and the logo for The Meeker Company Inc. The KCSJ-TV 5 NBC logo is identical to the one in the top left. Below it, the text 'PUEBLO-COLORADO SPRINGS, COLORADO' is written. Underneath that, it says 'Represented by' followed by 'The Meeker Company Inc.' in a stylized script font. To the right of this text is a logo for 'SUNNYVIEW' featuring a stylized sun and the word 'SUNNYVIEW' in a vertical box. At the bottom of this block, it says 'James Croll, General Manager'.

More Mergers in the Wind

Look for still more mergers and outright acquisitions in the television commercials field, for the Buckeye Corp. isn't through yet. The company, which has already picked up Transfilm and Caravel, is interested in acquiring still other commercials firms. A spokesman for Buckeye emphasized that it was not out "actively shopping," but conceded that an attempt had been made recently to pick up a large theatrical commercial producer. That deal fell through, but the company is willing to explore others which have a profit potential.

Lestoil, More Sales

Jacob L. Barowsky's Adell Chemical Co. is doing well in spite of the growing competitive efforts of Mr. Clean, Genie, Handy Andy and Texize to dethrone its liquid detergent champion, Lestoil. Sales for the Adell product are still mounting, and the new liquid bleach, Lestare, is also making gains under the impetus of television promotion. Mr. Barowsky, however, continues to be concerned about television rate increases, particularly in the fringe-time areas in which Lestoil commercials are most often placed.

First Major Taped-Spot Drive

Leo Burnett Co., pioneer in the use of taped commercials for network use on the Kellogg account, created another first by taping a Pillsbury spot campaign for Detroit, Chicago, Cincinnati, Los Angeles, St. Louis, Minneapolis, San Francisco, Boston, Providence, Pittsburgh, Huntington, Indianapolis, Kansas City, Des Moines, Denver, Dallas, San Diego and Sacramento (see Spot Report for additional details). The campaign followed by minutes a statement by an agency media buyer that "we'll recognize taped spots as really having arrived when a major advertiser places a multi-market campaign." Success of four-day production-shipping schedule obviously opens new vistas of "immediacy" to spot advertisers.

Is There a Special in Your Future?

Results of the Ford Co.'s test of the efficiency of its *Startime* specials (NBC-TV, Tuesdays, 9:30-10:30 p.m.) may have a strong influence on the scheduling of future extravaganzas. The company initially ordered a 191-station line-up for the series, but then decided to eliminate certain various-size markets so that it could measure sales in those areas against sales in comparable markets where the program is aired. The test resulted in the bumping off of 29 stations from the line-up. The advertiser's *Ford Show* (NBC-TV, Thursdays, 9:30-10 p.m.) and *Wagon Train* (NBC-TV, Wednesdays, 7:30-8:30 p.m.) are not affected by the test, the results of which won't be known for several months.

Radio Group Seeks Video Programs

The Bartell Family Radio Group (six owned-and-operated stations) is currently exploring ways of financing new television programs. The move appears to be a natural one for the company, which earlier this year joined with J. Elroy McCaw, station owner, to invest in television stations overseas. It's also understood that the radio organization has set up a television production department to create and develop new ideas.

Kelvinator Returns

The Kelvinator division of American Motors Corp., which ran a one-week campaign in more than 60 markets the first week in October, is repeating the drive this week. About 10 spots weekly per market, filmed minutes and 20's, run for automatic washing machines. The reported possibility that similar schedules will go early next year could be affected by the steel strike's influence on Kelvinator production. Betty Powell is the buying contact at Geyer, Morey, Madden & Ballard, Inc., New York.

New Lipstick Bows

A six-week campaign kicked off last week in about 30 markets for Lip-Quick, new lipstick from Warner-Lambert Pharmaceutical Co. Filmed minutes in evening time are introducing the product. As noted here Oct. 5, the company's new hair-spray and shampoo products—now identified as Head Start and Freedom, respectively—are in test markets. Chips Barrabee is the timebuyer at Lambert & Feasley, Inc., New York.

Spot Gives Bleach Reach

Brooklyn's Roselux Chemical Co. has begun a "test" of spot's capabilities with 12 filmed minutes set weekly on WNTA-TV New York in a campaign that will carry into February. For its Rose-X bleach and Fluffy Rinse washing products, the company tried the medium more than a year ago, but is re-testing now after a reorganization—with an eye toward expansion into Pennsylvania, Connecticut and the rest of its regional area if results are good. Vice president Morton Chalek of Ritter, Sanford, Price & Chalek, Inc., New York, is the contact.

MGM-TV Slows Up on Syndication

Although MGM-TV will not be going into syndication in any appreciable way in the coming year, the company is working on several regional advertisers for *Northwest Passage*, which is scheduled to go on the market-by-market route within a matter of weeks. George P. Shupert, vice president in charge of television, feels that syndication, for various reasons, has been soft this year, and so no new programs are being developed for that market in the immediate future.

LAUGH THINK SCARE CRY T



IT TAKES ALL KINDS OF SHOWS...TO SELL ALL KINDS OF PRODUCTS... ALL

RY THRILL EXCITE MYSTIFY



TS. ALL KINDS OF PEOPLE...AND McCANN-ERICKSON TV COVERS THEM ALL!

Business barometer

Local business showed a drop but network a gain in August, following a not-unusual pattern.

The TV AGE Business Barometer shows that local billings were down 0.7 per cent from those in July, while August network business was up 1.2 for the same period.

While neither of these changes was major, either may be important in plotting the trend for the remainder of the year.

Local business in August has been down in four of the six years that the Business Barometer surveys have been taken. In 1954 the index shows local off 2.2 per cent, in 1955 down 1.9 per cent, in 1956 there was a gain of 3.9 per cent, in 1957 another gain of 2.4 per cent and in 1958 a loss of 0.5 per cent.

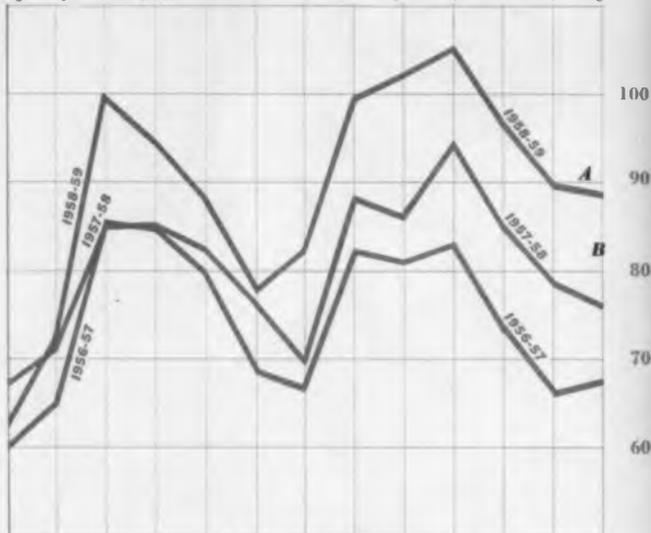
The loss in 1958 and that this year are minor, as noted.

Network business, on the other hand, has shown a gain in August in each of the years the magazine has made a study. In 1954 it was 2.2 per cent, 1955 1.1 per cent, 1956 6.1 per cent, 1957 1.7 per cent, 1958 4.6 per cent.

Comparing local business for August with that of a year ago shows a gain of 12.8 per cent. Network business this year is up 5.6 per cent for the month.

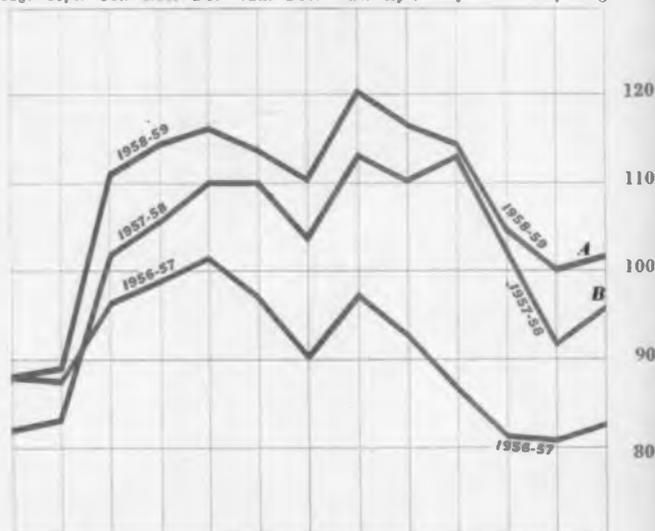
These changes are indicated on the two charts on this page. A report on spot billings will be published in the November 16th issue.

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

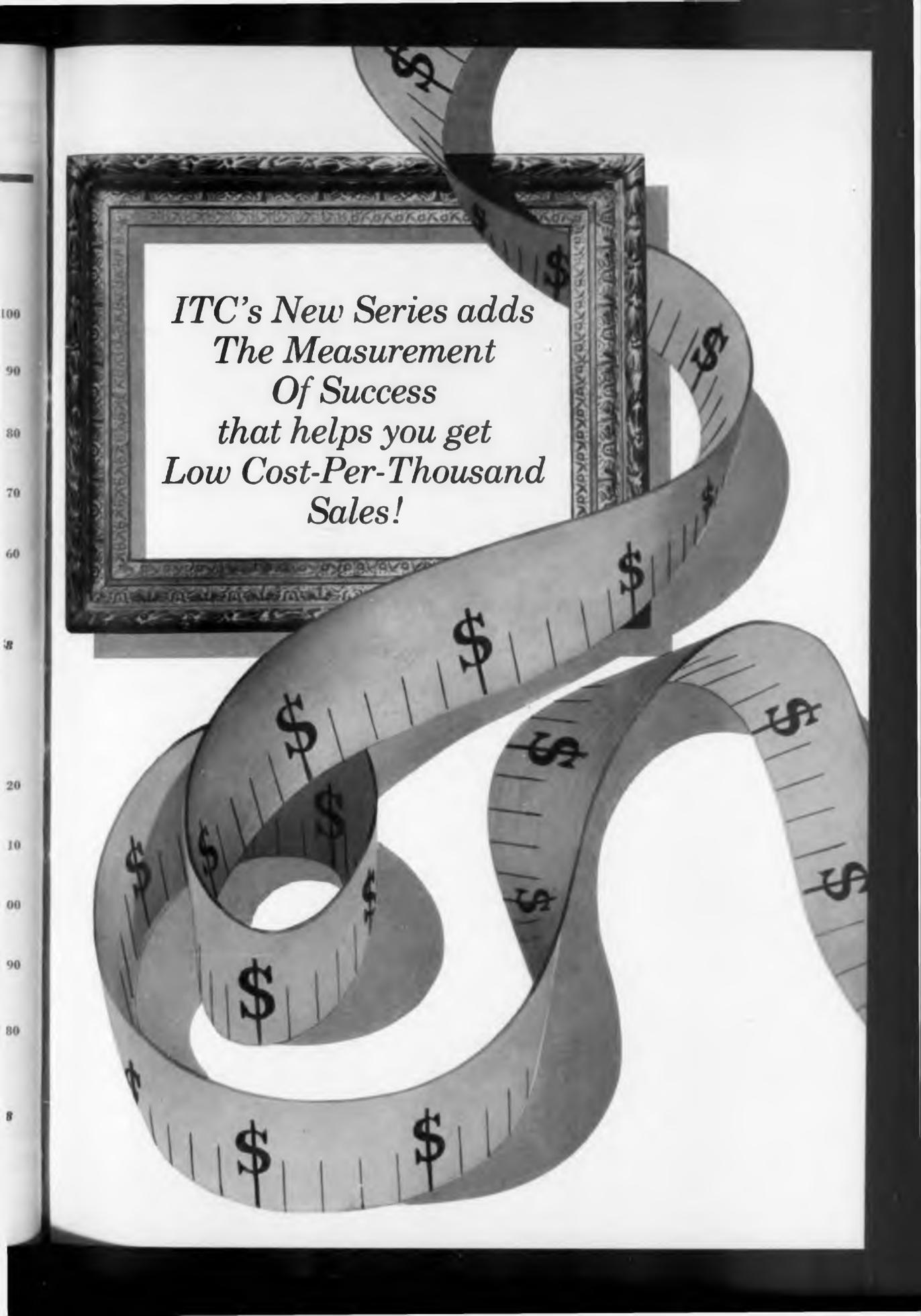


A Aug. off 0.7 per cent under July
B Aug. 1959 up 12.8 per cent over Aug. 1958

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



A Aug. up 1.2 per cent over July
B Aug. 1959 up 5.6 per cent over Aug. 1958

The advertisement is set against a white background. A large, three-dimensional measuring tape is coiled in a complex, looping pattern that fills most of the lower and right portions of the page. The tape is marked with vertical lines and large dollar signs (\$) at regular intervals. In the upper left quadrant, there is a square frame with an ornate, dark border. Inside this frame, the text is centered and written in a serif font. On the far left edge of the page, there is a vertical scale with numerical markings from 0 to 100 in increments of 10.

*ITC's New Series adds
The Measurement
Of Success
that helps you get
Low Cost-Per-Thousand
Sales!*

SWEETS



CRE.

JA

SUCCESS'

CREATED AND PRODUCED BY 3-TIME EMMY AWARD-WINNER

JACK DOUGLAS

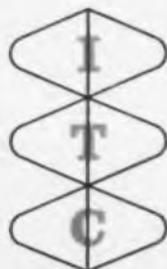


Creator of:
"Bold Journey"
"Search for Adventure"
"Kingdom of the Sea"

Now for the first time on television . . . the dazzling world of success becomes a reality for television viewers. 30 whirlwind days in the life of a successful American captured in a half-hour of unusual entertainment each week. The ideal warm, friendly, non-violent frame for your commercial message. The American Dream come true . . . that fires everyone's imagination.

See for yourself the unprecedented emotional involvement in a world where viewers can rub shoulders with the successful, and their famous friends, who include Debbie Reynolds, Bing Crosby, Nina Foch, Groucho Marx, Anna Maria Alberghetti, Hugh O'Brian, Tina Louise, Ed Wynn, Hedda Hopper, Danny Thomas, Ronnie Burns, Sammy Davis, Jr., and many more—as they and you enjoy "Sweet Success."

**INDEPENDENT
TELEVISION
CORPORATION**



488 MADISON AVENUE • NEW YORK 22 • N. Y. • PLAZA 5-2100

ITC OF CANADA, LTD.

100 UNIVERSITY AVENUE • TORONTO 1 • ONTARIO • EMPIRE 2-1166

In the Providence market WJAR-TV leads by almost 2 to 1* in weekday adult programming!

*NIELSEN FIGURES: From 7 A.M. to 6 P.M., Monday through Friday, there are 35 fifteen-minute segments of adult programming on both Providence stations. WJAR-TV leads on 22, the other station on 13 — a clear preference of almost 2 to 1! (Nielsen, August, 1959 Metro Ratings)



- Metropolitan areas not always adequate . . . page 31**
Madison avenue theme of musical comedy . . . page 31
Storevision claims 24 firms signed up page 32

Are SMA's Accurate?

A point important to many television stations in standard metropolitan areas has been forcefully presented by the research departments of CBS Spot Sales and WBT-WBTV Charlotte to New York agency executives in the past fortnight.

Basing their thinking on the present trend toward decentralization of large industrial plants from one major factory to a number of smaller plants and the movement of people from large cities to the suburbs, the researchers believe that the marketing concept should be changed from a city to an area basis.

Supporting this change, J. Robert Covington, vice president for research and promotion for the Charlotte stations, points out that the government has recently redefined its Standard Metropolitan Areas to become the Standard Metropolitan Statistical Areas. This new definition seems to emphasize the point that the SMSA is not intended as a final answer to geographical marketing.

The point may well be taken by numerous trading centers similar to Charlotte. This southern city's metropolitan area is tied to county lines and covers only 552 square miles, while many other metropolitan areas may consist of several thousand square miles. As an example, San Bernardino, Calif., has 20,000 square miles in its metropolitan area. Both San Bernardino and Charlotte areas include one county only.

Another point supporting the theory is the difference in population living in SMSA's from state to state. Massachusetts, for example, has 98 per cent of its people living in Standard Metropolitan Statistical Areas, while in other states this figure goes down to zero.

In North and South Carolina 60



Area marketing is explained by J. Robert Covington (r.), vice president for research and promotion for WBT-WBTV Charlotte, to Arthur Pardoll (l.), media supervisor at Foote, Cone & Belding, and Paul B. Marion (c.), sales manager, WBT.

per cent of the population is outside these SMSA's. Mr. Covington suggests that markets in the same position as Charlotte can more truly present their marketing picture by selecting an appropriate radius inside of which people travel to the central city for metropolitan services, trade and recreation. In Charlotte's case a radius of 75 miles was selected inside of which the stations are able to demonstrate their superiority as a marketing center. Basic data such as number of charge accounts, airline reservations, recreation-event attendance and wholesale distribution, as well as station coverage, are used to support the claim.

Approached in the same way, Mr. Covington believes, many SMRA's deserve to be placed much higher on the market list than these statistical divisions position them.

WDSU-TV Speaks Up

Editorializing on television, constantly on the increase over the past

year, took another step forward recently when WDSU-TV New Orleans was not loath to rap the knuckles of the medium of which it itself is a part. The occasion was the airing over the station of an editorial concerning last month's Congressional investigation into rigged tv quiz shows.

Commenting that most people connected with the former big-money quizzers were telling themselves that "it's just entertainment, we're putting on a good show, and nobody's getting hurt," the WDSU-TV editorial went on to say:

"But it didn't work. Inevitably, the unsavory secret got out, and somebody did get hurt. The people directly involved got hurt. And the entire television industry got hurt. It lost a certain amount of public confidence for its negligence in permitting these hoaxes to go on the air.

"Television has a great deal to be proud of—some wonderful entertainment like that on the Ford show [*Ford Startime*, NBC-TV, Tuesday evenings] the other night, some remarkable documentary and news programs such as the network coverage of Khrushchev's visit.

"But the phony quiz shows deserve the criticism they're getting. Regardless of whether you call them entertainment, the rigged quiz programs were dishonest . . . a fraud in which television producers were not playing square with the television audience.

"We believe everyone involved in television—networks, sponsors, local stations and the FCC—should do a lot of thinking about ways to keep it from happening again."

Animated Musical

Mad Avenue, a musical comedy being readied for the Broadway stage by two commercials producers, might easily become the first all-industry production of its kind. The musical play is a light take-off on the advertising business and not only are the two principals (Tony Faillace of Faillace Productions and Howard Henkin of H-F-H Productions)

deeply involved in broadcasting, but many of the backers come right out of the advertising agency business that is to be lightly satirized.

Mr. Faillace, whose firm makes radio and television jingles, is quick to point out that the musical has no axe to grind, no important messages to get across. He describes it rather, as an "east side *Guys and Dolls*. It's fun, it's laughs, and it could happen."

It could also happen that the production will come in on Broadway for an early spring start. A budget of \$300,000 has to be raised, and so backer auditions are being held now. Approximately \$70,000 has been invested in the show, and most of this money has come from 11 advertising agency executives (one of whom is understood to be chairman of the board of one of the largest agencies in the business).

Possible star names include Cesar Romero, Peggy Cass, Rocky Graziano and Lou Wills. The book is by Mr. Henkin, who is normally occupied in producing animated and live action commercials. The music is by Len Mackenzie and Bob Haggart of Faillace Productions and the lyrics are by Mr. Mackenzie and Mr. Henkin.

The story is about a faltering ad agency which hires a vice president in charge of client relations to stimulate business. He does rather well, but he is also the secret head of all organized crime on the island of Manhattan. The agency lands a big plum: the district attorney's gubernatorial campaign. The D.A.'s platform is simple: wipe out all organized crime, and it is directed by the head of a crime syndicate, the vice president in charge of client relations, as the curtain for act one falls.

24 Buy 'Storevision'

The last of two dozen grocery chains which plan to offer the "Storevision" programming of WNTA-TV New York beginning Nov. 23 has signed a contract with the NTA subsidiary, announced Ted Cott, creator and general manager of the operation.

"The chains include 400 separate stores," Mr. Cott said. "Each is

classified as a supermarket and averages 12,000 customers weekly. With Storevision on the air continually from 9 a.m. to 6 p.m., we'll reach a total audience of nearly five million persons a week. That's more viewers away-from-home than the total New York City daytime tv audience."

Expressing a belief that the conception of "day watch" programming—which is a mixture of household hints, cooking tips, news and weather announcements, etc., backed by mood music and interspersed with



A grocery shopper watches Storevision as she prepares to check out of a supermarket.

10-second commercials—can be the salvation of uhl stations. Mr. Cott reported numerous inquiries already received. "There's no reason," he said, "for a uhf channel in a small market, or for a vhf-er in a multi-station market to have to fight for daytime business. They can convert to Storevision while continuing to make money with regular nighttime programming."

A major advantage boasted for the medium is its ability to reach customers with advertising at the moment of purchase rather than the night before. Participating supermarkets do not pay for the service, but merely provide space for eight receivers in each. The necessary 3,200 sets have been purchased by NTA and are being installed.

The list of advertisers who will take part in the initial operation was not announced.

TvAR Study

The theory that daytime television is the "ideal" time for selling cigarettes to women was one of the main results emerging from the first brand-comparison study to be conducted by Television Advertising Representatives, Inc., station representatives for the Westinghouse Broadcasting Co. tv stations.

This initial TvAR research indicates that cigarette advertisers find the greatest receptivity among women between 18 and 34, at least in the five-city area—Boston, Pittsburgh, Baltimore, Cleveland and San Francisco—covered by the study. In the 18-34 age group 59.6 per cent smoke cigarettes, 53.7 per cent do in the 35-49 bracket, and only 36.6 per cent are smokers in the 50-and-over category.

"The current low figure for the 50-and-over group is indicative of the fact that older women never took up smoking," says Robert Hoffman, director of marketing and research for TvAR. "But as those in the younger age groups grow older, the majority will retain their smoking habits, so that an increase in the percentage of women who smoke can be definitely anticipated.

"Meanwhile, daytime television is the ideal time for selling cigarettes to women, for it attracts the young housewife who also represents the prime cigarette market. But few cigarette companies have used daytime tv. Last May, for example, cigarette advertisers sponsored 33 nighttime network shows on a full, alternating or participating basis, and only one daytime program."

The TvAR brand-comparison studies will be conducted semi-annually for each of the product categories, in association with The Pulse, Inc.

People and Advertising

While some people may complain about the amount of advertising or protest the taste or quality of some sales messages, a survey by the Gallup Organization, Inc., shows that the great majority of the national popu-

(Continued on page 58)

If it's *news*, he's got it! And more Philadelphians get the story from newscaster John Facenda than from any other single news source.

Ever since its beginning in 1952, John Facenda's "Eleventh Hour News" has scored a clean beat...has topped all competing programs, as well as *all* other regularly-scheduled Philadelphia newscasts, for an astounding total of *86 consecutive ARB reports!*

Philadelphia's steadfast preference for John Facenda and "Eleventh Hour News" is but a single example of the audience interest sustained throughout WCAU-TV's entire broadcast schedule. And serves to illustrate why *all* WCAU-TV programming, information and entertainment alike, continues to make...

the biggest news in Philadelphia



CBS Owned · Channel 10, Philadelphia · Represented by CBS Television Spot Sales **WCAU-TV**

DES MOINES TELEVISION FACTS

The most recent TV audience measurement made in this market (Nielsen, July, 1959) revealed that KRNT-TV delivered more television homes than its competitors.

The survey by ARB in January of 1959 showed the same thing.

SPECIFICS:

(from Nielsen, July, 1959 survey, homes viewing)

Paar on KRNT-TV leads against movies by **19.8%**!

The KRNT-TV 10:30 PM strip of local and syndicated half-hours leads against movies by **21.9%**!

The KRNT-TV 10:00 to 10:30 PM local news, weather and sports leads against news - weather - sports by **46.6%**!

And here is something to think about. Among local advertisers, where **THE TILL TELLS THE TALE**, KRNT-TV consistently carries more local advertising than its competitors combined!

MORE SPECIFICS:

KRNT-TV carried over **80%** of all the local business in 1958!

KRNT-TV carried over **79%** of all the local business in 1957!

KRNT-TV carried over **80%** of all the local business in 1956!

So far in 1959, KRNT-TV's local business is running at about the same ratio. Yes, when that cash register must ring in order to stay in business, those who know the stations best choose KRNT-TV four to one!

DES MOINES TELEVISION KRNT-TV CHANNEL 8

A COWLES STATION REPRESENTED BY THE KATZ AGENCY, INC.

Television Age

NOVEMBER 2, 1959



When members of an established craft union working at a minimum of \$83 a day elect to go to school to learn to make \$40 a day, it would be an understatement to suggest that the field in which they are employed is in for some startling technological changes.

That is precisely what is happening in the tv film commercials business, faced with a new visual recording tool, video tape: some members of the motion-picture group of the International Alliance of Theatrical and Stage Employes union are out to learn electronics on the assumption that it is better to work for less money than to work infrequently, or not

at all in the field they know best.

The situation is hardly that desperate, of course; it's just that many people in the business fear that the booming film commercial industry will deteriorate as the tape process is developed and refined. For vtr holds a promise that delights and attracts many major television advertisers—it could be more economical than film.

But what does a tape commercial cost? The question is as unanswerable as a similar one on film costs. Obviously, everything depends on the scope of the particular commercial under consideration.

And this question of scope appears to be the nub of the film-versus-tape issue: can an elaborately conceived film commercial, chock full of trick opticals, be compared to a simply designed live commercial which happens to be electronically recorded? Obviously not.

Since at present there are few truly elaborate tape commercials being produced, a price comparison can be made only with the simpler, more ordinary kinds of messages. It would appear, from a poll of agency producers, that a stand-up commercial shot on film is more expensive than a tape version, and noticeable savings can be affected only on a volume basis. The key attribute of tape is its speed, and when three commercials or even more can be shot in one eight-hour period, then the process has realized its potential.

This potential has been recognized by film producers, who are, however, involved emotionally and financially in the motion-picture technique. They have been skeptical and suspicious. Only two film companies

—Elliot, Unger & Elliot and Filmways, Inc.—have invested in video-tape machines and in the accompanying electronic gear. For the others it has been a period of wait and see. In the meantime, close to a dozen new companies have been formed, some on a shoestring and others with impressive financial backing, to engage specifically in tape production of both commercials and programs.

Dragging Justified

Film producers in the main have been justified in dragging their celluloid feet. Disregarding for a moment the enormous amount of capital needed to launch an effective tape operation, they could say with some justice that vtr distribution is limited, technical bugs are yet to be worked out, and, besides, tape can never approach the special effects, the creative techniques, associated with film. If you want a cheap, quick commercial, many of them say, do it on tape—it'll be just that, quick and cheap.

Others have challenged the econ-

omy claims of tape partisans, but it is precisely this factor that has given the electronic recording process its initial boost in commercials production. Savings in costs have been estimated by vtr producers at 30 to 50 per cent that of film. Such claims have been derided by some film makers, who insist that savings have occurred only where a live, stand-up type commercial was done. And sometimes, depending on the needs of the script, tape can cost more than film.

But what is becoming more and more apparent is that each of these objections will be nullified at some point in the near future, since production techniques are already being developed on tape which approach film opticals. CBS-TV Production Sales, for instance, says it can do anything on tape that film can do, with the exception of stop-motion animation. When Reeves Sound Studios, Inc., opens its new operation this winter, mixing and editing facilities will be available to all producers. Distribution of video-tape

Some itemized costs applicable in video tape:

Director, \$140 per day

Actor or Announcer on camera, \$93 per commercial

Announcer off camera, \$67 per commercial Model, \$93 per commercial

Extra, \$35 per commercial

3 camera facilities (9 technicians, use of studio), \$425 per hour

Makeup Artist, \$6 per hour (5 hr. minimum)



machines continues at a phenomenal pace, and it appears now that most stations in just about all major markets will be equipped with vtr recorders within a few years.

Although this progression appears inevitable, foreshadowing a decline in film production, the situation is actually much more complex. One curious development that has been largely ignored is the fact that despite a great deal of noise and outright panic about tape, it has yet to get a share of the business it was expected to get. In fact, some producers today are coining such phrases as "the bloom is off the tape rose," "there's no fool like an old fool," and so on.

In an attempt at least to indicate the possible costs of a tape commercial, TELEVISION AGE, with the help of a representative tape producer, put together a list of basic prices (see this page). They fluctuate, of course, depending on the unions involved at various shops—in the technical area, CBS-TV has recognized the International Brotherhood

of Electrical Workers, NBC-TV is represented by the National Association of Broadcast Employees and Technicians, some stations are represented by one local of IATSE, while the film producers are represented by the motion-picture group of IA. Despite these variations, the prices are generally applicable over the industry.

Actual Example

To get some further idea of the cost of a video-tape commercial, this magazine examined the details of a series of three commercials which were actually produced recently. Product, producer and agency have been disguised; the figures, however, are accurate.

A manufacturer of kitchen polish wished to launch a new advertising campaign to tie in with the Thanksgiving season, and for this purpose needed one commercial. At the same time, he wanted to produce two very similar commercials with a Christmas theme. Due to pressure of time, the agency involved decided that it

was impossible to use film, and decided to experiment with tape for the first time.

Storyboards and scripts were sent to several tape producers, and bids were returned ranging from \$2,800 to \$4,500 for one commercial and from \$4,000 to \$6,000 for the package of three. One of the possible future requirements was high-quality transfers to film from the original tapes. An organization which could supply this, as well as special effects, was selected. Its bid: \$5,200.

The commercials were relatively simple in concept. A housewife is unhappy over the appearance of her kitchen. A neighbor visits and advises her to use the client's polish, and then there is a time lapse. She uses the polish and is now a happy housewife who has a sparkling kitchen. At the opening and close of the storyboard a product logo zooms in.

The other two commercials use the same basic format with variations in dialogue, settings and properties, to

(Continued on page 88)

Trucking, \$65 per load

Set Designer, \$9 per hour

Lighting Director, \$7 per hour

Set Decorator, \$7 per hour

Video tape machine usage, \$100 per hour

Zoom Keyer, \$50 per day

Video tape editing, \$50 per hour

Super Wipe, \$60 per day

Purchase of video tape, \$25 per commercial

Videoscene, \$350 per day

Graphic Arts, \$7 per hour

Costume Designer, \$7 per hour

TVR facilities, \$500 per hour



Publicity primer

Knowing needs of publications important in getting material into print

BY DONALD G. SOFTNESS

The publicity effort of a television station should be divided into two separate divisions: local consumer press relations, which is a function of audience promotion, and trade publicity, which logically falls under national sales promotion. In fact, in the handful of stations which have different audience and sales-promotion departments, each department manager is responsible for handling, respectively, newspaper and trade publicity.

Although station managers are becoming acutely aware of the need for publicity, very few stations besides the network o&o's and a sprinkling of facilities in the top 10 markets have a full-time publicity person. In the vast majority of cases, the publicity function is plunked squarely into the lap of the promotion manager, who must add it to his myriad other duties. Unfortunately, due to the press of his numerous other, and higher-priority, activities, he rarely is able to give publicity the sustained and devoted attention it must command in order to produce meaningful results.

Consumer press relations may be separated in two broad areas of concentration: public relations and newspaper publicity designed to increase viewership.

Public Relations. In the past year or two, the television industry has become increasingly conscious of its image, that is, a distillation of the collective impressions and attitudes of the medium held by the American

public. The industry has taken a number of positive steps on a national scale to brighten this image. But in the last analysis the opinions of television felt by the public have their main source in the local stations, and no matter how effective the work of national organizations, television's image must be polished on a station-by-station basis.

Of course, good public relations is composed of literally scores of tangible and intangible acts and attitudes, and it is beyond the scope of this article to probe the tangled byways of a station's general public-relations and image-building program. However, the area of press relations, perhaps the single most important component of public relations, will be touched upon.

Press relations for a television station ranges from the difficult to the virtually impossible. In the beginning, publishers watched the growth of television with tolerant amusement. But when the burgeoning giant began to eat sharply into advertising revenues, their smiles became frozen. As a result, many newspapers print little or no television news, or reflect varying degrees of hostility to tv in their editorial columns. Naturally, it is impossible to know if any publishers have actually instructed their editors, columnists and reviewers to point a barrage of barbed witticisms at television. But partly because it is so much easier to be caustic than complimentary, and partly because editors know well the climate in



... publicity is plunked in the lap of the promotion manager ...

which they work, television has become the butt of a continuing stream of invective in many newspapers.

However, a good television section is a circulation builder. Readership studies have repeatedly shown that the television page is one of the most noted in the newspaper.

Editors, acutely aware of these facts, can be wooed and won, sometimes under the nose of an antagonistic publisher. Naturally, there will be sharp limits as to what a friendly editor can do in a hostile environment, but there are a great many things which he can slip into print. These "slips," however, must be assiduously cultivated by the publicist.

Build a personal relationship with television and entertainment editors. Take them to lunch occasionally. In-



Build a personal relationship with . . . editors

vite them into the studios. Hold occasional press parties. Arrange for their children to participate in kiddie programs and meet the emcees. And when you come across an editor in a restaurant, buy him a drink.

Newspaper Publicity. Before any story or item of interest to your station can be set in type at a newspaper, it first must be brought to the attention of an editor. The four most common ways of doing this are: mimeographed press release, personal letter or exclusive release, telephone call, in-person visit. All of these methods have their uses, and all should be indulged in from time to time.

The most essential ingredient of publicity material is newsworthiness. Naturally, you want to get across your story, but it must be designed to be of interest to the newspaper's readers. For this reason it is unwise

to send out a broadside of dull or self-oriented material. Build the kind of reputation for your station that will make an editor pull out your envelope from his batch of morning mail in the knowledge that its contents will be timely, newsy, and therefore attractive to his readers.

The backbone of your continuing publicity campaign should be the news release. Depending on the appetites of the area newspapers (which to an extent depends on you), releases should be issued on a daily or regular basis. They should play up the contents, guest stars, significance or other news values of your (this includes network) programming.

It is important that press releases be well written. They should be penned in the paper's own style, if possible, and "pyramided" so that the essential facts are in the lead, and with each subsequent paragraph having diminishing importance. This will enable the editor easily to cut from the bottom without destroying the essence of a story.

Remember that a press release is essentially a news story. It is not a promotion piece. The facts must be presented in a straightforward style. Go easy on the adjectives. Nothing puts an editor on his guard so quickly as "puffiness."

Make sure that your name, call letters, address and especially your telephone number (if possible, your night number, too) appear on every release. It is frustrating for an editor

to make several phone calls before he can check a point.

It is obvious that the less rewriting the editor must do of your copy, being human, the more he will be disposed toward running your material. Naturally, the closer your personal relationship with the editor, the greater the chances of a particular item breaking into print. When you have little or no personal contact with the editor, it is particularly important for your release to be well written and of high news content.

But by no stretch of the imagination does a newspaper publicity campaign consist of mailing a continuing stream of stereotyped press releases to the area newspapers. Each of the important dailies must be given individual, personalized attention. Call the editors on the telephone regularly (but not around deadline time), and write personal letters, to suggest exclusive features, angles and tips. It will help if you are able to write the features yourself. Offer to shoot and furnish picture layouts. Take advantage of holidays and charity drives as news pegs.

When good news is lagging, go out and make your own with stunts and exploitations, not neglecting to tip off editors in advance. Such stunts usually have a high audience-promotion value of their own, apart from their publicity-provoking powers. You will find that the various city departments, large corporations and even branches of the armed forces are eager to cooperate with you.



Call the editors regularly . . .



... slant an item toward ... a specific publication ...

Tie in with other organizations, as when, for example, you have the local college basketball team vote your pretty girl personality, "The Girl We'd Most Like to See in Our Hoop," and then take tasteful cheesecake photos.

Networks and film syndicators provide a wealth of photographs, which should be mailed regularly to all area newspapers. It is usually advisable to provide major papers with exclusive photos, which should be so designated on the caption.

Don't neglect the smaller dailies and weeklies in outlying areas.



... respect deadlines ...

Weeklies in particular welcome good feature material, and are especially susceptible to mats.

Above all, be imaginative, be original, think in terms of the newspaper's interest as well as your own, provide service, respect deadlines, and keep your word.

Trade Publicity. Many of the principles expressed above apply equally to trade publicity, but there are important differences in what constitutes news values. It is very possible, or even likely, that a stunt which gets you a splash on page one of the local daily will not get more than a line or two, if that, in the broadcast trade press.

The more closely you can relate the activities of your station to the national broadcast industry interest, the greater the probability of getting your item printed in the trade press. But of equal importance, the more closely you can slant an item toward the editorial requirements of a specific publication, the better the chance of "breaking" that particular journal. In other words, if a story cannot be classified as important national news and disseminated in a general press release, it might stand a better chance if tailored for a specific publication and offered on an exclusive basis.

Like anywhere else, personal contacts are important. Make it a point to make the rounds of the trades every time you're in New York, Chicago or Washington. When you're out making contacts, don't particularly cultivate the publishers. Their primary interest does not lie in editorial matters. Although they create over-all policy, they don't pass judgment on day-to-day individual items. Concentrate on building your relationships and working with the editors.

Think in terms of the national view. Many times a year there are disasters such as floods and forest fires in various parts of the country.

Thinking in terms of the



... take tasteful cheesecake photos ...

Routinely, one or more of the local stations perform heroically in the public interest, sometimes actually rescuing people, etc. To the station involved it is one of the most important happenings in its history. Nationally, unfortunately, it is an old story. It is difficult for the station people to accept the fact that a write-up of such an event cannot usually be printed as a major news or feature story.

When you're aiming for a specific feature, closely imitate style and watch character count. For example, if you were interested in getting a success story in the "sales results" department of the weekly feature magazine, it would be helpful to watch your line count.

Pay attention to deadlines.

A high percentage of photos submitted by stations is dull. It is difficult, and rightly so, to get into print the photo of a group of men standing around or signing a con-

... terms of the national view important in placing trade news

tract. Have them *doing* something. Get a pretty girl into the picture, even if it must be slightly contrived. Incidentally, good cheesecake almost never misses. It is also helpful to submit exclusive poses to each publication.

Following are the specific editorial requirements, preferences and formats of the various trade publications. However, many of the more general points mentioned in relation to each publication will apply to most of the others.

Weekly News Magazine of Radio-Tv—Its general editorial objective is to present material which will inform or interest the management class in all main segments of radio and television broadcasting: advertisers, advertising agencies, networks, stations, station representatives and producers of programs and commercials.

"A very large part of the expensive



... personal letters suggest exclusive angles and tips ...

litter in our wastebaskets lands there because of publicity agents' narrowness of view," frankly states the managing editor of this publication. "The agent who writes a release with nothing more in mind than the hope of seeing his station's call letters in print is doomed to disappointment. It is not the call letters that we appraise but the vehicle which carries them."

This editor decries the widespread inability of station promotion men to evaluate local events in terms of national interest.

"Locally, it may be of utmost significance when the Ford dealers place a schedule on a station. Nationally, that particular local placement is of little interest because Ford dealers all over the country are buying radio and/or television time.

"Locally, it is still possible to attract a crowd by suspending a station's mobile unit from a crane and originating a deejay program from that altitude. Nationally, this is no longer a new idea. We quit running pictures of studios hanging in the air, because the idea ... is now familiar to our readers."

Another glaring example is the rash of photos of pretty models wearing barrels and bearing signs, "I have nothing on but WXXX."

"If I were to find myself on the opposite end of the publicity agent-editor axis, I would not prepare a story without first asking myself if it would interest or instruct someone else to read it," sums up this editor. "Does the story contain an idea which can be adapted by others? Does it report an incident with which

readers elsewhere can identify themselves? Is it funny enough to justify use as humor item? Is it novel? Could it start a trend? In short, is it news? Not enough publicity agents are asking themselves those questions."

Bi-weekly Use-Feature Magazine of Television—This magazine is most

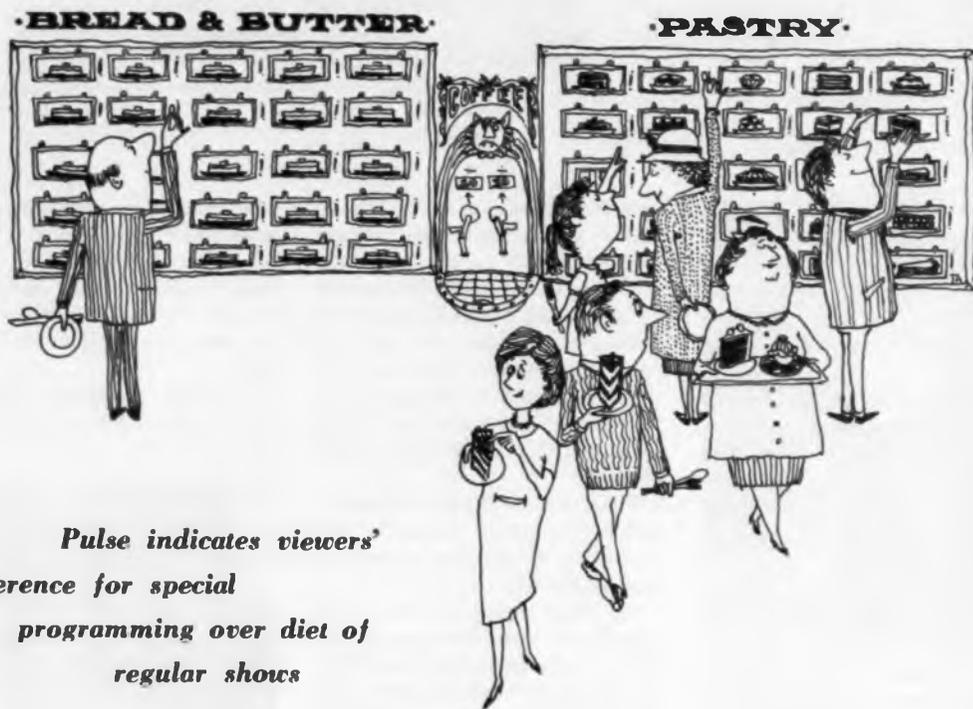


... provide service ...

interested in presenting material of timely interest which can be used by readers to help solve industry problems. Because a good percentage of readership is concentrated at advertising agencies, the magazine emphasizes material of use to them. This publication covers new formats, new commercial techniques and new coverage patterns, and keeps abreast of spot placements, network schedules, new program conceptions and the like.

This magazine uses television-
(Continued on page 61)

The public taste



Pulse indicates viewers' preference for special programming over diet of regular shows

The idea of "special" programming, buoyed by a barrage of advertising and publicity releases, appears to have captured the imaginations of a great many viewers. So well has the concept been accepted that a pre-season poll taken for TV AGE by The Pulse, Inc., found that nearly 25 per cent more people thought they'd be watching the network concentrating on specials than the ones programming adventure or a-variety-of-regular-weekly shows.

As the total percentage figures in question 1 reveal, however, there is a tendency even in future speculation to bear out what past ratings have shown—that audiences are relatively equally divided among the three networks. While Network B has a fair-

QUESTION 1: *During the fall season Network A is going to program a great many action shows—westerns, mysteries and adventure series. Network B will concentrate on a large number of special, one-time programs—comedy, dramas, musicals and variety shows of an hour or more. Network C will offer a variety of regular programs of all types, plus an occasional one-time-only special program. Which network do you think you will watch most often: Network A (adventure); Network B (specials); Network C (regulars mostly)?*

	Male %	Female %	Total %
Network A (adventure)	45.0	16.6	30.8
Network B (specials)	33.4	44.0	38.7
Network C (regulars mostly)	21.6	39.4	30.5
Total percent	100	100	100
Total respondents	500	500	1000

sized lead in the Pulse data, it must be remembered that even a slight lowering of its figure would cause a corresponding increase in the others' percentages, and all would approach the same level.

Similarly, where one network appears to lead in the over-all viewing potential, so the others show strengths in attracting specific audiences. Where the 500 male interviewees were concerned, 45 per cent said they thought they'd watch the "adventure" network this season. The line-up of mysteries,

QUESTION 2: *In general, how do these special one-time-only programs compare in enjoyment with other programs you watch which are televised on a regular weekly basis? Would you say they are more enjoyable, less enjoyable or about equal in enjoyment to regularly scheduled programs?*

	Male %	Female %	Total %
Specials more enjoyable	44.8	52.8	48.8
Specials less enjoyable	13.2	10.6	11.9
Specials equal in enjoyment	42.0	36.6	39.3
Total percent	100	100	100
Total respondents	500	500	1000

QUESTION 3: *Do you prefer to watch some program at the same time each week or would you rather see a different kind of special program—say, a drama one week, a musical the next, a variety show the next?*

	Male %	Female %	Total %
Prefer same	37.6	40.4	39.0
Prefer different specials	62.4	59.6	61.0
Total percent	100	100	100
Total respondents	500	500	1000

westerns and action shows held little appeal for the 500 female respondents to the Pulse survey, with only 16.6 per cent believing they'd watch Network A most often.

Much stronger in feminine appeal was Network C, whose regular schedule of many different kinds of programs, interspersed with occasional specials, was picked as "probably watch most" by nearly 40 per cent of the women.

Leader among the feminine-appeal networks was the "specials" line-up, which attracted 44.0 per cent of the distaff contingent as against one-third of the male force. The "regular-shows" network seemed to hold promise for a large number of women—39.4 per cent—and for the smallest percentage of men (21.6).

With slightly less than half the men expressing a pre-season desire to view one network, and the same percentage of women expressing an equally strong desire to view another, tv-set manufacturers could have plenty of ammunition for a "two-sets-in-every-home" pitch.

Virtually any "special" program costs more than the regular program it pre-empts, but public opinion would indicate the additional expense is warranted. About 87 per cent of male respondents and 89 per cent of females said they enjoyed specials more or as much as regular weekly shows. Only little better than 10 per cent found past specials disappointing, or less enjoyable than the shows they viewed day in, day out (question 2).

Stressing the fact that variety in itself breeds excitement, nearly two-

thirds of the 1,000 persons queried stated they'd rather watch a different kind of special program in the same time period each week, rather than see another episode of a continuing series (question 3). This public desire—viewing a drama one week, musical the next, variety show the next, etc.—has been downgraded by critics of the new season as not giving production crews a chance to hit their stride. The public, it seems, doesn't worry about this factor.

It was noted recently by a tv comedian that the next big programming trend—following a season weighted with specials—would consist of a series of "ordinaries." From the public viewpoint, however, Pulse discovered that more specials are desired. Question 4 shows that almost equal numbers of men and women (48 per cent) want more special programs in the coming year than were telecast last year. An average 42 per cent of both groups want the same number this year as last, and about 10 per cent

(Continued on page 64)

QUESTION 4: *In terms of the number of these special, one-time-only programs, do you think there should be more, less or about the same number of these programs on television during the coming year as were on during the past year?*

	Male %	Female %	Total %
Want more	48.0	47.2	47.6
Want less	10.4	9.4	9.9
Same as last year	41.6	43.4	42.5
Total percent	100	100	100
Total respondents	500	500	1000

Tape and the local station

Technique solves old problems, creates new ones, says WSAZ-TV executive

By *AVERY CHENOWETH*

Appointed program director of WSAZ-TV in February of this year, Avery Chenoweth was formerly on the faculty of the School of Journalism and Communications and art director of WUFT of the University of Florida. Mr. Chenoweth, 31, holds degrees in art from Princeton University and a M.F.A. from the University of Florida. He served with the U. S. Marine Corps in Korea.



MR. CHENOWETH

Six months of ironing out the bugs have paved the way for smooth video-tape operation for WSAZ-TV Huntington-Charleston, W. Va.

Use of the new machine, purchased by Lawrence H. Rogers, president and general manager, and delivered last January, has increased station sales and allowed for more efficient and economical operation.

An intended "Sales Presentation" to interest local merchants in taped spots during the spring was canceled because of the unanticipated load on the video-tape machine. Considered an extension of live television in station thinking, the Ampex machine has created new problems while solving old ones.

A reorganization of the program department has come about directly because of increased video-tape operation. With live program costs rising, WSAZ-TV is augmenting its 11-per-cent local live time and attempting to maintain an even balance of studio operation through use of video tape. Morale factor, consequently, is high. Everything from spots through

complete programs to 20-second promotionals are taped. Announcers heretofore drifting to more and more routine board work find a creative outlet, for instance, in the zany station pros, under promotion director George Greenwood's guidance, ranging from sexy net pros for *Peter Gunn* to full-minute jobs featuring popular Saturday night *Shock* ghoul, "Gaylord."

The program department has undergone logical evolution, as the author feels that it must retain sufficient flexibility to meet the changing situation in local operation. The position of production manager has been eliminated, and in its place the post of director of video-tape operations has been created. This producer-director is assigned to handle scheduling, ordering and execution of video taping.

New procedure was worked out for scheduling and ordering. A permanent 7 to 10:30 across-the-

board evening taping period is maintained, and almost everything is done at this time. Special exceptions are mutually beneficial for talent and station, as in the case of a local hill-billy group who travel from Nashville each week, tape their show at noon and have time to continue their circuit the same day, a local home economist's morning show which is taped the previous afternoon. And for the convenience of the choir—as well as the obvious value of their seeing themselves on tv—the *Sunday Tv Chapel* is taped in the middle of the week. The news department finds interviews feasible and more controllable if pre-recorded on video tape.

With increased local video-tape participating spot business, a strain is put on the station's one machine in Huntington. Juxtaposition of taped spots has to be carefully planned to assure being physically possible.

Traffic has to be constantly on guard, and the director in charge of video-tape operation schedules all tape traffic for the remote studio in Charleston, 50 miles away, as well as for the main studio. In addition to the log, traffic types a video-tape playback and record sheet, which goes to this director. He checks against the log for feasibility and from his master sheet adds (in red) the record schedule in chronological order.

A copy is then given to engineering for placement on the vt machine and a copy goes to the director on duty as a double check. Unique in

(Continued on page 60)

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*“you
ain’t
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nothin’
yet...”*



*... said the immortal Jolson. And “you ain’t seen nothin’” like the re-
sponse you’ll get when you program this great local spectacular—*

THE JAZZ SINGER starring AL JOLSON



This Is The Original History-Maker
... This Is Today’s Money-Maker!
Already bought by WMAL-TV
Washington, D. C.; WOR-TV New
York; KHJ-TV Los Angeles; WNAC-
TV Boston; CKLW-TV Detroit;
WMAR Baltimore.

The Time: NOVEMBER 1958
The Place: SYMPHONY THEATRE, N. Y.
The Response: HELD-OVER ACCLAIM
The Critic: BOSLEY CROWTHER

“The other day, the Symphony Theatre at 2537
Broadway tempted fate by bringing in a revival of
the historic film “The Jazz Singer”, generally ac-
cepted as the film that introduced the “talkies”.
Attendance has been so favorable that it was held
over for a second week. THE MANAGEMENT
HAS BEEN PARTICULARLY HAPPY TO
NOTE THE LARGE NUMBER OF YOUNGER
PEOPLE SEEING IT.”

For full details, write, wire or phone:

u.a.a.

UNITED ARTISTS ASSOCIATED, INC.

*Triple spotting
no heinous crime,
veteran station manager
declares!*

The defense speaks

The following article was written by a veteran television station manager who operates a vhf station in an important American market. His views on triple-spotting are not necessarily those of TELEVISION AGE but are presented as a contribution toward an equitable solution of a current television problem.

The truth of the matter—let it be said at once—is that the defense of wife-beating would prove to be more popular than any attempt to defend the fast-diminishing practice of triple-spotting. For never were so many so mute as when a Madison Avenue purist struck at the Achilles heel of tv station management to find none who dared protest. I am one of the latter, and I am embarrassed on behalf of all of us. For truth to tell, on proper reflection, we committed no heinous crime, and moreover, the alleged “clean-up” is really a disservice to advertiser, agency and station.

There is no gainsaying the fact that those who would eliminate triple-spotting are on the strongest possible legal ground, and although the fact has been violated for many years by most NAB members, the ground rules are that 30 seconds are the contracted leavings after client and network wrap it up. Perhaps, just perhaps, the derivation of these 30 seconds bears a brief review.

Immediate and proper respect should be paid to radio, for it was there that the “breaks” were born. However ideal it may have been in concept for the auditory medium, it seems now that its adoption in toto by television was a natural expedience, for there were (and are) great similarities. But the dissimilarities are greater! Surely any measurement of three (or more) commercials on a 30-second radio break would be far afield from tv on such counts as impact, irritant or compatibility factor, production costs of the commercials themselves, et al; for the fact of the matter is that sight and sound invoke far different reactions and needs, than does a relatively simple appeal to the ear. If this is a truism, what logic is there to impose the same set of ground rules in different ball parks?

How sacred, therefore, should the 30 seconds be on television? It appears to me that it is inherently wrong because it proved to be, evidently, so right for radio. Conversely, if it is right for television, then perhaps the latter medium would do well to embrace all of radio's practices, including the disc-jockey method of playing the top 40 (commercials) every three minutes.

It would seem apropos—since television competes with printed matter to an extremely large degree—to take a look at the practices of the “black-

and-white” boys. Take any daily newspaper and note the measure of “protection” afforded by that landed gentry, the Fourth Estate. The greatest distinction they provide is a seemingly endless pattern of hodgepodge, in which the “smaller” advertiser makes a practically anonymous appearance. To have identity at all among 20 or more advertisers on a single page is a challenge much more sporting than tv, even with its malpractice of triple-spotting. Not only is there greater identity (as well as impact, et al) in the latter, but an advertiser, whoever he may be, owns the full screen throughout his appearance. How democratic can an advertising medium be, and who are we to curtail such democratic process?

Now let's take a look at what havoc is being wrought by the clearing-house action on the three fronts:

The station: The commercial losses to stations eliminating triple-spotting are, of course, staggering. Many stations have attempted to offset this decline by boosting rates, which, it seems to me, is gilding the lily. For, traditionally, rates have been increased as circulation expands. To initiate a new premise such as the reduction of numbers of spots within a break serving to justify price increases is palpably “way out.”

But the upheaval doesn't end with

(Continued on page 60)

GREAT WHITE HERON

...Known To Hundreds Of Bird-Watchers As Florida's Own!



*By Wallace Hughes, FLORIDA WILDLIFE Magazine
Florida Game and Fresh Water Fish Commission*

WCKT-TV 7, Miami

...Known To 1,600,000 TV-Watchers As South Florida's Own!

For reprints of this painting and for availabilities — N.B.C. Spot Sales

Film Report

MGM-TV: NO DICE

MGM-TV may have found a way of bowing out of the big crap game called pilot production. The company, which invested several hundred thousand dollars last year in seven pilots which have yet to see the light of day, is out pitching 13 new properties to networks and agencies at a cost of \$21,000.

That cost represents the investment made in a 43-minute color film which outlines the programs and program concepts MGM-TV has to offer as mid-season replacements or as fall starts for the 1960-61 season. George P. Shupert, vice president in charge of television for Metro-Goldwyn-Mayer, has been out showing the film to all three networks and several top agencies. He has been seeking pro-

duction cooperation (financing through the pilot stage) in the hope of avoiding pilot production on unacceptable program ideas. (At the same time, such cooperative ventures allow for a share of control, and a share of profits.)

Should the unusual selling concept succeed, MGM-TV may easily set a pattern for future program sales. The company's box score at present: definite network commitments on three of the projected programs. They are: *The Islanders*, an adventure series; *Asphalt Jungle* (from the best-selling novel), and *Father of the Bride*. ABC-TV has committed itself to pilot production on the *Bride* series.

Further deals, of course, are brewing on the other new concepts being offered networks and advertisers. In

addition, it should be emphasized that the pilots produced last year are not entirely dead, since three of them, according to Mr. Shupert, are eliciting active interest at this time. Finally, although pilots of the new programs in the presentation will not be made without the aid of a network or advertiser, MGM-TV is not out of the pilot game. It's possible, but not likely at the present time, that the company could go out and produce a pilot on its own.

The programs described in the 43-minute film cover a variety of formats, and three of them are hour-long programs. In addition to those mentioned above, they are: *Me and My Gals*, a comedy produced by Alan Jay Lerner; *Dr. Kildare*, based on the eight MGM features, with Lew Ayres as star; *P.S. From Paris*, another Alan Jay Lerner production patterned after *Herald-Tribune* columnist Art Buchwald's experiences; *The Paradise Kid*, a western; *Steven V*, a Paul Monash detective series; *Gold Eagle Gun*, a western; *Agatha Christie*, a one-hour production based on that author's mysteries, and *Mystery Street*, another hour show, each segment of which can be taken from unproduced properties in the Metro li-

FILM SUCCESS Cotton Bros. Holsum Bakery

One of the better-known success stories in the trade revolves around American Chicle's use of *The Adventures of Jim Bowie* over ABC-TV for two consecutive years. The sponsor's profits increased 23 per cent in that period. The series, which was placed in syndication a year and a half ago, seems to be doing an equally impressive job locally. It is distributed by ABC Films.

One local bakery, Cotton Bros. Holsum Bakery of Baton Rouge, La., reports that impressive sales gains followed its sponsorship of the program. According to Foy Bennett, general manager of the company, "I have always been a proponent of television, and can attribute our success only to that medium. Our sales increases in the past year can be credited to *Jim Bowie* in particular, and that is the reason for our decision to continue with a second run of the first series."

The program is telecast by WBRZ-TV Baton Rouge on Wednesdays, 7:30-8 p.m. Ratings in that market have been nothing short of phenomenal. According to an American Research Bureau report this summer, the series



Jim Bowie and Cherokee princess

was first in its time slot for eight consecutive months, with an average rating of 46.1 and an average share in the three-station market of 69.3 per cent.

The Adventures of Jim Bowie is based upon the exploits of the famous pioneer during the era between the Louisiana Purchase and the Mexican war. Scott Forbes plays the leading role. The series, consisting of 76 episodes, was produced by Louis F. Edelman, who is also the producer of *Wyatt Earp* and *The Danny Thomas Show*.



brary. Other hour-long program is *The Islanders*, to be produced by Richard Bare. A tv version of *National Velvet* is also in the works, as well as a suspense series, *Night People*.

PROGRAMS . . .

Bette Davis will star in the pilot of an hour-long western series, *Madame's Palace*, to be produced and directed by Allen H. Miner, who will be partnered with Miss Davis if the program sells. In an unusual deal, Mr. Miner will do the hour as part of the *Wagon Train* series, thereby virtually recouping all of the negative cost.

Four Star Films partner Charles Boyer will be featured in his own series, an untitled adventure show, to be filmed in Europe next year; the company also has co-production deal with Stewart Granger for *Safari*, hour-long pilot to be done in Africa. . . . A comedy, *Doctor's Wife*, will probably be the first series projected by Screen Gems for the coming season. . . . Goodson-Todman Productions has another series in the works: *Her Honor, the Mayor*, a comedy.

TAPE . . .

Most ambitious leap yet into the booming video-tape production field on the west coast is being taken by comic Red Skelton in partnership with outside financial interests. The firm will be called RED-EO Tape. The first of the mobile tape units to be equipped for color, it is expected to begin functioning late in December or early January. It will consist of two Ampex vtr's with color attachments, three General Electric color cameras and three vehicles. According to Mr. Skelton, by spring this set-up will be expanded to five units.

Already negotiated is a pact with CBS-TV, which will rent the equipment to shoot the comedian's own show. Similarly, Mr. Skelton has made arrangements to tape both the winter Olympic games at Squaw Valley and the summer Olympics in Rome in full color. . . . Concomitantly, Mr. Skelton is setting up his own production company and plans to turn out 10 series' pilots over the next two years. Most of these will be outdoor adventure types—one definitely sched-

uled is *Marco Polo*—in contrast to present indoor uses of tape.

Paramount Pictures, branching off from the tv approach of other major studios, has decided to abandon film, at least for the time being, and have its subsidiary, Paramount Television Productions, concentrate on turning out tape product for the tv market. Plans are for additional purchase of recorders and auxiliary equipment. Jim Schulke, Paramount vice president, will head the operation; a syndicated sales division is being set up in New York under A. Goustin, while Stretch Adler heads network sales; the production department is under the direction of Charles Irving.

A pilot titled *Pot Luck* has been taped at Paramount TV Studios by Jerry Lewis, featuring Del Moore. According to comedian Lewis, who wrote and directed, the show consists of a potpourri of satirical vignettes based on other tv programs. . . . *Country America*, country and western musical series which had a successful two-year run in the Los Angeles market, is being taped for syndication by producer Nat Nigberg. Reportedly already bought in a number of markets, the show is being turned out at Rocket Studios on a one-per-week basis.

SALES . . .

Regal Pale Beer has picked up Screen Gems' *Seven League Boots* for eight western markets, and concurrently purchased the Columbia subsidiary's *Behind Closed Doors* for Los Angeles, Bakersfield and Chico. The eight-market spread for *Seven League Boots* encompasses San Francisco, San Diego, Fresno, Sacramento, San Jose, Las Vegas, Reno and Yuma.

The Independent Grocers Association member stores in the Oklahoma City area have purchased National Telefilm Associates' *Mike Wallace Interview* series for presentation over WKY-TV in that city. . . . Bernard L. Schubert's *Way of Life* series has been sold in 42 markets within a month's time. The daytime-strip series has been picked up by stations in such diverse markets as Seattle, Philadelphia, Detroit and Portland, Me.

Sales of programs at Ziv International for the month of September



happy songs that customers sing . . .
musical commercials that guarantee
top results—created for you by—

Phil Davis musical enterprises, inc.

59 EAST 54 STREET
NEW YORK 22, N. Y.
MURRAY HILL 6-3030

Advertising Directory of **SELLING COMMERCIALS**

reached an all-time high, representing a threefold increase over the same month last year, according to Ed Stern, head of the international division. A total of 21 different programs was sold in 16 countries over the face of the globe, Mr. Stern reports. . . . MGM-TV, through its parent company, has been quietly selling *The Thin Man* in foreign markets. In England, 26 episodes were sold, while 72 segments were picked up in Australia. Another 39 half-hours are currently being dubbed into Spanish for sale in Latin America. . . . Independent Television Corp.'s *Four Just Men* continues to clean up in overseas areas. Total gross to date outside the United States amounts to \$878,450, representing sales made in 15 foreign countries.

ADVENTUROUS COMEDY

One of the clichés prevalent in syndication today goes to the effect that comedies can never do as well as action-adventure. CBS Films is now in a position to hoot at that generalization, due to a minor clerical error made by The Pulse, Inc., in that research firm's listing of the top 10 adventure shows for August.

It seems that *Colonel Flack* was evaluated in that category, and, competing with such shows as *Highway Patrol*, *Whirlybirds* and *Flight*, managed to place number eight, with a 9.0 rating. In fact, the comedy series edged out *Border Patrol*, another CBS Films property (but an adventure program), which was awarded a national average rating of 8.0. To set the record straight, Pulse says that *Colonel Flack*, as a comedy, should be listed in first place among the top 10 comedy shows for August.

TOBACCO FOR HIRE

Not For Hire, distributed by California National Productions, has picked up a number of tobacco sponsors in the past month or so. To date, investments by clients in this category amount to \$347,600 to lead all other product groups which have invested in the action series.

The situation is ironic in that it's understood that at least one tobacco concern wanted to use the program on a network level, but ran into acute

Bissell • Clinton E. Frank



TELEVISION COMMERCIALS, INC., Hollywood

Coca Cola • McCann-Erickson



MPO TELEVISION FILMS, INC., New York

Blue Chip Stamps • Gerth, Brown, Clark & Elkus



BANDELIER FILMS, Albuquerque

General Electric Co. • Mazon, Inc.



KLAEGER FILM PRODUCTIONS, INC., New York

CBS-TV



FINE ARTS PRODUCTIONS, Hollywood

Howard Clothes • Mogul, Williams & Saylor



RPN PRODUCTIONS, INC., New York

California Oil Co. • BBDO



ELEKTRA FILM PRODUCTIONS, INC., New York

Kasco Dog Food • Donahue & Coe



BILL STURM STUDIOS, INC., New York

Advertising Directory of SELLING COMMERCIALS

Kilpatrick's Bread • Reinhardt Advertising



TV CARTOON PRODUCTIONS, San Francisco

Lavoris • Moise International



JAMES LOVE PRODUCTIONS, INC., New York

Lipton Tea • Young & Rubicam



GRAY-O'REILLY STUDIOS, INC., New York

Mattel Toy Co. • Carson-Roberts, Inc.



TELEPIX CORP., Hollywood

availability problems. *Not For Hire* was then placed on the market-by-market route, and has been sold in over 100 markets.

Some recent tobacco business signed up for the new series: Liggett & Myers (Dancer-Fitzgerald-Sample) for L&M, Los Angeles; Liggett & Myers (McCann-Erickson) for Oasis and Chesterfield, Louisville; R. J. Reynolds (William Esty) for Camels, Wichita, Mobile and Huntington, W. Va.; R. G. Dun Cigars (Maxon), Detroit, St. Louis and Lansing-Jackson, Mich., and P. Lorillard (Lennen & Newell) for Old Gold, New York City.

ITC FEATURES

Independent Television Corp., through Arrow Productions, has initiated a modest expansion in the feature-film area. Arrow is now distributing 35 features recently acquired by Metropolis Productions, a wholly owned ITC subsidiary. In addition, the company has 30 Edward Small features acquired when ITC purchased Television Programs of America, and another feature, *March of the Wooden Soldiers*. Alvin Unger, general manager of the special projects division of ITC, says the company is out to acquire other features, large packages or small, provided prices are within reason.

PERSONNEL . . .

ABC Films has added seven account executives to its sales staff. In addition, the company has elevated Don Joannes, western division sales manager, to the post of regional sales manager for the Los Angeles area. In his new position, Mr. Joannes is responsible for station and agency coverage in the Los Angeles area. He reports to William Clark, vice president and western division manager of ABC Films.

New appointees to the sales staff include: Jack Van Nostrand, who will cover several western states; Jeff Davids, Olga Gomez and Barry Winton, assigned to the eastern division; Mike Gould, named regional sales manager in the Chicago division, and Winston Colby and Robert L. Glaser, assigned to the central division.

Leonard S. Gruenberg, general

manager of the theatrical division of NTA International, has been appointed vice president of that division. Mr. Gruenberg, who joined NTA



MR. GRUENBERG

last February as coordinator of national sales for television, was transferred to NTA International two months ago. In his new post he is responsible for the sale and distribution of *Windjammer* and the development of future Cinemiracle enterprises and productions.

Elliot Millner has joined Independent Television Corp. as research director. Mr. Millner was formerly consumer research project director at Doyle Dane Bernbach, and prior to that was motivation research manager for Lennen & Newell. . . . Ralph Baron, formerly in regional sales with Independent Television Corp., has been appointed spot sales manager of Arrow Productions, ITC's re-run division.

Kurt Leeds has been signed as controller for the various enterprises of Herbert B. Leonard. . . . John Leo has joined Governor Television Attractions as vice president in charge of sales. Mr. Leo, who headquarters in Los Angeles, was most recently with United Artists Associated on the west coast. . . . Three animators have been added to the staff of TV Cartoon Productions, San Francisco. They are: Phil Roman, Don Albrecht and Lou Helmer.

Cy Howard, former independent and NBC-TV producer, has been signed by Desilu, Inc., to a five-year pact. Mr. Howard is the creator of *My Friend Irma* and *Life with Luigi*. . . . Martin Rackin and John Lee Mahin have been signed to NBC-TV contracts in Hollywood as a creator-producer team. It marks the initial

entry of the film-writing pair (*The Horse Soldiers*) into the tv field. . . . Fred Wile Jr., former NBC-TV vice president and MGM-TV executive, has joined John Guedel Productions in an executive capacity. . . . Karl Von Shallern has been appointed midwestern sales manager for Crosby-Brown Productions.

COMMERCIAL CUES . . .

The appointment of Joseph F. Kilmartin as vice president in charge of business program services for Transfilm-Caravel may easily be an indication of the direction in which the newly merged company is to expand. It should be noted that Mr. Kilmartin's background covers industrial film production, show business, radio-tv programming and manufacturing.



MR. KILMARTIN

But what appears to be most important is that he has produced approximately 250 sales meetings and various closed-circuit programs for leading American business firms. It is expected that Transfilm-Caravel will place a new emphasis on this area in the near future.

Other recent appointments in the commercials field: Burton A. Neuberger has joined Elliot, Unger & Elliot as midwest sales representative, with headquarters in Chicago. . . . Alex Leftwich has joined MGM-TV to direct commercials and industrial films produced at the company's east-coast studio. . . . Don Hershey, producer-director, has joined Bill Sturm Studios.

Format Films, new west-coast commercials production company, has been set up by Herbert Klynn and Bud Getzler, former vice presidents of UPA. Mr. Klynn is president, and Mr. Getzler vice president and treas-

Advertising Directory of **SELLING COMMERCIALS**

Nationwide Insurance Co. • Ben Sackheim, Inc.



GIFFORD KIM PRODUCTIONS, INC., New York

Shell Oil Co. • J. Walter Thompson



FARKAS FILMS, INC., New York

Pacific Milk • James Lovick & Co., Ltd.



RAY PATIN PRODUCTIONS, Hollywood

Steer Girdles • MacFarland, Aveyard & Co.



ANIMATION INCORPORATED, Hollywood

Ralston Purina Co. • Guild, Bascom & Bonfigli



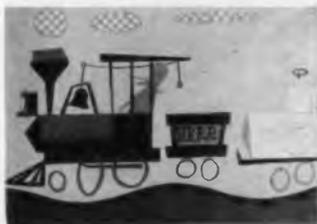
PANTOMIME PICTURES, INC., Hollywood

Vapourub • Morse International



WONDSEL, CARLISLE & DUMPHY, INC., New York

Ralston Purina Co. • Guild, Bascom & Bonfigli



RAY PATIN PRODUCTIONS, Hollywood

Windex (Drackett Co.) • Young & Rubicam



PELICAN FILMS, INC., New York

urer of the organization, which will specialize in producing animated spots and cartoon films.

Decision of former UPA top executives to set up their own firm is one of the most significant in the commercials business in the past several years. Under Mr. Klynn, who was responsible for UPA's entry into the commercials field, spot business reached an annual gross of \$1 million in 1959.

Format Films, which expects to establish eastern representation shortly, already is at work on spots for a number of clients, and has taken over the old Cathedral Films offices, 3807 Riverside Dr., Burbank.

Commercials

AMERICAN FILM PRODUCERS

Completed: Esso Standard Oil Co. (Esso Extra, Uniflo), McCann.
In production: Liggett & Myers Tobacco Co. (Chesterfield), McCann; Bulova Watch Co. (watches), McCann.

ELEKTRA FILM PRODUCTIONS, INC.

Completed: S. C. Johnson Co. (show open-

6,000,000 EYES / EARS — LISTEN WATCH GREEN BAY'S CHANNEL 5

This is why LaCombe Mack had a 100% sales increase of trucks the first month they sponsored a Tuesday night sports show. This is why their sales have continued to climb at the same high rate since last April.

This dramatically proves the effectiveness of Green Bay's quality station!

100% INCREASE



Another sure proof of . . . the best cost per million

wfrv

highest tower-maximum power
green bay 5



Pulse Top 20 Syndicated Shows for August

Rank	Program	Distributor	National Average Rating	Viewers Per 100 Homes Tuned In			
				Men	Women	Teens-18	18-49
1	Highway Patrol	Ziv	13.0	79	89	17	27
2	Sea Hunt	Ziv	11.9	82	93	16	27
3	Death Valley Days	U. S. Borax	11.3	75	84	15	58
3	Mike Hammer	MCA	11.3	82	89	16	23
5	U. S. Marshal	NTA	11.0	73	83	16	41
6	Rescue Eight	Screen Gems	10.5	75	87	15	39
7	Mackenzie's Raiders	Ziv	9.6	73	85	15	39
8	If You Had a Million	MCA	9.2	78	92	16	37
8	Whirlybirds	CBS	9.2	65	71	15	89
10	Code Three	Hal Roach	9.1	81	87	14	21
10	Flight	CNP	9.1	82	91	15	31
12	Colonel Flack	CBS	9.0	75	83	15	38
13	Divorce Court	Guild	8.7	83	97	9	11
13	Huckleberry Hound	Kellogg					
		Screen Gems	8.7	61	68	15	85
13	Medic	CNP	8.7	76	87	15	35
16	Decoy	Official	8.5	76	89	15	26
17	Popeye	UAA	8.3	22	29	14	103
18	Jeff's Collie	ITC	8.1	49	61	15	82
18	This Is Alice	NTA	8.1	72	78	15	56
20	Border Patrol	CBS	8.0	82	91	16	23
20	Ten-Four	Ziv	8.0	76	87	15	17

Pulse Top 10 Drama Shows for August

1	If You Had a Million	MCA	9.2	78	92	16	37
2	Divorce Court	Guild	8.7	83	97	9	11
2	Medic	CNP	8.7	76	87	15	35
4	Jeff's Collie	ITC	8.1	49	61	15	82
5	Cannonball	ITC	6.5	78	87	13	15
6	Star Performance	Official	6.4	65	73	15	47
7	Walter Winchell	NTA	6.1	76	85	14	28
8	Dr. Hudson	MCA	5.8	82	93	15	27
9	West Point	Ziv	5.3	73	81	15	55
10	Reader's Digest	Schubert	5.1	26	81	9	53

ing), B&B; California Oil Co. (Chevron gasoline), BBDO; Buick Motor Div. (GM) (show opening), McCann; E. I. du Pont de Nemours & Co., Inc. (carpets, fibers), BBDO; Ford Motor Co. (cars), JWT; Lever Bros. Co. (Lifebuoy), SSC&B; American Telephone & Telegraph Co. (show opening), Ayer; Rexall Drug Co. (show opening), BBDO; Sperry & Hutchinson Co. (S&H green stamps), SSC&B; Thomas J. Lipton Co. (tea), Y&R; Socony Mobil Oil Co. (Mobil Heat), Compton; F. & M. Schaefer Brewing Co. (beer), BBDO; Radio Corporation of America (show opening), K&E; Standard Oil Co. of N.J. (institutional), McCann; Bristol Myers Co. (Vitalis), DCS&S; Colgate-Palmolive Co. (Sprees soap), McCann; Buick Motor Div. GM. (cars), McCann; American Tobacco Co. (show opening), BBDO.

In Production: Campbell Soup Co. (soup), BBDO; Boyle-Midway Co. (Wizard), JWT; General Electric Co. (show opening) BBDO; Clairol, Inc. (industrial), district; Jantzen, Inc. (sales feature), Hockaday; Capezio, Inc. (slidefilm), Hockaday; Imperial Oil Ltd. (gasoline), MacLaren; American Motors Corp. (Rambler),

GMM&B; General Mills, Inc. (Kix), D-F-S; Nestle Co. (Quik), McCann; American Safety Razor Co. (Gem razor), K&E; B. F. Goodrich Co. (show opening), BBDO; Buick Motor Div. GM. (cars), McCann; General Motors Corp. (show opening), MacLaren; Longines-Wittnauer Co. (show opening), direct.

FILMACK CORP.

Completed: Shell Oil Co. (gas), JWT; Crem-O-Land Dairy Co. (butter), Coordinated; American Agriculture Chemical Co. (Agrico), M. L. Grant; Leukemia Society (promotion), direct; Lanolin Plus, Inc. (Rybutol), EWR&R; Miles Labs. (One-A-Day vitamins), Wade; Wander Co. (Ovaltine), Tatham-Laird; SOS Co. (pot cleaner), Dick Strand; Super Market Institute (promotion), direct; Kellogg Co. (cornflakes), Burnett; Schwinn Co. (bicycles), Bond; Toni Co. (Tame), C. E. Frank; Christmas Club Corp. (Thrifty Christy), BSF&D.

In production: American Agriculture Chemical Co. (Agrico), M. L. Grant; Lanolin Plus, Inc. (Rybutol), EWR&R;

Kellogg Co. (cornflakes), Burnett; Schwinn Co. (bicycles), Bond; Toni Co. (Tame), C. E. Frank; Buitoni Macaroni Co. (Wagon Wheels), Albert Frank-Guenther Law; Nat'l. Board of Fire Underwriters, direct; A.F. S. (show opening), Coordinated.

GRAY & O'REILLY

In production: General Cigar Co. (Robert Burns), Y&R; Seabrook Farms (frozen foods), Smith-Greenland; Block Drug Co. (Co-Re-Ga), Grey; Block Drug Co. (Omega Oil), Gumbinner; General Electric Co. (mixer), Y&R; Liberty Life Ins. Co. (insurance), Merrill-Anderson; Kiwi Polish Co., Ltd. (shoe polish), CD&A.

KEITZ & HERNDON

Completed: Campbell-Taggart, Inc. (Rainbo-Colonial bread), Bel-Art; Tonka Toy Co. (toys), Kerker-Peterson. In production: Mishawaka Rubber & Wool Co. (Red Ball shoes), Campbell-Mithun; Radan (cold remedy), Sam Bloom; Amphibious Boat Co. (boats), Ray Ackerman; Lone Star Gas Co. (fall sale, gaslite), EWR&R; Tendamist (meat tenderizer), Tracy-Locke; Frito, Inc. (Fritos), Tracy-Locke; Campbell-Taggart, Inc. (Rainbo-Colonial rolls), Bel-Art; Temilhist (cold remedy), Pams; High Potency Vitamin Co. (vitamins), Sam Bloom; Oklahama Natural Gas Co. (gas), Paul Locke; Land O' Pines Dairy (milk), Wm. Finn; Burks-Walker-Tippet (funeral home) Wm. Finn.

KLAEGER FILM PRODUCTIONS, INC.

Completed: Lever Bros. (Airwick), FC&B; Vick Chemical Co. (cough syrup), Morse; Greyhound Corp. (bus), Grey; E. I. du Pont, etc. (various), BBDO; R. J. Reynolds Tobacco Co. (Salem), Esty; Cluett, Peabody & Co. (Arrow shirts), L&N; Pontiac Div. GM (cars), MJ&A; U. S. Rubber Co. (tires), FRC&H; General Electric Corp. (clock radio, show opening), Maxon; Lionel Corp. (trains), Grey; Nestle Co. (Nescafe), Esty; Eveready Corp. (Atlas batteries), Esty; Colgate-Palmolive Co. (Ad), L&N; Coca-Cola Co. (Veep), Esty; National Carbon Corp. (Prestone), Esty; Standard Brands, Inc. (Burgerbits), Bates. In production: International Latex Corp. (Playtex products), Reach, McClinton; Cluett, Peabody & Co. (Arrow shirts), L&N; Ideal Toy Co. (dolls), Grey; General Electric Co. (show opening), Maxon; Whitehall Pharmaceutical Co. (Dondril), Tatham-Laird; Boyle-Midway Co. (Wizard), Geyer; Procter & Gamble Co. (Lilt), Grey; Hassenfeld Bros. (Hasbro toys), Grey; Chesebrough-Pond's, Inc. (Pertussin), McCann; Dow Chemical Corp. (Thermettes), MJ&A; Colgate-Palmolive (Vel), L&N; Corn Products Co. (Niagara starch), L&N; Westinghouse Corp. (products), McCann; Westinghouse Corp. (products), Grey; Columbia Records, Inc. (stereo phono), McCann; Texaco Co. (gas), C&W.

JAMES LOVE PRODUCTIONS

In production: Aluminum Corp. of America (Alcoa National Homes), F&S&R.

RAY PATIN PRODUCTIONS, INC.

Completed: Quaker Oats Co. (Flako pie crust, corn muffin mix), C. E. Frank. In production: Seven-Up Co. (soda), JWT; Langendorf Bakeries (bread), Armand Productions.

LATEST VIDEO TAPE RATE CARD

RATE CARD NO. 1 - August 1, 1959

RATES FOR VIDEO TAPE MOBILE CRUISERS PER 8-HOUR DAY (Shop to Shop)

Cost per Day	Net Before Discount	Continuing Usage Discount
1st day \$400	1,100	
3rd day 400	1,300	5%
4th day 400	1,900	5%
		10%
		10%
		15%

RATES FOR MOBILE UNITS PER 8-HOUR DAY (Shop to Shop)

With 2 Cameras, Manpower included	\$ 800.00
With 3 Cameras, Manpower included	1,200.00
With 4 Cameras, Manpower included	1,600.00

The above camera units include normal mikes, lenses, lighting complement, and one Zoomar Universal lens. Additional equipment available rates quoted on request.



- Two mobile video-tape units with Ampex 1000 recorders
- Three remote pickup units, 12 RCA camera chains
- GPL projection equipment available in any size
- Top flight crews that will go anywhere, anytime in the U.S.A. or nearby countries

SPORTS NETWORK, INCORPORATED, has formed a new corporation, National Video Tape Productions, Inc., and has available mobile units individually or together anywhere for all remote types of broadcasting, as well as for taping of commercials, portions or entire programs, or any other type of on location shooting. Quotes for all types of closed circuits live, taped, or transmitted through AT&T are also available.

Please Send Rate Card To:

TITLE: _____

Would like to know more. "Don't call me, I'll call you." Put me on your mailing list.

Sports Network, Inc.
36 West 44th Street
New York 36, New York
MU 2-0117

PELICAN FILMS, INC.

Completed: Drackett Co. (Vanish), Y&R; General Electric Co. (washers), Y&R; Quaker City Candy Co. (Good 'n Plenty); Bauer & Tripp; East Ohio Gas Co. (ranges), KM&G; Calgon, Inc. (Calgon), KM&G; P. Lorillard Co. (Newport), L&N; American Stores Co. (Acme supermarkets), Gray & Rogers; Bell Telephone Co. (Yellow Pages), BBDO; General Mills, Inc. (Frosty-O's), D-F-S.

In production: American Broadcasting Co. (promotion), BBDO; Radio Corp. of America (newsmakers), K&E; Best Foods Co. (H-O Farina), SSC&B; Lever Bros. (Handy Andy), K&E; National Biscuit Co. (program opening), McCann; Piel Bros. (beer), Y&R; B. F. Goodrich Co. (tires), BBDO; State Line Potato Chip Co. (chips), Randall; Southern Bell Telephone Co. (Yellow Pages), Tucker-Wayne; Thomas J. Lipton, Inc. (tea), SSC&B; American Airlines (jets), Y&R; Robert Hall Co. (clothes), Arkwright; Shell Oil Co. (oil), direct; Ronzoni Macaroni Co., Inc. (macaroni), MW&S; General Foods Corp. (Jell-O), Y&R; Continental Baking Co. (Wonder bread), Bates; Drackett Co. (Vanish), Y&R.

WILBUR STREECH PRODUCTIONS, INC.

Completed: Television Bureau of Advertising (institutional), Wexton; Sinclair Refining Co., Inc. (gas, oil), GMM&B; Transogram Co. (four toys), Wexton; Drug Research Co. (Insta-Pep), KHCC&A;

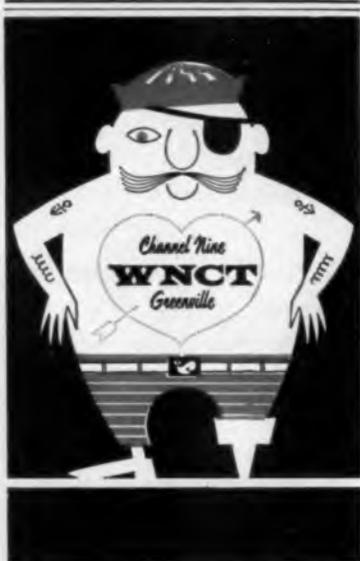
Create the RIGHT mood every time with the

MAJOR MOOD MUSIC LIBRARY

MAJOR offers you a full twenty hours of mood music for titles, bridges, backgrounds.

WRITE FOR FREE CATALOGUE
THOMAS J. VALENTINO, INC.

Established 1932
150 WEST 46th STREET
New York 36, New York—CI-6-4675



Theon Co. (Lashbrite eye make-up), Joseph Reiss; Thayer Lab., Inc. (Spectran-B), KHCC&A; Quaker Oats, Canada (Aunt Jimima pancakes, Quaker oats), Spitzer & Mills, Ltd.

In production: Sinclair Refining Co., Inc. (gas, oil), GMM&B; Television Bureau of Advertising (institutional), Wexton; Golden Press, Inc., (encyclopedia), Wexton; Carter Products, Inc. (Colonaid), KHCC&A; Golden Records, Inc. (record library), Wexton.

U. S. PRODUCTIONS

Completed: Howard Johnson, Inc. (motels), Ayer; Famous Artists Corp. (art school), Gumbinner; Johnson & Johnson Co. (Liquiprin), Frohlich.

In production: Johnson & Johnson Co. (nose drops, cough syrup), Frohlich; Sanitary Paper Co. (facial tissue), Hugh

Graham; Novelty Paper Corp. (tinsel), Zlowe.

WONSEL, CARLISLE & DUNPHY

Completed: S. C. Johnson & Sons (Glade), B&B; SSS Co. (tonic), McCann; Emerson Drug Co. (Bromo Seltzer), W&L; H. C. Morris (Pream), B&B; Bristol-Myers (Bufferin), Y&R; Vick Chemical Co. (Vaporub), Morse; Nestle Co. (Quik), McCann; Warner-Lambert Pharmaceutical Co. (Steri/Sol), W&L; Helbros Watch Co. (watches), Korchnoy; Post Cereals (Grape Nuts), B&B; Procter & Gamble Co. (Crisco), Compton; National Biscuit Co. (Dromedary), Bates.

In production: General Electric Co. (steam iron), Y&R; Nestle Co. (Quik), McCann; Cott Bottling Co. (beverages), Dowd; Sun Oil Co. (Sunoco), Esty; Sterling Drug Co. (Fizrin), Compton.

Pulse Top 10 Mystery Shows for August

Rank	Program	Distributor	National Average Rating	Viewers Per 100 Homes Tuned In			
				Men	Women	18-34	35-49
1	Mike Hammer	MCA	11.3	82	89	16	23
2	U. S. Marshal	NTA	11.0	73	83	16	41
3	Decoy	Official	8.5	76	89	15	26
4	San Francisco Beat	CBS	7.7	81	92	15	25
5	Badge 714	CNP	6.9	78	89	17	46
6	N. Y. Confidential	ITC	6.7	79	91	14	27
7	Sheriff of Cochise	NTA	6.6	79	88	15	35
8	Dial 999	Ziv	5.6	81	88	14	21
8	Official Detective	NTA	5.6	81	91	14	23
10	Mr. District Attorney	Ziv	5.2	73	81	9	31

Pulse Top 10 Western Shows for August

1	Death Valley Days	U. S. Borax	11.3	75	84	15	58
2	26 Men	ABC	7.6	71	79	16	59
3	Man Without a Gun	NTA	7.1	75	83	17	48
4	Cisco Kid	Ziv	6.8	58	62	15	84
5	Annie Oakley	CBS	6.0	52	56	15	89
5	Frontier Doctor	HTS	6.0	73	82	16	45
7	Roy Rogers— ½ Hour	Roy Rogers, Inc.	5.7	38	41	13	89
8	Frontier	CNP	5.5	67	75	15	56
8	Union Pacific	CNP	5.5	72	76	15	61
10	Boots and Saddles	CNP	4.6	69	75	16	61

Pulse Top 10 Misc. Shows for August

1	Huckleberry Hound	Screen Gems	8.7	61	68	15	85
2	Popye	UAA	8.3	22	29	14	103
3	Superman	Flamingo	6.9	51	62	17	92
4	Bozo The Clown	Jayark	6.6	21	36	13	104
5	I Search For Adventure	Bagnall	6.0	56	65	14	54
6	Looney Tunes	Guild	5.9	19	24	10	104
7	Bugs Bunny	UAA	5.7	46	57	13	99
8	Danger Is My Business	CNP	5.3	78	91	17	31
8	Terrytoons	CBS	5.3	29	39	14	101
10	Little Rascals	Interstate	5.1	59	65	15	87

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COLOR

Only at General is color developing and printing so perfect an Art, so exacting a Science . . . where machines and methods are precision-controlled, automatic, safe and fast.

We invite you to send for our new color facilities brochure, detailing the most advanced processing and printing methods for 16, 35 and 35/32 mm film.



Diagram symbolizes General's method of additive color printing. Punched tape controls scene-to-scene color and density balance, providing accurate adjustment of the three color light beams.



1546 ARGYLE - HOLLYWOOD 33, CALIFORNIA - NO 2 9171

CORRECTION

In the ad of KRON-TV of San Francisco in the October 19 issue of Television Age copy should have read:

More than twice as many viewers watched Khrushchev make his key Bay Area address via KRON-TV than on the second-ranked station; and more viewers watched it on KRON-TV than on all other San Francisco stations combined."



PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD

The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.

No. 72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)



Tomkins TELEPAD

Most popular TV visual pad with 2 1/2 x 2 1/2" video and audio panels on gray background. Each panel perforated.

No. 72A—10 x 24" 3.50
(50 Sheets—12 panels on Sheet)

No. 72B—Pocket Size 8 x 10" 2.00
(75 Sheets—4 panels on Sheet)



FREE SAMPLES FOR THE ASKING!

Write on your letterhead for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials."



ARTHUR BROWN & BRO
2 West 46th St., New York 36.

News (Continued from page 32)

lation likes advertising in general.

Questioning a national sample of 1,616 persons of both sexes and of varying age groups, occupations and educational backgrounds, the interviewers discovered only 15 per cent of the sample expressed a dislike of advertising. One-tenth fell into the "no opinion" category, while 75 per cent definitely showed a favorable attitude.

Asked whether the disappearance of all advertising would make life simpler or more difficult, 65 per cent reported they thought things would be harder, and only nine per cent thought their lives would be pleasanter. Among those who thought the loss of advertising would create a hardship, three per cent said it would have an adverse effect on tv programming. Two per cent of those thinking the loss of advertising would represent a material gain said they'd enjoy tv more without commercial interruptions.

An overwhelming majority of the people (81 per cent) took the position that advertising creates sales and therefore helps keep the country pros-



Francis W. Hunt has been named operations manager of KTVI St. Louis. He has been a staff director for KTVI since April 1957 and before that had experience at other stations in the area.

perous. A smaller majority (57 per cent) believed, however, that advertising increases the cost of the goods they buy. An interesting point appears in that those most strongly believing advertising creates sales are in the higher levels of education and economic status.

Interviewees were asked to identify the brand names (Viceroy, Schlitz, Colgate) associated with three slogans. Again, the highest level of awareness was found among profes-



**WE HAVE TEMPORARILY LOST OUR VIDEO.
PLEASE STAND BY**

KYW-TV Cleveland has been using this humorous photo during those trying and embarrassing moments when network programs and local remotes are interrupted due to technical difficulties. And the result is still another example of the show-business axiom that it never hurts to laugh at one's self; viewers have been writing the station requesting copies of the picture.

sional, business and white-collar people, 18-44 years of age and with wide educational backgrounds. It is of particular significance to advertisers that their messages are well received among these groups, as they tend to include many people who often serve as opinion leaders.

Of interest to television advertisers who are often concerned with reaching the greatest number of people in the shortest time with maximum exposure, 76 per cent of all those interviewed said they would buy an advertised product over an unfamiliar one—even if the two items were identical in every respect, including price.

The survey was conducted for *Red-book* magazine.

"Open-Circuit" Results

As far as agency and clients are concerned, the "open-circuit" sales meeting conducted recently by Ideal Toy Co. and its agency, Grey Adv., (Newsfront, Sept. 7) was a resounding success.

Presented strictly as a no-enter-
(Continued on page 92)

Advertising Directory of TV SERVICES

TV FILM TRAFFIC SERVICES

BEKINS FILM SERVICES

Distribution—Inspection—Grading & Cleaning—Repairing & Rejuvenation—Scratch Removal—Protective Treatment—Editing—Commercial Insertions—Storage
1025 N. Highland Ave., Hollywood 38, Calif.
HOLLYWOOD 9-8181

BONDED T. V. FILM SERVICE

630 Ninth Ave., New York 36, N. Y.
JUDSON 6-1030
Chicago: 1301 S. Wabash, WA 2-1629
L.A.: 8290 Santa Monica Blvd., OL 4-7575
The nation's largest total film service for post-production needs
SPEED • SAFETY • SATISFACTION

MODERN TELESERVICE, INC.

New York Chicago Los Angeles
OX 7-2753 DE 7-3761 WE 3-5674
Modern facilities
Trained personnel
Individual attention
... in servicing tv after-production needs.

SPONSORS FILM SERVICE, INC.

421 West 54th Street, New York 19, N. Y.
Columbus 5-0373
Traffic Service, Print Procurement, Lab Expediting On TV Spots And Shows. TV Spot Integration And Insertion. Inspection And Storage. Refrigerated Storage For Color Negatives.

ANIMALS AND ANIMAL DRAWN VEHICLES

CHATEAU THEATRICAL ANIMALS

608 West 48th Street, New York, N. Y.
Circle 6-0520
"FROM A FLEA TO AN ELEPHANT—
FROM A GOAT CART TO A STAGECOACH"
Our animals have never failed to perform
Our handlers are competent
Our stock is immaculate

HAULING & WAREHOUSING

WALTON HAULING & WAREHOUSE CORP.

609-11 West 46th St., New York 19, N. Y.
Circle 6-8685-6-7-8
THEATRICAL HAULERS
for
Television, Radio
& Legitimate Theaters

FILM EQUIPMENT

S. O. S. CINEMA SUPPLY CORP.

New York City: 602 West 52nd Street, PL 7-6440
Hollywood, Calif.: 6331 Hollywood Blvd., HO 7-2124
SALES • RENTALS • SERVICE
The world's largest source for film production equipment: Producing, Lighting, Processing, Recording, Projection, etc.
Send for our huge 33rd Year Catalog

CAMERA EQUIPMENT CO., INC.

315 West 43rd Street, New York 36, N. Y.
JUDSON 6-1420
RENTALS—SALES—SERVICE
Motion picture and television equipment
... lighting equipment ... generators
... film editing equipment ... processing equipment.

LIGHTING

CHARLES ROSS, INC.

333 West 52nd Street, New York 19, N. Y.
Circle 6-5470
LIGHTING, GRIP EQUIPMENT,
PROPS AND GENERATORS
For Motion Pictures and Television
SALES • SERVICE • RENTALS

OPTICAL EFFECTS AND ANIMATION

VIDEART INC.

480 Lexington Ave., New York 17, N. Y.
MURRAY HILL 2-2363-4
Joe Zuckerman, Pres.
Optical Effects—Titles
Complete Animation Facilities
Animation Consultants

INSURANCE

JEROME J. COHEN, INC.

(Jerry & Ron)
225 West 34th St., New York 1, N. Y.
CH 4-3127-8
RARE AND UNUSUAL COVERAGES
OUR SPECIALTY

SCREENING ROOMS

PREVIEW THEATRES, INC.

1600 Broadway, New York 19, N. Y.
Circle 6-0865
President William B. Gulletto
16mm, 35mm; magnetic or optical; all interlock combinations. Editing equipment and facilities. Film storage vaults. All facilities available 24 hours a day.

VIDEO TAPE DUPLICATING & FILM TRANSFERS

Complete film and videotape lab service
Videotape to film transfers
Videotape recording
Videotape duplicating
Videotape viewing and editing
ACME FILM LABORATORIES, INC.
1161 N. Highland Ave., Hollywood 38, Calif.
HOLLYWOOD 4-7471

TROPHIES & AWARDS

CUSTOM TROPHY MFG. CO.
5017 W. Exposition Blvd.
Los Angeles 16, Calif.
Sales Incentive Awards
Trophies, Plaques, Etched Plates,
Engravings, Medals and Service Pins
Buy Direct from the Manufacturer.
Write for Free Catalog.

STOCK SHOTS

MAURICE H. ZOARY
333 West 52nd St., N. Y. C., 19
JUDSON 2-6185
35mm MOTION PICTURE
BLACK & WHITE • COLOR
OVER 10,000,000 FEET

3-Spot (Continued from page 46)

rates, for the resultant diminishing of availabilities represents, in today's economy, a major threat and inconvenience. Add to that the fact that stations other than the "fat cats" are taking up the slack by multiple-spotting in other than network hours, reflects something other than an improved station image. Not only does this latter improvisation defeat one of the initial purposes of the "vice raid" but it serves to point up the inconsistency of the new policy.

The complete capitulation of station management everywhere must rest heavily on the conscience of each individual manager, for his inaction, either individually or in concert, graphically demonstrates the weakness of the station's position when network and client join forces. Such moral cowardice and impotence bodes ill for more dictation that's sure to come.

The client: Since this revolution was incepted to "protect" the client and his legal rights to secure what he

has purchased, one can assume only delight on his part. And so it may prove to be to the exclusive network advertiser.

But since both on a national and local basis there are far more "spot" advertisers than program advertisers, what benefits do they derive? Presumably, they too benefit by being coupled with one other advertiser on a break. Even though there is lack of scientific confirmation of this fact, for the sake of argument, let us accept the fact that greater impact prevails for just two participants.

Contrariwise, the number of cities presently without adequate tv facilities is well known. When availabilities are severely reduced, the problem is obviously compounded. Offering other than prime availabilities in low set tune-in times hardly compensates such advertisers. Even in those areas where the stations are ample, the sharp diminution of availabilities will leave costly and expertly produced commercials destined for far less desirable fringe areas, backed up with plenty of company.

Monsters Next?

The agency: Time may produce evidence that the agency diatribes launched against station policies will produce Frankenstein monsters. Cursory investigation reveals that within their own shop, clients are demanding prime time and triple-spotting be damned. There are clients and there are clients. There are those who are content to live in ivory towers, and then there are those who, strangely enough, want to sell the maximum of merchandise. The fall season ahead shows signs of providing rugged days for the latter. One of the more interesting dissertations of the future will take place when the account executive talks to a client on the virtues of non-triple-spotting at the same time that he has a schedule in the late late show spearheading an intense drive for market distribution.

There are other facets involved, of course, in l'affaire triple-spotting. One might comment on the fact that the magazine concept of selling network shows will get a great lift from the new policy. (However, the station reps

Tape (Continued from page 44)

this operation is the coordination of the two studios in two cities. The main studio in Huntington records during the evening taping period on the quarter-hours and the Charleston studio, on the hour and half-hour. This way rehearsals and takes are staggered, and all concerned—as well as sales if they want to bring clients into the viewing room to watch the goings-on—know when to expect recordings. If one studio misses its assigned time to record, it must wait until the next clear period so both can continue close to schedule.

Chief engineer John Clay admits

would be more fluent and vocal on this subject.) It might also be mentioned in passing that if triple-spotting is undesirable, it may encourage another look at other "undesirable" policies in the advertising field, such as the archaic (and at times indecent) 15-per-cent willy-nilly agency commission.

One thing is assured in any discussion of the 15-per-cent commission and that is that Madison Avenue would rally around the flag. That is to their credit, the more so since it is such a farcical practice that continues to exist through the statute of limitations, or something. With all the potent new products at their disposal (Lestoul, Mr. Clean, Genie, etc.), it would appear that any "housecleaning" sought by agencies should begin at home. I might add, parenthetically, that management would unquestionably be most cooperative in clearing the path for justifying agency efforts by withdrawing present impediments such as the standard, if illogical, 15-per-cent commission. For we are many things, we managers, but we bear no vindictiveness!

However, the 4A's are winning the battle, and the ranks of stations continuing to triple-spot are diminishing rapidly. To this latter small dedicated group, I look with a new respect. To the others, may I say, now is the time to rise and be counted—at the rate of at least three times to the "break."



**THE
LAUREL
AND
HARDY
SHOW**

**Gets Top Ratings on
WAVE-TV, Louisville**

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



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

the video-tape operation started out to be a headache, but he now has been able to fit it smoothly into existing engineering schedules without undue overtime or increased personnel.

The program department has found it a boon in consolidating personnel for a heavy shift in the evening and cutting out floor personnel entirely on certain days and in the morning hours. The author is quick to admit that at WSAZ-TV the machine will not replace anyone. It simply affords top operating efficiency in scheduling programs and personnel in a concentrated period.

Cost and conservation of the tape are of particular concern. Very few splices are allowed, and then only in an impossible situation like a taped spot adjacent to a taped program. As a sales feature and an extension of live programming, WSAZ-TV has tested enough to offer a client a guarantee of 25 runs for his initial taping fee. This is by no means a limit on the number of runs, but, if for some reason the quality should deteriorate prior to 25 plays, the station will re-record free.

"This is only fair to both the client and station," says commercial manager Tom Garten. "The video-tape fee is able to be far less than film costs and is less than production fees to do the spot live each time." More than 25 local accounts regularly use taped commercials.

"The video-tape operation is now an integral part of WSAZ-TV. With audio-tape announcer sign-on and early morning shifts and week-end evening sign-offs, both types of magnetic-tape recording allow us to approach limited automation. Though it will not appreciably decrease personnel, from an operational standpoint it adds efficiency heretofore impossible," concludes vice president in charge of operations Leroy Kilpatrick, who was instrumental in obtaining the machine.

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

Publicity (Continued from page 41)

station material in the light that agencies and advertisers are interested in successful station formats, news policies, news coverage, new management, new representatives, new ideas, etc.

This magazine is not interested in a new television announcer at a station, but would devote coverage to a new announcer who had evolved a format that was successful in selling six automobiles after a single commercial. It would not be interested in a story about a two-minute beat on county election returns, but would like to tell about an election-return sponsor who had increased his billings 20 per cent through buying the television program.

"We would publish a story about why one type of commercial sells better than another, an article which tells which kind of program is the most popular with viewers, about what time period or program format is best for a beer distributor in the midwest, etc.," states the editor.

More Time for Features

Feature material which is to be given picture and layout treatment must be submitted not later than three weeks before publication date. Short articles can be handled two weeks ahead of publication, and special short items of unusual interest in abbreviated form 10 days from publication.

"We can use pictures when top executives are appointed," advises the editor. "Group pictures are generally of more interest if they include timebuyers or advertisers, but we can't use individual station 'signing' pictures."

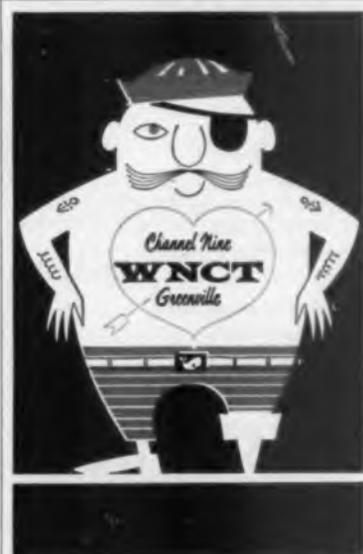
Weekly Feature-Use Magazine of Radio-Tv—This magazine is specifically slanted to advertising agencies and client companies. It is particularly interested in in-depth analysis of a successful advertising approach, stressing how the company fulfilled its marketing objectives and the role played by the station. Good market for success stories. This magazine likes bright, breezy pictures and is not averse to cheesecake.



On Nov. 17, 1958, TELEVISION AGE presented "Promotion Primer," an outline of promotion problems and their solutions. This, the second article by the same author, deals with the other half of the promotion-publicity combination. Donald G. Softness has dealt with promotion-publicity throughout his career, which includes station and network associations before his present position as director of promotion, publicity and advertising with H-R Television, Inc., and H-R Representatives, Inc.

Uses brief summaries of spot news, appointments, etc.

Daily Newspaper of Radio-Tv—This paper is interested in hard, fresh news of all facets of the radio and



television industry. Its editor stresses that the news must be timely and hot. Few photos are used. Since this publication is a daily, the hackles of its editor are understandably raised by a Monday release line on a story.

Monthly Magazine of Radio—In this magazine, promotion ideas and important station activities—including news and public service—will find their way into one of the departments. Similarly, good promotion pictures are screened.

This magazine has never devoted an entire feature to a single station, but does welcome story ideas on station problems or business activity that can be blended with experiences of other stations.

The managing editor of this publication suggests three "don'ts" and one "do," which, if adhered to by the station promotion man, will give him a higher batting average:

"Don't send releases designed mainly for local newspaper use (such as change in program times and talent appointments).

STATION SALESMANAGERS

Spark Your Sales
With Ready Made

ANIMATED COMMERCIALS

All At
Rock Bottom Prices

- ☆ HOME PRODUCTS
- ☆ FOOD AND BEVERAGE
- ☆ AUTOMOBILE
- ☆ BANKING
- ☆ GENERAL LOCAL ADVERTISING

For Your Sample Reel
Write or Wire . . .

FREDRIC STOESSEL INC.

In Association with Ed Milton Productions
119 WEST 57th STREET
NEW YORK, N. Y. — Judson 2-6978-9



KOA-TV-AM Denver has officially opened the new KOA Building, pictured above, with a special 90-minute dedicatory program, featuring Bob Hope, a stockholder of KOA, and the Denver Symphony Concert Orchestra. Encompassing over 30,000 square feet of floor space, the building, modern and functional in design, is the first new structure to be constructed in Denver for the exclusive purpose of television and radio broadcasting. In addition to office space, the building contains two tv studios, three radio studios, newsroom, film room, film library, stock rooms and television control room with two video-tape recorders.

"Don't send out a press release without a headline (slugline) on it.

"Don't send out a press release without a date on it, even if it is marked 'For Immediate Release.'

"Do mark material or picture 'exclusive' if this is the case."

Weekly Newspaper of Marketing and Advertising—This newspaper is most interested in commercial and business aspects of broadcasting; it tends to be more concerned with the commercial than the show. Stories from radio and television stations involving changes in ownership, or management, or stories dealing with personnel appointments in the business end of broadcasting are of interest. So are stories dealing with unusual advertising techniques; a striking commercial, or a commercial with unusual delivery or content.

This newspaper seeks stories dealing with station commercial acceptance policy. It looks for stories involving rates, discounts, package prices and retail-national differentials. It is interested in marketing stories; especially where stations have developed new and significant market information which sheds light on marketing problems of advertisers or agencies.

Weekly News and Feature Magazine of Advertising and Marketing—This magazine is interested in:

Changes in ad rates. They prefer

to have station specify old rates as well as new, and effective date.

Gains in ad volume or in number of advertisers. Breakdowns by category or time of day are deemed useful.

Personnel changes. Magazine prefers to have last position or title listed as well as new.

Unique or especially interesting use of medium by advertisers.

Case histories of successful broadcast media campaigns. This should specify what the advertiser's sales or identity problem was; why he chose this particular medium; how he used it; what the result was.

Weekly Newsletter of Television—This publication provides news of interest to ". . . executives engaged in all branches of the television arts and industries." That means people in everything from television station management to the production of tubes for use in sets. The digest believes that its task is not so much to report the events but to spot the trend, and feels that reporting must also be accompanied by knowledgeable interpretation. It goes to press on Fridays.

To sum up, effective trade publicity depends on taking the national view, supplying news, slanting copy to the specific publications, meeting deadlines, becoming acquainted with the editors, and providing service.

Wall Street Report

UNIVERSAL STORY. One of the most intriguing investment situations on the Big Board is that of Universal Pictures. It's a company most of whose common (over 80 per cent) is owned by another Big Board company, Decca Records, Inc., and whose income—at least to the extent of \$3 million—is guaranteed for the next five years by another company, Columbia Pictures Corp.

The control of Universal by Decca is a situation of long standing now, having been accomplished some years ago by Milton Rackmil. But the relationship between Universal and Columbia dates back only to July 1, 1957, when the company leased all of its sound films made prior to Aug. 1, 1948, to Screen Gems, Inc., Columbia's tv subsidiary, for a period of seven years. Under the agreement, Universal has been guaranteed an income totaling \$20 million, of which the first \$2 million was paid in the first year and \$3 million is being paid each year until June 30, 1964. Each monthly accounting period Universal takes a pro-rated share of that \$3-million guarantee into operations.

The final twist in Universal's maneuvers came last year when the company sold all of its studio properties for \$11,250,000 to MCA, which yielded a capital gain of \$5 million. Then Universal leased back part of the studio for 10 years.

FINE FIRST YEAR. In the fiscal year ended Nov. 1, 1959, the company will have completed its first year of operations under this system by which all Universal is divided into three parts. It is expected that the report to stockholders will be a glowing one.

For the 39 weeks ended Aug. 1, 1959, Universal reported a consolidated net of \$3,772,036 after Federal income taxes of \$450,000 on ordinary operations. However, the net includes a profit of \$3.6 million resulting from the sale of the studio. After providing for dividends on the preferred stock, the income was equal

to \$4.04 per share on the 899,802 shares of common outstanding.

This compares with a loss of \$861,247 for the 39 weeks ended Aug. 2, 1958. A year earlier there were 927,254 shares of Universal common outstanding. Decca Records owned 777,985 of Universal's shares. To further complicate the situation, Universal owns 200,000 shares of the stock of Decca Records, so that Universal's earnings are a main source of Decca income, and Decca's dividends add to Universal's income. It's a strange situation.

UNIQUE NICHE. Obviously, Universal has cut out an unique niche for itself in the tv-film entertainment industry. The management acknowledges this in its last annual report, stating that the rapid change in market conditions had forced a complete reappraisal of the company's production and distribution policies. The company, which was famous for turning out low-budget, promotional-type films such as those starring Abbott and Costello, Francis, the talking mule and Ma and Pa Kettle, plus the various monster pictures ranging from *Frankstein* to *The Creature From Beneath The Sea*, found that box-office receipts for such films no longer justified their production for theatrical audiences.

Instead, the company discovered the public wanted "blockbuster" films with a well-known story, actors of first-rank importance and a lavish production. This formula is not always successful, but the film producers usually calculate that they rarely lose too much money on one of these big-budget films, and when they come up with a real hit they can make enormous profits—more than enough in many cases to offset the losses incurred by the clinkers.

Moreover, Universal had in its backlog, at the time it decided to make the change, 32 films which, even if production were brought to a halt for several months, could assure a continuous flow of films.



PRODUCTION DEALS. Universal has adopted a system that is roughly competitive with United Artists in that it has stepped up its distribution arrangements with independent producers. Since the change in policy in mid-1958 Universal has arranged for a series of independent production deals, including ones with Gregory Peck, John Huston, Tony Curtis, Kirk Douglas and Doris Day. The most important box-office property Universal owns, namely Rock Hudson, was also admitted to new status as a co-producer. The star has a five-year exclusive contract with Universal which calls for two films annually. But in four of the 10 films to be done he will be classed as co-producer and able to share a fat cut of the profits.

The limited amount of risk that is now involved in Universal's operations, plus its guaranteed income, seems to put it in an excellent position to report favorable earnings, probably in increasing amounts in the 1960 fiscal year, since that is the period in which the revenue from several of the new blockbuster films will begin to come in.

Meanwhile, there is also a steady trading in the company's four-and-a-half per cent preferred stock, also listed on the Stock Exchange.

want fewer.

The news departments of the networks could easily be surprised by the statistics which show that large segments of the 500 male and female respondents prefer news-and-current-events specials over comedy or musical programs. Variety shows ranked first among the men, with 59.6 per cent giving that type of show a slight edge over dramatic vehicles (58.8 per cent). The order was reversed for the feminine contingent, with 77.2 per cent preferring drama and 60.8 per cent liking variety best.

Other data gleaned from question 5 found specials built on popular music were least popular with the sample group. As most "popular" music today is thought of as rock-and-roll which has a definite youthful appeal, the low ranking of this category is understandable. Classical music programs did slightly better—particularly among female respondents.

Industry concern has been expressed

QUESTION 5: Which type of special, one-time program do you like to watch?

	Male %	Female %	Total %
Drama	58.8	77.2	68.0
Comedy	39.2	35.0	37.1
Variety	59.6	60.8	60.2
Popular Music	17.8	18.6	18.2
Classical & Semi-Classical	19.8	29.0	24.4
News & Current Events	52.8	43.4	48.1
Total responses	248.0*	264.0*	256.0*
Total respondents	500	500	1000

*Totals over 100% due to multiple responses.

over the possibilities of "breaking the viewing habit" with specials interrupting a regular schedule of programs. Would such interruptions encourage new viewers to tune in? Or cause steady viewers to become irritated and tune out?

Merits Decide

As question 6 shows, the greatest percentage of respondents thought their attitude would depend on the merits of the special itself. Exactly 38 per cent of both male and female interviewees stated a good special would make them welcome the change from a regularly scheduled program, and a bad special would make them feel cheated at having missed the regular show.

In general, one-quarter of the total number of persons preferred infrequent interruptions of a continuing series as a "welcome change." A slightly smaller group (22 per cent)

said it would miss the regular show, apparently no matter how interesting the special was. To some 15 per cent of the 1,000 respondents, it made no difference whether they saw episode 74 of their favorite series or whether they saw a 90-minute special. With the indifferent group it must be remembered that weekly viewing of a series presupposes a liking for that series, and presentation of a special program inferior to the regular show could result in viewer antagonism. On the other hand, a greatly superior program could not help but delight even the most blasé viewer.

As early ratings have indicated, the specials thus far have ranged from excellent to poor and have attracted audiences of widely varying size. Advertisers and networks presenting such programs obviously are taking a chance—but it is a chance the public evidently wants taken and seems willing to go better than halfway to support.

QUESTION 6: After watching a continuing series in a certain fixed time each week, how do you feel about having the program taken off the air for one week for a special, one-time-only program?

	Male %	Female %	Total %
Welcome change	24.4	25.6	25.0
Miss regular program	23.2	20.8	22.0
Depends on special	38.0	38.0	38.0
Does not matter	14.4	15.6	15.0
Total percent	100	100	100
Total respondents	500	500	1000

YOU CAN'T MISS

PULUTH
EAU CLAIRE
MINNEAPOLIS
WAUSAU

with the **"BIG CHEESE" in Wisconsin**

Not only ¾ million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

NOV
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PM
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Television Age Network Program Chart—Nighttime

PM	MONDAY			TUESDAY			WEDNESDAY			THURSDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00													
6:15													
6:30													
6:45		News Amer. Home	Texas, Huntley- Brinkley Report		News Equitable alt weeks Amer. Home	Texas, Huntley- Brinkley Report		News Frontone alt Gen. Foods	Texas, Huntley- Brinkley Report		News Amer. Home	Texas, Huntley- Brinkley Report	
7:00													
7:15	John Daly News	News		John Daly News	News		John Daly News	News Frontone alt Gen. Foods		John Daly News	News		
7:30													
7:45		Name That Tune Whitehall	Richard Diamond Pharma-Craft & Block Drug		Stars in Action nost.		Court of Last Resort Spot Carrier	The Lineup		Gale Storm Warner Lambert Bristol Myers	To Tell The Truth Ted alt Orlov	Law of the Plainman	
8:00	Cheyenne			Bronco all Sugarfoot						Wagon Train			
8:15		The Texas Brown & W'mson Pharma- ceuticals	Love & Marriage Nozzema		Donnie O'Keefe Oldsmobile	Laramie	Hobby Lobby Mogen David Wine				Donna Reed Show Campbell Soup J. & J.	Sett: Hutton Show General Foods	Sat Masteron Seabest Hills Bros. Coffee
8:30													
8:45		Father Knows Best Lever Scott	Tales of Wells Fargo Am. Tob. alt P&G	Wyatt Earp P&G Gen. Mills	The Many Loves of Dobie Gillis Pillsbury Philip Morris	Fibber McGee & Molly Singer & Standard Brands	Ozzie & Harriet Eastman Kodak Quaker	Men into Space Amer. Tob alt.	The Price Is Right (color) Lover & Special	Real McCoy P&G	Johnny Ringo R. C Johnson P. Heilard	Johnny Stacato Bristol Myers & R. J. Reynolds	
9:00	Bourbon St. Beat												
9:15		The Danny Thomas Show Gen Foods	Peter Gunn Bristol-Myers alt R. J. Reynolds	Rifeman	Tightrope Pharma- ceuticals		The Arthur Murray Party (color) P. Lorillard & Sterling		The Millionaire Colgate- Palmolive	Pai Huan Chevrolet	Zoe Gray Theatre E. C Johnson General Foods	Bachelor Father Amer. Tobacco & Whitehall	
9:30							Hawaiian Eye			Perry Come Show (color) Kraft			
9:45		The Ann Sethers Show Gen. Foods	Alcoa/Good- year Theatre Alcoa Goodyear	Philip Marlowe Brown & W'mson Whitehall	Red Skelton Pet Milk S. C. Johnson			I've Got A Secret H. J. Reynolds alt Bristol- Myers				The Ford Show (color)	
10:00	Adventures in Paradise					Ford Theatre (color) Ford				The Uttachukhai	Playhouse 90		
10:15		Hennessey Lorillard & Gen. Foods		Alcoa Presents Alcoa					This Is Your Life P&G			You Got Your Life Lever & Pharma- ceuticals	
10:30			Steve Allen Show (color) Plymouth		Harry Moore		Wednesday Night Fights Miles Brown & Williamson	Armstrong Circle Theatre Armstrong Coke (alt)- U. S. Steel Hour U. S. Steel					
10:45	Man With a Camera	Jane Allyn Show Dupont			Keep Talking Mutual of Omaha				Wichita Town P&G	Take a Good Look Dutch Masters Cigars	Revi Party		
11:00													
11:15													

Nighttime Index

Adventures in Paradise ABC M 9:30
L&M, Armour, Reynolds, Anahist,
J&J, Polaroid, Bristol-Myers,
Bulova
The Alaskan ABC Sun 9:30
Armour, L&M, du Pont, J&J,
Bulova, Corning, P&G, Anahist,
Ludens, 7-Up
Alcoa Presents ABC Tu 10
Alcoa & Goodyear Theatre NBC M 9:30
Aired Hitchcock Presents CBS Sun
9:30
Ann Seters Show CBS M 9:30
Armstrong Circle Theatre CBS W 10
Arthur Murray Party NBC Tu 9
Sat Masteron NBC Th 8
Betty Hutton Show CBS Th 8
Black Saddle ABC F 10:30
Banana NDC Sat 7:30
Bourbon St. Beat ABC M 8:30
Lorillard, Libby - Owens - Ford,

Phillips - Van Heusen, Reynolds,
Int. Latex
Bronco ABC All Tu 7:30
Amer. Chicle, Nat. Carbon, Gliden,
Whitehall, Gen. Mills, Ritchie,
Anahist, Bristol-Myers, Corning,
Eglet, N. Amer., Phillips
Cavaliers of Sports NBC F 10
Chat Huntley Reporting NBC Sun
6:30
The Chevy Show NBC Sun 9
Cheyenne ABC M 7:30
Nat. Carbon, P&G, Halston, J&J,
Amer. Chicle, Armour, Corning
Glass, Mattel
Colt .45 ABC Sun 7
Court of Last Resort ABC W 7:30
The Danny Thomas Show CBS M 9
Donnie the Menace CBS Sun 7:30
Donnie O'Keefe CBS Tu 8
The Deputy NBC Sat 9
Desilu Playhouse CBS F 9
Dick Clark Show ABC Sat 7:30

Donna Reed ABC Th 8
The Ed Sullivan Show CBS Sun 8
Father Knows Best CBS M 8:30
Fibber McGee & Molly NBC Tu 8:30
Five Fingers NBC Sat 9:30
W-L, du Pont, Midas muffer,
P&G, Sterling Drug, H. Curtis,
Corning, Bristol-Myers
The Ford Show NBC Th 9:30
Ford Theatre NBC Tu 9:30
G. E. Theatre CBS Sun 9
Gale Storm ABC Tu 7:30
Garry Moore CBS Tu 10
Kelloeg, PPG, Polaroid, S. C.
Johnson
George Gobel CBS all Sun 10
Gunsmoke CBS Sat 10
Have Gun, Will Travel CBS Sat 9:30
Hawaiian Eye ABC W 9
Carter, Whitehall, Amer. Chicle,
Ritchie
Hennessey CBS M 10
High Road ABC Sat 8

Hobby Lobby ABC W 8
Hotel de Paris CBS F 8:30
It Could Be You NBC Sat 10:30
I've Got A Secret CBS W 9:30
Jack Benny CBS alt Sun 10
Jackpot Bowling NBC F 10:45
John Daly & News ABC M-F 7:15
Johnny Ringo CBS Th 8:30
Johnny Stacato NBC Th 8:30
Jubilee U.S.A. ABC Sat 10
Williamson-Dickie, Massey-Fi-
guson, Nat. Carbon, Polk, Mil-
lone Daily & News ABC M-F 7:15
Keep Talking ABC Tu 10:30
Kraft Music Hall NBC W 9
Laramie NBC Tu 7:30
L&M, P&G, Bristol-Myers, Ann,
W-L, Sunshine Bn.
Lasso CBS Sun 7
Law of the Plainman NBC Th 7
Anson, Sunshine Bn., Renault
Lawman ABC Sun 8:30
Lawrence Welk's Dodge Dance

Party ABC
Leaves It To
Miles, R
The Lineup
Corning
Gen. Mas
Ludens, Your
Love & Mar-
N Squad NB
Man & the C
Man From S
The Many L
Th 8:30
Markham CI
Mascorade
Naverick All
Meet the Pr
Men into Sp
The Million
Mr. Lucky C
Name That T

Notes: When participating programs and other programs have more than two sponsors, names of sponsors appear with alphabetical listing below chart.
 ABC: 11/9 Shirley Temple's Storybook 9:30-10:30; 11/10 TBA 10:30-11; 11/20 The Golden Circle 10-11; 11/20 J. L. Hudson Thanksgiving Parade 10-11 a.m.; 11/20 Art Carney Mervyn Peter and The Wolf 5-9; 11/20 Shirley Temple's Storybook 7:30-8:30.
 CBS: 11/7 Jack Benny 7:30-8:30; 11/9 Women 11 a.m.-noon; 11/9 Do Post Show of the Month 9:30-11; 11/11 CBS Reports 10-11; 11/19 Ernest Hemingway Special 9:30-11.
 NBC: 11/1 Milton Berle Show 8-9; 11/3 Ford Special 9:30-10:30;

11/4 Another Evening with Fred Astaire 9-10; 11/8 AT&T Bell Telephone Hour 9:30-9:50; 11/8 NBC Opera—Fidelio 6-8; 11/8 Sunday Showcases—André 8-9; 11/9 Bob Hope Show 8:30-9:30; 11/10 Ford Special 9:30-10:30; 11/11 Variety Show 10-11; 11/13 Art Carney Special 8:30-10; 11/13 Schubert Alley 10-11; 11/15 Wallmark Hall of Fame 7:30-9; 11/17 Ford Special 9:30-10:30; 11/20 AT&T Bell Telephone Hour 8:30-9:30; 11/21 Pentecost Show 8:30-9:30; 11/23 Our American Heritage 8-8; 11/24 Ford Special 9:30-10:30; 11/26 Macy's Thanksgiving Day Parade 11-12 noon; 11/27 Miracle on 34th Street 8:30-9:30; 11/30 NARAS Record Awards 8-9.

	FRIDAY			SATURDAY			SUNDAY			PM	
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
									Small World Olin Math- ison	Meet the Press	6:00
Home	Tuxedo, Monty- Brinkley Report		News Parliament alt weeks	Tuxedo, Monty- Brinkley Report					Tenatish Century Prudential	Chat Monthly Reporting inst	6:15
		John Daly News	News					Call 48 Nestle Derby Foods	Lassie Campbell Soup		6:30
										Riverboat (part color) Corn Products	6:45
	Law of the Pianoman	Walt Disney Primates	News	People Are Funny Greyhound Bulova	Dora Clark Show Bochout		Bonanza (color) L&M, RCA	Maverick Kaiser Drackett	Dennis the Menace Kellogg alt wks		7:00
						Perry Mason					7:15
Food	Get Mastered Beitler Hills Bros. Coffee			Trouble- shooters H-A Co.	High Road- John Gauthier Ralston						7:30
											7:45
	Johnny Staccato Ernie Myers & R. J. Reynolds	Man From Black Hawk Miles R. J. Reynolds	Hotel de Paris Liggett & Myers Kellogg		Leave It to Beaver Ralston Anahist	Wanted— Dead or Alive Kimberly- Clark Brown & Wagon	Man & the Challenge R. J. Reynolds & Chemstrand	Lawman R. J. Reynolds Whitehall	The Ed Sullivan Show Colgate Palmolive Pantman- Kodak	Sunday Showcases (color) various sponsors	8:00
				Specials (color) (Various sponsors)							8:15
	Bachelor Father Amer. Tobacco & Whitehall				Lawrence Walt's Dodge Smoking Party Dodge	Mr. Lucky Lever	The Deputy Kellogg Gen. Cigar	The Rebel P&G L&M	G. E. Theatre General Electric	The Chevy Show (color) Chevrolet	8:30
		77 Sunset Strip	Basin Playhouse Westinghouse	M-Squad Am. Tob. & Sterling							8:45
	The Ford Show (color)					How Gee, Will Travel Lever Whitehall		Five Fingers	The Alaskans	Alfred Mitchell Presents Bristol-Myers	9:00
											9:15
	You Bet Your Life Lever & Pharma- ceuticals	Robert Taylor's Detectives P&G	Twilight Zone Kimberly- Clark Gen. Foods	Cavalcade of Sports Gillette	Jubilant USA	Sammye Liggett & Myers Remington Rand				Jack Benny Show alt weeks George Gobel Show Lever Bros.	9:30
											9:45
		Black Saddle L&M Alberto-Culver	Person to Person Pharma- ceuticals		Isidor Borling Baruk Cigars	Markham Schlitz	It Could Be You Pharma- ceuticals	World of Talent P. Lorillard	What's My Line Smytham Kellogg		10:00
											10:15
											10:30
											10:45
											11:00
											11:15

Party ABC Sat 9
 Leave It To Beaver ABC Sat 8:30
 Miles, Ralston, Polaroid
 The Lineup CBS W 7:30
 Corning Glass, Vick Chem., Glid-
 den, Manhattan Shirt, Peter Paul
 Loretta Young Presents NBC Sun 10
 Love & Marriage NBC M 9
 M Squad NBC F 9:30
 Man & the Challenge NBC Sat 8:30
 Man From Black Hawk ABC F 8:30
 Man With a Camera ABC M 10:30
 The Many Loves of Dobie Gillis CBS
 T 8:30
 Markham CBS Sat 10:30
 Masquerade Party NBC Th 10:30
 Maverick ABC Sun 7:30
 Meet the Press NBC Sun 6
 Men Into Space CBS W 8:30
 The Millionaire CBS W 9
 Mr. Lucky CBS Sat 9
 Name That Tune CBS M 7:30

News CBS M-F 6:45; 7:15
 Whitehall, Parliament, Prestone,
 Gen. Foods, Equitable
 Ozite & Harriet ABC W 8:30
 Pat Boone ABC Th 9
 People Are Funny NBC F 7:30
 Perry Como Show NBC W 9
 Perry Mason CBS Sat 7:30
 Colgate, Parliament, Sterling, Gulf
 Person to Person CBS F 10:30
 Peter Gunn NBC M 9
 Phillis Marlowe ABC Tu 9:30
 Playhouse 90 CBS alt Th 9:30
 American Gas Assn., All State In-
 surance, H. J. Reynolds, Revlon
 The Price Is Right NBC W 8:30
 Rawhide CBS F 7:30
 Vick, Nabisco, Lever, H. G.
 Moores, Peter Paul
 Red McCoys ABC Th 8:30
 The Rebel ABC Sun 9
 Red Skelton CBS Tu 9:30
 Revlon Party CBS alt Th 9:30

Riflemen ABC Tu 9
 Miles, Ralston, P&G
 Riverboat NBC Sun 7
 Robert Taylor's Detectives ABC F 10
 77 Sunset Strip ABC F 9
 American Chicle, Carter Prods.,
 Whitehall, Ritchie, R. J. Reynolds
 Small World CBS Sun 6
 Specials NBC F 8:30
 Steve Allen Show NBC M 10
 Superfoot ABC alt Tu 7:30
 American Chicle, Whitehall,
 Glidden, Carnation, Gen. Mills,
 Nat. Carbon, Ludens, P&G, R. J.
 Reynolds
 Sunday News Special CBS Sun 11
 Sunday Showcases NBC Sun 8
 Take a Good Look ABC Th 10:30
 Value of Wells Fargo NBC M 8:30
 Tuxedo, Monty-Brinkley Report NBC
 M-F 8:45
 The Texaco CBS M 9
 This is Your Life NBC W 10

Tightrope CBS Tu 9
 Troubleshooters NBC F 8
 Tenatish Century CBS Sun 8:30
 Twilight Zone CBS F 10
 U. S. Steel Hour CBS W 10
 The Untouchables ABC Th 9:30
 L&M, Armour, Lewis Howe, Car-
 nation, Anahist, P&G, Bulova
 Wagon Train NBC W 7:30
 Ford, National Biscuit, R. J.
 Reynolds
 Walt Disney Presents ABC F 7:30
 Mars, Hills Bros., Canada Drs.
 Derby, Ward Baking
 Wanted—Dead or Alive CBS Sat 8:30
 Wednesday Night Fights ABC W 10
 What's My Line CBS Sun 10:30
 Wichita Town NBC W 10:30
 World of Talent ABC Sun 10:30
 Wyatt Earp ABC Tu 8:30
 You Bet Your Life NBC Th 10
 Zone Gray Theatre CBS Th 8

BIGGEST BOOKING EVER

This year the network that brought color to television continues to lead the way with the greatest season of color ever presented—almost twenty hours a week—with major programs representing drama, music, comedy, sports, variety, education and children's shows scheduled every day . . . every night . . . and throughout the weekend. All in Living Color on NBC, the network of total television.



NOVEMBER, 1959

Television Age Network Program Chart—Daytime

AM	MONDAY-FRIDAY			SATURDAY			SUNDAY			PM
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
9:00										1:30
9:15										1:45
9:30										2:00
9:45										2:15
10:00										2:30
10:15			Dough-Ro-Mi		Heckle & Jekle Gen. Mills	Howdy Doody (color) Nabisco Mars Toys Continental Halling		Lamp Unto My Feet sust		2:45
10:30		Morning Playhouse sust								3:00
10:45			Treasure Hunt		Mighty Mouse Playhouse Gen. Foods Culgate- Palmyra	Ruff & Reddy (color)		Look Up & Live sust		3:15
11:00										3:30
11:15		I Love Lucy	The Price Is Right		I Love Lucy	Fury Borden Gen. Foods		Eye on New York sust		3:45
11:30										4:00
11:45		December Bride	Concentration		The Lane Ranger Gen. Mills	Circus Boy sust all Miles		Cameo Three sust CBS News 11-28-12		4:15
12:00										4:30
12:15	Restless Gus part	Love of Life		Lunch with Soupy Sales Gen. Foods	Sky King Nabisco	True Story Sterling alt sust	Johns Hopkins File 7	The Last Word		4:45
12:30										5:00
12:45	Love That Bob part	Search For Tomorrow P&G The Guiding Light P&G	It Could Be You			Detective's Diary Sterling alt sust	Bishop Pike			5:15
1:00										5:30
1:15	Macle Blage part	1-1-36 CBS News			The Saturday News with Robert Trout	Mr. Wizard	College News	Conference		5:45

Daytime Index

All-Star Sell ABC Sat 5
American Breakfast ABC M-F 4
 Armour, Northam Warren Corp.,
 Old London Goods, Amer. Etc.
 Foods, Gen. Mills, Welch, Beech-
 nut, Block Drug, Carters, Clearall,
 Mennen, Tom, Best Foods, Spel-
 del, Vick, Ludens, Lever, Kee-
 pake Diamond Rings, Philco,
 Ritchie, Polk Miller, Coty, T-Up
As The World Turns CBS M-F 1:30
 Prester & Gamble, Carnation,
 Sterling, Pillsbury, General Mills,
 Menthol, Vick, Quaker, Nabisco
Best the Clerk ABC M-F 3
 Gen. Food, Lever, Beechnut,
 Dracrett, Tom, Johnson & John-
 son, Armour, Ek-Lax, Coty, S. C.
 Johnson, Block Drug, Reynolds
 Metals
Bishop Pike ABC Sun 12:30

The Brighter Day CBS M-F 4
Broken Arrow ABC Sun 4:30
Cameo Three CBS Sun 11:30
CBS News CBS M-F 1
Championship Bridge ABC Sun 2:30
College News Conference ABC Sun 1
Concentration NBC M-F 11:30
 Alberto-Culver, Lever, Brillo,
 Frigidaire, Helas, Miles, Nabisco,
 Nestle, Whitehall, Bauer & Black,
 Foods, Brown & Williamson
Day in Court ABC M-F 3
 Johnson & Johnson, Gen. Foods,
 Dracrett, S. C. Johnson, Best
 Foods, Tom, Whitehall
December Bride CBS M-F 11:30
 Culgate, Vick, Armstrong Cork
Detective's Diary NBC Sat 12:30
Dough-Ro-Mi NBC M-F 10
 Nabisco, Congoleum

The Edge of Night CBS M-F 6:30
 P&G, Sterling Drug, Pot Mill,
 Pillsbury, Whitehall, Nabisco,
 Menlo, Vick
Eye on New York CBS Sun 11
Football Kickoff CBS Sat pre-game
For Better or Worse CBS M-F 2
 Lever, Scott, Vick, Tom
From These Roots NBC M-F 3:30
Frontiers of Faith NBC Sun 5:30
Fury NBC Sat 11
Gale Stern ABC M-F 3:30
 Armour, Gen. Foods, Tom, Block
 Drug, Ek-Lax, Beechnut, Drack-
 et, Johnson & Johnson, Sterling
 Drug, Lever, S. C. Johnson, Coty,
 Reynolds Metals
The Guiding Light CBS M-F 12:45
Heckle & Jekle CBS Sat 10
The House on High Street NBC M-F 4
 Alberto-Culver, Sterling, P&G,
 Foods

House Party CBS M-F 2:30
 Lever, Standard Brands, Chicken
 of the Sea, Swift, Kellogg, Tom,
 Carnation, Pillsbury
Howdy Doody NBC Sat 10
I Love Lucy CBS M-F 11
 Lever, Gerber, Scott, Kodak, Men-
 thol, U. S. Steel, Gen. Mills,
 Vick, Gen. Foods
It Could Be You NBC M-F 12:30
 Whitehall, Foods, P&G, Alberto-
 Culver, Armour, Nestle, White-
 hall, Corn Products, Brillo, Na-
 bisco, Miles, Standard Brands,
 Ben Gar, Congoleum
Johns Hopkins File 7 ABC Sun 12
Lamp Unto My Feet CBS Sun 10
The Last Word CBS Sun 13
The Lane Ranger ABC Sun 5:30
 Gen. Mills, Lionel Corp., Sweets
 Co.

**The Last
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PM	MONDAY-FRIDAY			SATURDAY			SUNDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
1:30									
1:45		As The World Turns							
2:00									
2:15	Day in Court part	For Better or Worse	Queen for a Day Reddi-Wip 11/5 & 11/9		Football Kicks Carter alt Gen. Mills	NCAA Football			
2:30									
2:45	Gale Storm part	House Party	The Thin Man (cont.)						
3:00					Professional Football Games			Professional Football Games	
3:15	Beat The Clock part	On the Go	Young Dr. Malone Supp-Hose Borden				Open Hearing		
3:30									
3:45	Who Do You Trust part	The Verdict is Yours	From These Roots (cont.)				Championship Bridge N. Amer Van Lines		
4:00									
4:15	American Bandstand part (to 5:30)	The Brighter Day P&G The Secret Storm	The House on High Street				Paul Winchell Harts Mountain Louis Marx		
4:30									
4:45		The Edge of Night	Split Personality		Thoroughbred Race of the Week (cont.)		Broken Arrow Mars Candy		World Championship Golf
5:00									ABC Products Bayuk
5:15								Matty's Funday Funnies Mattel	
5:30	Rin Tin M. F Flicks W Rocky, Friends Tu, Th part			AN-Star Golf Reynolds Metals Miller Brewing					
5:45							Low Ranger	GE College Bowl General Electric Co.	Frontiers of Faith cont.

The Lone Ranger CBS Sat 11:30
 Look Us and Live CBS Sun 10:30
 Love of Life CBS M-F 12
 American Home Prods, Lever, Nabisco, Gen. Mills
 Love That Bob ABC M-F 10:30
 Ex-Lax, J&J, Gen. Foods, Boschmut, Culver, Drackett, Sterling Drug, Phillips Milk of Magnesia, Block Drug, Dusharme, Armour, S. C. Johnson, Gen. Foods.
 Lunch with Suspy Sales ABC Sat 12
 General Foods
 Matty's Funday Funnies ABC Sun 3
 Mighty Mouse Playhouse CBS Sat 10:30
 Morning Playhouse CBS M-F 10
 Mr. Wizard NBC Sat 1
 Kuste Binge ABC M-F 1
 Dusharme
 My Friend Flicks ABC W 5:30
 Gen. Mills, Lionel, Crackerjack

NCAA NBC Sat 2
 Schick Safety Razor, Cluett & Peabody (Arrow Shirts), Eno Standard Oil of Indiana, Humble Oil, General Petroleum, Phillips Bayuk Cigars
 On the Go (CBS M-F 3
 Colgate, Menthol, Quaker Oats, Gen. Foods
 Open Hearing ABC Sun 3
 Paul Winchell ABC Sun 4
 The Price is Right NBC M-F 11
 Ponds, Lever, Sterling Drug, Whitehall, Sunshine, Standard Brands, Frigidaire, Heins, Alberto-Culver, Miles, Corn Prods, Gen. Mills, Armour, Nabisco, ECI
 Professional Football Games CBS Sat, Sun 3
 Queen for a Day NBC M-F 2
 Alberto-Culver, Miles, Nabisco, Gold Seal, Consoleum, Ponds

Restless Gun ABC M-F 12
 Strueto Mfg. Co., Dusharme, Drackett, General Foods, Channel Master
 Rin Tin Tin ABC M-F 5:30
 Gen. Mills, Sweets Co., Louis Marx, Crackerjack
 Rocky and His Friends ABC Tu, Th 5:30
 Gen. Mills, Sweets Co., Louis Marx
 Red & Reddy NBC Sat 10:30
 Borden, Gen. Foods.
 Saturday News CBS Sat 12
 Search For Tomorrow CBS M-F 12:30
 The Secret Storm CBS M-F 4:15
 American Home Prods, Gen. Mills, Scott
 Sky King CBS Sat 12
 Split Personality NBC M-F 4:30
 Sterling, Lever, Gen. Mills, Frigidaire, Heins, Gold Seal, ECI, Whitehall

The Thin Man NBC M-F 2:30
 Thoroughbred Race of the Week CBS Sat 6:30
 Tomorrow Must NBC M-F 10:30
 P&G, Lever, Alberto-Culver, Frigidaire, Ponds, Kistner, Nabisco Supp-Hose, Heins, Gen. Mills, Sterling, Whitehall, Gold Seal
 True Story NBC Sat 12
 The Verdict is Yours CBS M-F 3:30
 American Home Prods, Lever, Gen. Mills, Tom, Atlantis, Vich, VanCamp, Sterling Drug, Beest, Hoover
 Who Do You Trust ABC M-F 3:50
 Drackett, Armour, Johnson & Johnson, Tom, Lever, Gen. Foods, Beecham, Coty, Reynolds Metals, S. C. Johnson
 World Championship Golf NBC Sun 4:30
 Young Dr. Malone NBC M-F 2

Interview: *Andy Anderson*

Wade Advertising Media Associate tells why he selects the WLW TV Stations and WLW Radio for Alka Seltzer.



"The Crosley Broadcasting Cooperation — that's what we call it. Because the 6 WLW Stations sure give complete cooperation to advertisers."



"Station salesmen, talent, production, merchandising, promotion — everybody at the WLW Stations give speedy service to speedy Alka Seltzer."



"So, one good answer to your ad broadcast problems is just a WLW Station away."

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



Crosley Broadcasting Corporation a division of **Arco**

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Buying activity as such began slowing down strongly about mid-October, with many of the pre-Christmas and fall schedules already set. "We're in a 'presentation period,'" noted a top-agency time-buyer. "We've got a lot of tv plans for the first part of the year, and now it's a matter of getting client approval on budget. Once this is done within the next few weeks, we'll be busy buying again."

At several agencies buyers were working briskly—but they were placing radio schedules rather than tv. The effort signified no dissatisfaction with the visual medium, but an attempt to expend '59 budgets and provide exposure during the peak selling period ahead.

"It's simply a matter of not being able to get any more tv time in many instances," said a buyer. "By second choice we're going into other media. I wouldn't be surprised if some of the radio stations have their biggest October and November in history because money earmarked earlier in the year for tv just can't squeeze in. Radio gains by default."

In a profile of Gardner Adv. Co. which will appear Nov. 30, a commercial production executive is quoted as advocating announcements of various lengths—42 seconds, 63 seconds or whatever is needed to tell the whole story. "There's no reason for creativity to be shackled to a 10-, 20- or 60-second spot," he says.

While it's obviously going to be a long time until advertisers can pick their own commercial lengths, there has been infrequent experimentation with 30-second announcements recently. In the first major long-term campaign using half-minute spots, Phillips Petroleum Co. has begun a 52-week schedule on WTVJ Miami.

Five nights weekly, Monday-Friday, Phillips is running its "Weather Eye" announcement at 9. Actually, the buy is a miniature "program" in that the oil company gets an opening and closing billboard, a cartoon-depicted weather report and a 20-second filmed spot—all in 30 seconds.

Lambert & Feasley, Inc., which handles the account, noted that the buy had many advantages over and above the usual spot purchase: it

provides prime-time frequency without Phillips commercials having to compete for attention with a second spot advertiser's, and it gives enough time for presentation of a public-service message.

For the 30-second period, Phillips is paying the total cost of the regular 10- and 20-second announcements that would be sold to two advertisers. The price is subject to the usual discounts, of course. No special cost consideration was offered, inasmuch as WTVJ ordinarily would have little trouble filling the prime-time break.

The idea of soliciting a single advertiser for the period was created by the station in cooperation with its representative, Peters, Griffin, Woodward, Inc. WTVJ is currently offering similar buys to other advertisers.

BARCOLENE CO.

(Silton Bros., Callaway, Inc., Boston)

As noted further on, the White King Soap Co. has entered into a franchise agreement to distribute Barcolene's BLEACH TABS in southern California. Meanwhile, the Boston agency continues to set spot schedules elsewhere and currently has about 20 markets running mostly minutes, but with some 20's and 10's. The product plans on continuing placements and expansion into other markets. Mario Kachinski, media director, is the contact.

BEST FOODS, INC., Div. Corn Products Co.

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

Starting about issue date in some 35-40 markets throughout the west and New England, NUOCA margarine will run six-



Compton Adv. timebuyer Joe Burbeck places for P&G's Comet, Socony-Mobil, French's spaghetti-sauce mix and New York Life Insurance Co.

*buy St. Louis à la card**



***KTVI RATE CARD**...your lowest
cost per thousand TV buy in St. Louis

KTVI
CHANNEL **2** ST. LOUIS



Represented
nationally by

BLAIR-TV

week schedules of mostly daytime minutes, with some night 20's also used. The drive is in support of network activity. Jay Walters is the timebuyer.

BINNEY & SMITH CO.

(James Thomas Chirurg Co., Inc., N. Y.)

At press time, the pre-Christmas drive on CRAYOLAS had just gotten under way in a campaign greatly expanded over last year's, as noted planned here June 15. Where the '58 push set four weeks of minutes in about five markets, this year 20 markets are getting 10 weeks of filmed and live announcements in kid shows. The spots will continue until just before the holidays. Media director Charles Patterson is the contact.

BLOCK DRUG CO.

(L. C. Gumbinner Adv. Agency, Inc., N. Y.)

Starting at about issue date, schedules for REM PLUS cough syrup and POLIDENT get under way in New York and Chicago, with mostly night minutes running for 13 weeks. The Gumbinner agency is handling Polident along with Rem in those markets, although Grey Adv. sets for Polident elsewhere. Al Sessions is the timebuyer.

BURGESS VIBRO CRAFTERS, INC.

(Olian & Bronner, Inc., Chicago)

About 30 major markets get schedules for BVI electric can openers to begin Nov. 21 and to continue three weeks until Christmas nears. Filmed minutes in night and day slots will run on frequencies up to 20 spots per week. Kay Kennelly is the timebuyer.

CHEMICAL PRODUCTS CORP. (Foam-Ettes, Inc.)

(Faulkner & Stewart Adv. Agency, San Jose)

A new product, FOAM-ETTES brushless dentifrice, is reported testing in west-coast markets with tv spots, preparatory to moving into national distribution. The company has a number of other products—suntan lotion, massage cream, etc.—which are also good bets for future spot action. Tv-radio director Grover Grant is the buying contact.

COCA-COLA CO.

(William Esty Co., Inc., N. Y.)

The new lemon-lime soda, VEEP, which Coca-Cola is backing, was apparently being readied at press time for an introduction in test markets. Filmed minutes and 20's were completed, and probably some southern or western hot-weather areas will get schedules. Interestingly, the agency is handling the placements rather than local bottlers (as is the case with most Coke schedules). Hal Simpson is the contact.

CRACKER JACK CO.

(Leo Burnett Co., Inc., Chicago)

Supplementing its network campaigns, CRACKER JACK set 13 weeks of minutes

The Buyer Talks About . . .

STATION PRESENTATIONS

(The following column is a new TELEVISION AGE feature which will appear in each issue. It is written by one of the nation's top time-buyers and is unsigned to give him the broadest scope in dealing with the provocative problems of placing time.)

Many station presentations are a waste of time and money. Others are effective and do what they are designed to do: sell the facility.

The average timebuyer is exposed to about 100 station presentations a year, or about two a week.

These presentations are usually given:

1. At a luncheon or a breakfast to a large number of persons.
2. To an intermediate group—to several buyers of one agency.
3. As an individual presentation to a single buyer.

The large-scale presentation has its advantages and its drawbacks. It is time-consuming, and it can never reach all the buyers on a one-time basis. Many stations have tried to spread out the presentation over a series of breakfasts. However, if the station has an important announcement of a time-element nature, the large-scale presentation may be the only way to get the message across quickly to a group of buyers.

In making a presentation to several buyers at one agency, the big problem, of course, is getting all the buyers who are available at the same time. This is extremely hard to do in a busy agency.

The most effective kind of presentation is the one that is given individually. It gives the buyer a chance to ask questions, to challenge the statements and to get more information. Remember, too, that there are a lot of new buyers to whom even the most basic information on a station is news. Even the veterans are reluctant to ask questions in a group, and the success or failure of a presentation may rest on those questions being asked and answered.

Having been the target of hundreds of presentations on slide, film and flip cards, here are some reactions and suggestions from the "other side of the desk."

1. Don't try to put too much into one presentation. Limit it to one subject.
2. Give information that the buyer doesn't have available. Rating figures and the standard statistics are old hat. The buyers can pull this out of a drawer or off the shelf.
3. Make the presentation large enough so that it can be seen. It doesn't have to be gargantuan in size, but the type should be large enough so that it can be seen across the desk. You would be surprised how many presentations fail in this respect.
4. Follow up the call by sending a condensed version of the presentation. This can be a letter, data sheet, a folder or a booklet, but restrict it to 8½" x 11" for filing. Many a buyer's circular file is adorned with large, expensive pieces that fit in only one place.
5. The buyer's recall of most presentations is relatively short. Therefore it is a good idea to recap the "recap" about 60 days after the presentation is originally made.
6. Above all, make presentations a maximum of 20 minutes. 12-15 minutes is better. A buyer is busy; he is also human. And remember, he is the one who signs the order.

GREAT CATCH!

"MAJOR LEAGUE BASEBALL
PRESENTS": A SOLID HIT IN
OVER 75 MARKETS

"THE NATIONAL FOOTBALL
LEAGUE PRESENTS": COMING OUT
BIG AND STRONG JAN. 15, 1960



Peter DeMet Productions

The great teams, the great names, the great plays of 1959 Major League Baseball — they're yours on tape or on film. They're yours, to put powerful new, full-hour strength in your lineup — with all the big teams in both big leagues going for you. You get nine innings of the top thrills in the 26 top baseball games of 1959 ...edited to eliminate only the non-action delays. Right now, in city after city, this baseball bonanza is racking up the big TV attendance, the big sponsor

coin. So start your winning streak today. "Major League Baseball Presents" does it for you now. And when you call, be sure you ask for first crack at the next top star, top action series soon to be released. It's coming out big and strong January 15, 1960. It's "The National Football League Presents" — the drive, impact, rating and sponsor excitement you want — with 26 of the 1959 season's most action-packed pro football games. Here it comes...don't miss

Phone, wire, write Mel Schlank, President, World-Wide Television Sales Corp., 41 E. 42nd St., N. Y. MURRAYHILL 7-2





The new million-dollar broadcasting center for WSAV-AM-TV is now nearing completion on East Victory Drive in Savannah. The new quarters have been designed to insure the maximum efficiency in the stations' integrated operations, with television and the administrative offices occupying the ground floor and with radio occupying the second floor of the block-square building. All new RCA technical equipment is being installed to give the channel 3 facility three times its present power. The main tv studio in the new structure is 82 feet long and 40 feet wide; an auxiliary studio will contain two kitchens, one for gas and one for electricity.

in kid shows primarily in 18 scattered markets. Cincinnati, Columbus and various "problem" areas were selected. Eloise Beatty is the contact.

DIF CORP.

(S. E. Zubrow Co., Phila.)

Last month saw the start of a new exploratory campaign for DIF dry hand-cleaner on WOR-TV New York. New 10-second films are being run for eight weeks in strong frequencies, with the results to affect decisions on expanding into other areas. Media director Don McCarty is the contact.

D. W. G. CIGAR CORP.

(Maxon, Inc., Detroit)

For R. G. DUN cigars, this company has set a buy of CNP's *Not For Hire* on WWJ-TV Detroit, KTVI St. Louis and WILX-TV Lansing-Jackson-Battle Creek. The kick-off date was late last month. Media director Perc Beatty is the contact.

EDISON ELECTRIC INSTITUTE

(Fuller & Smith & Ross, Inc., N.Y.)

This organization, which promotes residential wiring and currently has a spot campaign under way in about 45 lesser markets (see Spot Report Sept. 7), has already begun laying plans for 1960 promotion. Its spring and fall HOUSE-POWER push should be similar to those in the past, with the spot placements of daytime minutes running three to eight weeks in support of network activity. Timebuyer Bernie Rasmussen is the contact.

FAMOUS ARTISTS SCHOOL

(L. C. Gumbinner Adv. Agency, Inc., N. Y.)

As noted here July 13, this advertiser is continuing with the placement of its quarter-hour film show in top markets throughout the fall-winter season. About 80 markets are being used at present.

with the film running once in each and then as many additional times as initial results warrant. The agency has plans to implement the film at a later date with another type of action. Al Sessions is the timebuyer.

GENERAL FOODS CORP.

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

While its new adult cereal, HEART OF OATS, is testing in various markets, the kid-cereals division of General Foods reportedly is active with new placements on ALPHA-BITS. Filmed minutes are set in and around kid shows, usually for 13 weeks. George Heffernan is the timebuyer.

GENERAL FOODS CORP.

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

At press time, it looked as if there was a good possibility for a campaign to start within the next few weeks for BAKER'S coconut. Last year four weeks of daytime filmed minutes were set in about a dozen top markets shortly before Thanksgiving. The schedules were picked up in January for an additional nine weeks. This year's "special" drive should be similar, perhaps with an increased budget. Bob Gleckler is the buying contact.

GENERAL FOODS CORP.

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

The BIRD'S EYE frozen-foods division of the company reportedly set some schedules of mostly daytime minutes and 20's in selected markets as part of a fall effort. Bob Gleckler, assisted by Claire Muldoon, is the buying contact.

Personals

JACQUELIN MOLINARO has been promoted to media director and timebuyer at Cole-Fischer & Rogow, Beverly Hills.

WARREN R. ERHARDT has been promoted to associate media director



MR. ERHARDT

at the New York office of Fuller & Smith & Ross. He had been manager of the media department for the past year.

SAMUEL ARNOLD ALLEN has joined the Chicago office of F&S&R as media director.

WILLIAM BELCHER, previously with Young & Rubicam, Los Angeles, has joined McCann-Erickson, same city, as associate media director.

FRANK ROLFES has joined Campbell-Mithun, Minneapolis, as head timebuyer on Theo. Hamm Brewing. He replaces EVON PROSE, who has moved to the agency's Los Angeles office, where she will be media supervisor.

MARION E. REUTER and EUGENE SWEENEY, both media buyers at Young & Rubicam, Chicago, have resigned.

MARILYN DOORLEY, formerly media director at Doyle Dane Bernbach, Los Angeles, has moved to Frank Moreland, same city, in the same capacity.

ROBERT J. SMITH, formerly a copywriter at W. B. Doner, Chicago, has been promoted to broadcast buyer.

GAIL MYERS and AL SESSIONS both timebuyers at Gumbinner, New York, were recently married.



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

PERFECT TEST MARKET

WESTERN NETWORK CONTAINS

- \$1,000 TV Homes
- Drug Sales Index 167
- Food Sales Index 145
- Auto Sales Index 176
- Retail Sales Index 143

(Source: NCS #3; Sales Mgt. 1959)

PERFECT TEST STATION KMSO-TV

MISSOULA, MONTANA
DELIVERS

- Captive Audience in 96% of the area
- Dominates the 10% remainder completely
- Low Cost/1,000 Homes

(Source: FCC Data; ARB '58-'59)

GLOBAL VAN LINES

(Tilts & Cantz, Los Angeles)

Los Angeles is the first market to begin what is expected to be a national campaign for this company's moving service. Although no specific spot budget was set at press time, schedules will probably be placed on a market-by-market basis in major cities. David Nathanson is the contact.

CHARLES E. HIRES CO.

(Maxon, Inc., N. Y.)

Last May 4, it was noted here that the planned HIRES root beer summer campaign would be left up to most of the local bottlers. In Philadelphia, the company's home area, it's continuing to use heavy film placements as well as radio spot. The agency is hopeful of adding other markets next spring when the soda season comes on. George Huelser is the buying contact.

HUBLEY MFG. CO.

(Doyle Dane Bernbach, Inc., N. Y.)

As noted here last July, this maker of toy guns and similar items planned a

Agency Changes

After several months of deliberation Jacob Ruppert Brewery placed its Knickerbocker beer at Norman, Craig & Kummel, Inc. The agency takes over from Compton Adv., Inc., Jan. 1 and will work with a \$4-million budget next year.

About \$2 million in billings went to Tatham-Laird's Chicago and New York offices when the Boyle-Midway division of American Home Products moved its Easy-Off oven cleaner, Aeromist window spray and Griffin shoe polishes from Geyer, Morey, Madden & Ballard, Inc. J. Walter Thompson Co. acquired Aerowax and Wizard deodorizers from GMM&B in the same move.

After viewing 20 presentations, Nationwide Insurance Co. renamed Ben Sackheim Co. to handle its \$2-million account.

Glamur Products, Inc., last at Grey Adv. Agency, placed its Easy Glamur upholstery cleaner product with Riedl & Freede, Inc., Clifton, N. J.

Foote, Cone & Belding, Inc., ceased to be an agency for the Ford Motor Co. when it lost the \$4-million budget of Lincoln and Lincoln Continental cars to Kenyon & Eckhardt, Inc. Edsel cars left FC&B for K&E last year.

JWT lost the Arm & Hammer and Cow brands of baking soda produced by Church & Dwight Co. to Charles W. Hoyt Co.

DCA Food Industries, which entered spot this past spring with a test on its frozen Ice-Cycle confection through Marschalk & Pratt, Inc., switched the product to Ted Bates & Co., Inc.

The New York division of Arndt, Preston, Chapin, Lamb & Keen, Inc., acquired the Houbigant Sales Corp.'s line of perfumes. Ellington & Co. held the account previously.



At SSC&B, timebuyer Bob Anderson handles the recently-acquired Thomas J. Lipton tea account, among others.

major pre-Christmas drive and currently is well under way with it. Filmed and live minutes in kid shows will continue until the holidays in the top 25 markets across the country. The schedules were set for 13 weeks. Herb Hahn is the timebuyer.

INTERNATIONAL MILLING CO.

(H. W. Kastor & Sons Adv. Co., Inc., Chicago)

The middle of this month sees a three-week promotion take off for ROBIN HOOD flour in about 85 markets. Filmed minutes and 20's will be used in the drive, which reportedly is over and above the long-range plan reported here Sept. 21. Naida McLain is the timebuyer.

New Booklet

What Public-Relations Men Should Know about Television News is the title of a new booklet describing technical and editorial requirements of network and local tv news programs which has just been published by Ruder & Finn, Inc., New York public-relations firm.

The booklet, copies of which are available without cost on request to 130 E. 59th St., New York, was written by Chester Burger, vice president of Ruder & Finn, and was originally published by the Radio-Newsreel-Television Working Press Association of New York. Mr. Burger was formerly president of the association and national manager of CBS Television Newsfilm.

Buyer Profile ROGER BUMSTEAD

In the mid-'40's, when Roger Bumstead was on a summer vacation, he met Roy Schudt, then WTRY Albany's sportscaster, who gave the present media director of MacManus, John & Adams' New York division his initial exposure to the advertising world. This, coupled with the fact that Mr. Bumstead Sr. was, at one time, assistant to the publisher of the Saratoga Springs (N.Y.) *Saratogian*, led Mr. Bumstead Jr. to the study of journalism at Syracuse University and subsequent involvement in the media world.

"What broadcasting needs most," he insists, "is more substantive data on its qualitative characteristics. In order to utilize efficiently an advertiser's budget, sound media strategy dictates the matching of a show's or station's audience with the marketing profile of the product's 'best con-



sumers.' Here lies that unknown 'X' where more information, far beyond the audience proportion of men, women, teens and children is needed."

Mr. Bumstead, speaking psychologically, maintains: "I'd like to see someone come up with a new name for media departments. It wasn't long ago that suddenly 'copy departments' became 'creative departments.'

Through this semantic change, this department's responsibilities — and stature — were increased.

"Broadening responsibilities of 'communications' specialists demand greater recognition than is inherent in the term 'media,' which many advertising people still characterize as those dedicated people burdened with advertising's countless details."

Mr. Bumstead is deeply interested in the philosophical role advertising plays in modern American business. Not long ago at a seminar discussion on "Our Faith and Our Work: Advertising," at New York's Riverside Church, he defended the advertising profession by quoting Bruce Barton: "It is a terrific power we wield, we men and women in advertising; it needs to be handled carefully, sometimes even prayerfully. It is one of the most potent forces that, for better or worse, can influence and change human lives."

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

JAMES INDUSTRIES, INC.

(Atlantic-Bernstein Associates, N. Y.)

The expected pre-Christmas campaign on SLINKY and IT toys noted here July 27 has materialized, but only in about half the dozen markets planned. Filmed minutes will continue in kid shows in Chicago, Philadelphia and a few other areas. Account executive Irving Glick is the contact.

KITCHENS OF SARA LEE, INC.

(Cunningham & Walsh, Inc., Chicago)

In addition to the activity noted here Sept. 21 on this baker's butter cakes, an introductory campaign kicked off last week in the New York market for CHICKEN SARA LEE. More than 100 filmed minutes, primarily daytime, will run over a four-week period. The frozen

product will move into other markets after the first of the year. Executive vice president Ivan Hill is the contact.

LEVER BROS.

(Needham, Louis & Brorby, Inc., Chicago)

A new product, LIQUID ALL, reportedly is being tested by Lever in Spokane and Toledo-Fort Wayne with day and night filmed minutes used. John Cole is the timebuyer.

MINUTE MAID CORP.

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

Reports have it that the MINUTE MAID placements set early this fall (see Aug. 24 Spot Report) are being renewed in a number of markets to continue after the holidays until February. Day and night minutes and some 20's are used. Stu Hinkle is the timebuyer.

NARRAGANSETT BREWING CO.

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

With its baseball coverage of Red Sox games having ended, the brewer has switched to straight announcement schedules in its good-sized list of major New England markets. Continuing placements of prime-time 20's got under way last month. Bill Birkbeck is the timebuyer.

NEW ENGLAND PROVISION CO.

(Silton Bros., Callaway, Inc., Boston)

For this regional meat packer, the agency has schedules of minutes running in four or five top New England markets. The placements are part of a continuing campaign, with the emphasis on NEPCO frankfurters and meats. Media director Marie Kachinski is the contact.

PARKER PEN CO.

(Tatham-Laird, Inc., Chicago)

A three-week holiday promotion on PARKER pens is expected to start late this month to supplement the fall schedule reported here July 27. About 70 national

Transplant to Greenville

If you notice a man walking down Fifth or Madison casting somewhat pitying glances at the hurried and harried ad men rushing by, it may well be one of the fortunate former New Yorkers now employed by the Henderson Advertising Agency of Greenville, South Carolina.

Back for a quick session of filming at Van Praag Productions recently was Don Daigh, formerly with Y&R, Esty, JWT and Pedlar & Ryan. Now tv-radio director for Henderson, Mr. Daigh speaks with tremendous enthusiasm of his daily 15-minute drive to the agency's new building in suburban Greenville, of the golf courses and fine mountain weather and of the fabulous growth of the agency.

Mr. Daigh is not the only Hendersonite recently resigned from the New York merry-go-round. Also engaged in plying their trade in South Carolina these days are Pete Soutter and Jeff Majette, late of BBDO, Jack Williams from Cunningham & Walsh and Jay Cheek, who left Y&R. Before levying a charge of piracy against Henderson, Mr. Daigh would have it remembered that the agency's growth has forced an enormous rise in personnel in the last year—from 18 to over 50. "To remain a creative agency in the face of such rapid growth," says Mr. Daigh, "we've had to seek out top people for key jobs. Now we are ready to benefit by training young recruits."

Henderson has two accounts that are rated in the top 100 in the country. One is Texize Chemicals, Inc., ninth largest user of spot tv in the country last year. The other is new products (yet to be announced) of Miles Products, Inc., a division of Miles Laboratories. Others include: The South Carolina Development Board, the Surety Insurance Companies, General Baking Co. (Southern area), and two very recent acquisitions, Her Majesty Underwear Co. and Dayton Rubber Textile Division.

The spot campaign designed for Texize, incidentally, took first prize in the spot tv category of the National Advertising Agency Network 21st annual competition. One film of the series won a merit award in the Chicago Art Directors' competition.

During the shooting of commercials, Mr. Daigh wends his way to New York. Otherwise, he finds that long distance telephone is a perfectly satisfactory means of dealing with out-of-town problems. With 65 per cent of Henderson's billings going into tv, Mr. Daigh, who writes and produces, is a busy, busy man.

"As far as I'm concerned," he says, "the most important factor in agency work is creativity. Whether you're in Greenville or on Madison Avenue the moment of truth arrives when your brain child appears before the public." The growth of the agency seems to indicate that Henderson Advertising's moments of truth have delightful consequences.





Thomas F. McCollum has been named manager of tv operations for WLEX-TV Richmond-Petersburg, it has been announced by Irvin G. Abeloff, executive vice president and managing director. Mr. McCollum has been director of sales promotion and merchandising for WLEE and WLEX-TV for the past two years.

markets will get additional placements of ID's. Media head George Bolas is the contact.

PHILLIPS PETROLEUM CO.
(Lambert & Feasley, Inc., N. Y.)

Having set most of its schedules to continue through 1960 via news-weather

CBS-TV's 'Cume-Finder'

Advertisers and agencies pondering the question of how many spots should be bought in how many markets to obtain the best cost efficiency will receive considerable aid from "The Cume-Finder," a new research tool issued by CBS-TV Spot Sales.

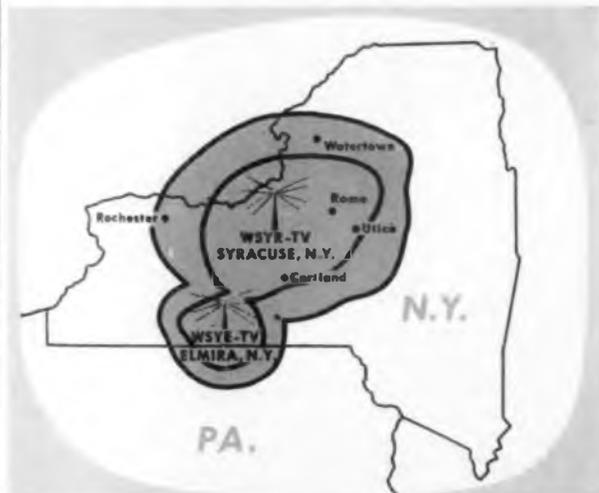
Working with a variety of statistics (from special Nielsen studies, Standard Rate and Data costs on the CBS tv station in each market and cost-audience projections by the network's research department), "Cume-Finder" shows the impact of various-sized campaigns in different groups of markets.

Both day and night schedules of from two to eight 20-second spots weekly are analyzed in the top 15 to 75 markets. Presented in simple chart form are primary factors of cost, coverage, unduplicated audience and frequency of exposure.

As an example, "Cume-Finder" notes that the top 15 national markets cover 22,873,000 tv homes, or more than half of all tv homes in the country. Two prime-time 20's bought weekly on a leading station in each market would cost \$19,520 per week and would reach nearly nine million homes in one week and 16 million different homes in a month.

The purchase of an additional two spots weekly doubles the cost, but adds 5.5 million more homes to the one-week audience and 4.5 million to the monthly audience.

It is in the presentation of such data for the top 15, 30, 45, 60 and 75 markets that the study will help advertisers decide whether to go for complete saturation of a small group of markets or whether to aim for wider exposure in a greater number of markets.



WSYR • TV
NBC Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 K.W.
Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**WSYR-TV
PLUS!
WSYE-TV
DOMINATES
CENTRAL NEW YORK**

**WSYR-TV ALONE
DELIVERS 44,287 MORE HOMES
THAN ITS COMPETITOR**

**WSYR-TV AND ITS SATELLITE,
WSYE-TV, DELIVER 73,089 MORE
HOMES THAN ITS COMPETITOR**

*All figures NCS No. 3 weekly circulation

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ONLY \$3.00 PER COPY

Television Age

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

Tv Builds Builders

Jewel Builders of Columbus has discovered not only the great value of buying time on television in order to sell its product, but also the tremendous contributions that can be made by the promotional activities of television personalities.

With a 300-home development about to open in the Ohio capital city, Jewel began its tv campaign with a saturation schedule of 10-second cartoon spots on all three Columbus stations. On opening day, May 3, empha-



Television star Robert Horton poses with one of the costumed hostesses in front of a "Homestead" model home.

sis was put on the homes' complete, built-in Westinghouse kitchens by means of specially-prepared commercials using sales personality Betty Furness.

Two weeks after the May 3 opening, Robert Horton, star of NBC-TV's *Wagon Train*, made a personal appearance at the development site. He drew a crowd of over 14,000 people to view the colonial-style homes. As a result of this confident use of the video medium, over 60 per cent of the homes were sold by July 31.

On July 19 Duncan Renaldo, star of Ziv's *Cisco Kid*, made a personal appearance on behalf of another Jewel Development. Over 9,000 fans flocked to meet him, and 16 houses were sold in that one day.

Jewel Builders, in its two years in business, has accounted for 12 per cent of all new homes built and sold in Columbus in that period. At least part of this success is attributable to a firm belief in promotion and a steady use of television and tv personalities as a first-class means of promotion.

shows in upwards of 80 markets, PHILLIPS gas intends to add a few more areas and to move into programs as they open up in markets currently getting announcement schedules. A few areas where special pushes are needed have received alternate sponsorship of syndicated films. Media director Bill Hinman is the buying contact.

PILLSBURY CO.
(Leo Burnett Co., Inc., Chicago)

At press time, this company had just completed preparing 45 one-minute tape commercials to be used on some 28 stations in roughly the top 15 markets

for a special Halloween drive on its cake mixes and frostings. The schedule is believed to be the first widespread use of tape for a spot campaign. Account executive Hal Tillson is the contact.

PILLSBURY CO.
(Campbell-Mithun, Inc.,
Minneapolis)

This firm's PILLSBURY instant potatoes reportedly has set schedules in selected top markets including New York, Chicago, Washington and Philadelphia. Placements of minutes and 20's start later this month for four to nine weeks, depending on the market. Pat Brouwer is the timebuyer.

PRINCE MACARONI MFG. CO.

(S. E. Zubrow Co., Phila.)

This processor of a varied line of macaroni products, sauces and Italian foods has its first Spot Report-ed campaign under way in top new England markets—Boston, Providence, Springfield, New Haven, Portland, etc. Filmed minutes in daytime slots will continue into the holidays. The PRINCE line uses radio in New York, but may expand into that and other markets with tv in the future. Media director Don McCarty is the contact.

PROCTER & GAMBLE CO.

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

There was activity reported for CREST toothpaste in various top markets, with schedules of mostly night minutes beginning late last month and running through the P&G contract year. Larry Bershon is the timebuyer.

PROCTER & GAMBLE CO.

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

Amplifying the report here Sept. 21 on activity on the new P&G beauty bar, DAWN, St. Louis is one of the markets where the brand is being introduced. At press time, a heavy door-to-door sampling campaign was under way with tv spot schedules apparently held in readiness. Catherine Brostrom is the timebuyer.

QUAKER OATS CO.

(Dancer-Fitzgerald-Sample, Inc. Chicago)

In a move back into spot tv after two years of radio exclusively, FLAKO pie and muffin mixes began a 26-week schedule of minutes and 20's last month in 11 top markets. Helen Davis is the timebuyer.

Agency Appointments

James E. Kovach was named vice president for tv-radio operations of Waltjen



MR. KOVACH

Associates, Inc., Baltimore. He was most recently program manager for WBAL-TV Baltimore and is the current president of the National Association of Radio-TV Program Executives.



MR. HAMILTON

Bevel Associates, Dallas, announced the appointment of Charles A. Hamilton as tv-radio director. Mr. Hamilton has been

staff director for KTBC-TV Austin and a writer-director of motion pictures in the industrial and documentary fields.

Both Victor G. Kenyon, director of the tv-radio department of Maxon, Inc., in Detroit, and Allen Z. Hodshire, a tv-radio executive in the agency's New York office, were recently named vice presidents.

In Greensboro, N. C., William Alexander joined Hege, Middleton & Neal Advertising, Inc., as tv-radio director and account executive. Mr. Alexander has



MR. ALEXANDER

served for the past five years as an account executive with WFMY-TV Greensboro and previously was vice president and sales manager of Village Broadcasting Co., Chapel Hill.

Gunther Goldschmidt, formerly account executive with Regal Advertising, an agency specializing in barter for Exquisite Form, Silfskin and other clients, has formed a new corporation, Time For Advertising, Inc. The New York firm will specialize in obtaining broadcast time for its accounts.

WGR-TV

Selling the Buffalo-Niagara Falls market

WITH ITS NEW, TALLER TOWER, WGR-TV now covers more homes than ever before in the prosperous Western New York area and Canada. Strategically re-located in the center of the prime Buffalo area—the nation's 14th largest market—WGR-TV's new tower still provides metropolitan viewers with the best reception of any TV station.

Viewers in the Southern tier of New York and Northern Pennsylvania now get even better reception from WGR-TV. And for cross-the-border coverage, WGR-TV now beams the best U.S. signal into Toronto and other parts of Southern Canada.

Call your Petry television representative about availabilities on WGR-TV—this year celebrating its fifth anniversary.

NBC • CHANNEL 2 • BUFFALO





***Why are WXYZ Radio
and WXYZ-TV Detroit's
Most Popular Stations?**

Young in heart and busting out all over,
that's the personality of Broadcast House.

WXYZ Radio and WXYZ-TV
are stations with **WXYZing!**

Southeastern Michigan is chock-full
of bustling young people who work
and play hard . . . and they buy things
as if money was going out of style!

We know what they like—programming
with **WXYZing**. And that's what we
give them. Put **WXYZing** in your plans!

*Seeing is believing . . . check your rating books.

The Stations with **WXYZing**

WXYZ Radio 1270
WXYZ-TV Channel 7
ABC—Detroit

Represented Nationally by John Blair & Co. and Blair-TV



Ken Johnson, an NBC-TV Spot Sales representative in San Francisco, has been named sales manager of WNBQ Chicago, it has been announced by Lloyd E. Yoder, NBC vice president and general manager of WNBQ and WMAQ. Mr. Johnson joined KNBC San Francisco as a salesman in 1954, was transferred to NBC-TV Spot Sales in Los Angeles and was later moved back to San Francisco in the same capacity.

RATH PACKING CO.

(Earle Ludgin & Co., Chicago)

Nov. 15 is the planned starting date for this meat company's schedules in four Texas markets, with possible expansion later to include Dallas, Birmingham, Seattle and Champaign, Ill. The full-year spot placements will supplement print schedules, with the agency looking to set minutes in news-weather programs in early or late evening, but agreeable to good avails elsewhere. Dan O'Connor, account marketing manager, is the contact.

Program Profile

Film; CBS-TV; 9-9:30 p.m. EDT Wed. Opposite Kraft Music Hall NBC-TV; Donna Reed Show ABC-TV. Carried on 167 stations. Star: Marvin Miller.

Sponsor: Colgate-Palmolive Co. Cumulative gross time billing for the show Jan. through May 1959: \$1,533,609; estimated spot expenditure first quarter 1959: \$4,191,900. Ted Bates, agency; Chris Lynch, media supervisor on Colgate toilet articles. (Colgate-Palmolive also participates in: on ABC-TV—*Colt 45*; on CBS-TV—*Adventures of Robin Hood*, *Baseball Game of the Week*, *The Big Payoff*, *Mighty Mouse Playhouse*, *Perry Mason Show*, *Top Dollar*; on NBC-TV—*Black Saddle*, *The Californians*, *George Burns Show*, *Today*.)

Production: MCA. origination; Don Feddersen, Hollywood, producer.

REGAL PALE BREWING CO.

(Lennen & Newell, Inc., San Francisco)

Early last month and continuing to date, this brewer's new schedules of syndicated program buys got under way in San Francisco, San Diego, Fresno, Sacramento, San Jose, Las Vegas, Reno, Yuma, Los Angeles, Bakersfield, Chico and other markets in its western territory. Among the shows pacted on 39- and 52-week deals are *Seven League Boots* and *Behind Closed Doors*. Account executive William Patten is the contact.

S & W FINE FOODS

(Honig-Cooper, Harrington & Miner, Inc., S. F.)

This food processor, which last year concentrated primarily on syndicated film programs, has set minutes and 20's on 24 stations in 13 west-coast markets, including Alaska and Hawaii, plus New York and Chicago. The schedules will continue into the holiday season, with the emphasis on mincemeat and Glace fruit mix. Clarice McCreary is the buying contact.

C. SCHMIDT & SONS

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

Having acquired this brewing account last summer, the agency has placed various kinds of schedules for SCHMIDT'S beer throughout Pennsylvania, upstate New York and New England. Top markets get continuing runs of filmed minutes, news and sport show buys, participations in syndicated programs, etc. It's planned to keep the tv effort going until saturation levels are obtained in the major markets in the area. John Catanese is the timebuyer.

THE MILLIONAIRE



Format: Marvin Miller as Michael Anthony, executive secretary to eccentric billionaire John Beresford Tipton gives away check for million dollars every week.

Ratings: Latest Nielsen average audience rating: 20.3.

Reader's Service

Television Age

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

Please send me reprints (25c each, 20c in lots totalling 10 or more) of the Product Group Success Stories checked:

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Jewelry Stores & Manufacturers (22)	_____
Men's Clothing Stores (18)	_____
Moving & Storage (26)	_____
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Pet Food & Pet Shops (12)	_____
Restaurants & Cafeterias (22)	_____
Shoe Stores & Manufacturers (18)	_____
Soft Drink Distributors (16)	_____
Sporting Goods & Toys (24)	_____
Telephone Companies (10)	_____
Television & Radio Receivers (14)	_____
Theatres (24)	_____
Tires & Auto Accessories (12)	_____
Travel, Hotels & Resorts (15)	_____
Weight Control (12)	_____
Women's Specialty Shops (14)	_____

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Company _____

Position _____

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I enclose payment

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

STOKELY-VAN CAMP, INC.
(Lennen & Newell, Inc., San Francisco)

The PICTSWEET frozen-foods division of this company has launched an extensive campaign, including 30-second tv spots in Los Angeles, San Diego, Seattle and Denver. Other key markets across the country are expected to be added. Kelso Norman, account executive, is the contact.

SUN OIL CO.

(William Esty Co., Inc., N. Y.)

During the last 18 months, after introducing its custom-blend SUNOCO gasoline via strong spot schedules, this company has moved into syndicated film sponsorship and currently has various series running in some 44 markets. *Sea Hunt* was just renewed for about 13 weeks in New York, and new shows are being bought in markets where others are expiring. A portion of each market's budget also goes into announcement schedules which are concentrated during peak driving periods. James Scanlon is the timebuyer.

SUNSHINE BISCUIT CO.

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

Following up the report here Oct. 5 that this bakery was setting schedules of day and evening 20's in top markets along the east coast to introduce a new package, word had it that additional buying has been completed in an expansion of the market list. Bill Birkbeck is the time buyer.

Reward

According to a Ted Bates press release, a copywriter who recently received the agency's traditional award of merit—a silver dollar encased in a plastic cube—for a singular copy contribution was asked whether he preferred the "symbol of success" to a raise.

"Raise?" he answered (says the release), as he stared starry-eyed at the small, shiny shrine, "who needs it, now?"

*The world may crumble;
The bombs may fall;
The people can hide and holler.*

*But am I concerned?
Do I care at all?
... Not with Ted Bates' silver dollar!*

*My kids are starving;
My wife walked out;
But I've learned (as does a good scholar)
There's no need to mourn
Or to weep or shout
... Not with Ted Bates' silver dollar!*

(L'envoi)

*The others can take martinis
and Milktown;
I'll do nothing so drastic;
I'm content to know it's really
all mine,
That glimmering, shimmering,
shiny shrine
Of silver surrounded by
plastic—
Ted Bates' Silver Dollar!*

SIDNEY A. TARRSON CO.

(Allen Alpern Adv. Agency, Chicago)

Plans are already being laid for the TARCO toys campaign throughout 1960,

with existing schedules now being hyped to stimulate holiday business. Film and live minutes in kid shows in 25 top markets will carry into the Christmas season. An early spring return is planned. Account executive Gertrude Alpern is the contact.

ARB City-By-City Ratings September, 1959

BOSTON

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. 28 Men (ABC) WBS-TV Thu. 7 17.0
2. Highway Patrol (Ziv) WBS-TV Tue. 7 15.5
2. Deputy (DeMita) WBS-TV Tue. 10:30 15.5
2. Whirlybirds (CBS) WBS-TV Mon. 7 14.8
4. Burns and Allen* (Screen Gems) WDR-TV Thu. 7:30 14.6
5. Sea Hunt (Ziv) WDR-TV Tue. 10:30 13.5
6. Silent Service (CNP) WBS-TV Thu. 10:30 13.4
7. U.S. Marshal* (NTA) WNAO-TV Sat. 10:30 12.9
8. Cameo Theatre* (Victory Program Sales) WDR-TV Mon. 9:30 12.7
8. U.S. Border Patrol (CBS) WBS-TV Wed. 7 12.2
10. New York Confidential (ITC) WBS-TV Wed. 9:30 11.9
11. Huckleberry Hound (Kellogg) WNAO-TV Thu. 6:30 11.2
12. Official Detective (Famous Films) WBS-TV Mon. 10:30 10.9
15. Dinosaur Court (Gould) WDR-TV Thu. 10 10.8
14. Mike Hammer (MCA) WNAO-TV Sat. 7 10.2

TOP FEATURE FILMS

1. Cinema 7 WNAO-TV Sun. 12-3 12.4
2. Boston MovieTime WBS-TV Thu. 5-6:45 12.9
2. Boston MovieTime WBS-TV Tue. 5-6:45 11.1
4. Command Premiere WBS-TV Sun. 12-4 10.3
3. Early Show WNAO-TV Wed. 5-6:30 8.5

TOP NETWORK SHOWS

1. I've Got A Secret WNAO-TV 32.4
2. Loretta Young Presents WBS-TV 32.2
2. Jimmy Durante* WBS-TV 32.0
4. Wagon Train WBS-TV 31.6
5. Gunsmoke* WNAO-TV 30.1
4. Alfred Hitchcock Presents WNAO-TV 29.5
7. To Tell The Truth WNAO-TV 29.2
8. You Bet Your Life WBS-TV 28.3
9. The Price Is Right WBS-TV 28.1
10. Materick WDR-TV 27.5

NEW YORK

7-Station Report
(four-week Arbitron ratings)

TOP SYNDICATED FILMS

1. Mike Hammer (MCA) WBS-TV Tue. 10:30 10.8
2. Rescue 8 (Screen Gems) WABO-TV Fri. 10:30 13.9
2. U.S. Marshal (NTA) WBS-TV Mon. 10:30 11.4
4. Burns and Allen (Screen Gems) WBS-TV Tue. 7:30 9.1
5. Bold Venture (Ziv) WBS-TV Sat. 7 8.2
6. Three Stooges (Screen Gems) WPIX M-F 5:30 7.9
6. Highway Patrol (Ziv) WBS-TV Mon. 7 7.9
6. Huckleberry Hound (Kellogg) WPIX Thu. 6:30 7.9
7. U.S. Border Patrol (CBS) WABO-TV Tue. 10:30 7.4
7. Official Detective (Famous Films) WBS-TV Fri. 10:30 7.4
8. Death Valley Days (U.S. Borax) WBS-TV Wed. 7 7.3
9. Superman (Kellogg) WPIX Mon. 6:30 7.2
9. New York Confidential (ITC) WBS-TV Thu. 7:30 7.2
10. Popeye (UAA) WPIX M-F 6 6.5
11. Woody Woodpecker (Kellogg) WPIX Tue. 6:30 6.4

TOP FEATURE FILMS

1. Late Show WBS-TV Sat. 11:15-1:15 a.m. 17.5
2. Late Show WBS-TV Fri. 11:15-1 a.m. 11.5
2. Late Show WBS-TV Sun. 11:15-1:15 a.m. 11.2
4. Late Show WBS-TV Wed. 11:15-12:45 a.m. 8.9
4. Late Show WBS-TV Thu. 11:15-12:45 a.m. . 8.9

TOP NETWORK SHOWS

1. Gunsmoke WBS-TV 30.9
2. Have Gun, Will Travel WBS-TV 28.1
2. Markham WBS-TV 25.6
4. Desilu Playhouse WBS-TV 25.3
5. Alfred Hitchcock Presents WBS-TV 25.2
6. U.S. Steel Hour WBS-TV 24.9
7. What's My Line WBS-TV 22.4
8. Groucho Marx WBS-TV 22.0
8. Tonight With Jerome Kern WBS-TV 21.7
10. O.K. Theatre WBS-TV 19.8

PHILADELPHIA

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WRCV-TV Tue. 10:30 10.3
2. U.S. Marshal (NTA) WFIL-TV Mon. 9:30 10.1
2. Walter Winchell File (NTA) WFIL-TV Mon. 10 10.0
2. U.S. Border Patrol (CBS) WFIL-TV Thu. 10 15.1
4. Media (CNP) WFIL-TV Mon. 9 13.0
5. Sea Hunt (Ziv) WCAO-TV Sat. 7 12.5
6. Death Valley Days (U.S. Borax) WRCV-TV Mon. 7 12.1
7. San Francisco Beat (CBS) WFIL-TV Sat. 10:30 11.9
8. Lock-up* (Ziv) WRCV-TV Tue. 7 11.1
9. Rescue 8 (Screen Gems) WRCV-TV Wed. 7 10.2
10. Bold Venture (Ziv) WRCV-TV Mon. 10:30 9.9
11. Adventures of Jim Bowie (ABC) WRCV-TV Fri. 7 9.4
12. Frontier Doctor (H-TV) WCAO-TV Sat. 6 9.4
13. Sergeant Preston of the Yukon* (ITC) WFIL-TV Sun. 6:30 9.2
11. Sheriff of Cochise (Famous Films) WCAO-TV Sat. 6:30 9.1

TOP FEATURE FILMS

1. Early Show WCAO-TV Tue. 5:30-7 12.4
2. Early Show WCAO-TV Thu. 5:30-7 12.0
2. Early Show WCAO-TV Fri. 5:30-7 11.7
4. World's Best Movies WFIL-TV Fri. 10:45-2 a.m. 11.3
5. Early Show WCAO-TV Wed. 5:30-7 10.4

TOP NETWORK SHOWS

1. Gunsmoke* WCAO-TV 37.5
2. Cheyenne* WFIL-TV 35.3
3. Alfred Hitchcock Presents WCAO-TV 32.3
4. U.S. Steel Hour* WCAO-TV 31.9
5. 77 Sunset Strip WFIL-TV 29.3
6. I've Got A Secret WCAO-TV 29.0
7. Materick WFIL-TV 29.1
8. Have Gun, Will Travel WCAO-TV 27.9
8. Toast To Jerome Kern* WRCV-TV 26.3
10. The Price Is Right WRCV-TV 25.4

Buyer's Check List—

New Stations

KLYD-TV Bakersfield, Calif., channel 17, target date of October 26. ABC-TV affiliate, with offices at 1709 30th St., Bakersfield. Owned and operated by the Kern County Broadcasting Co. Ed Urner is president and general manager of the station, which operates on 300 kw, with antenna 380 feet above ground. National representative is George P. Hollingsbery Co.

KNDO-TV Yakima, channel 23, 23 South First St., began full-time operation Oct. 15 (11:30 a.m. to 12:30 a.m.). Station is an ABC-TV affiliate and will carry some CBS-TV programs. It is represented by Weed Tv. Hugh Davis is station manager, Gene Adams sales manager, and program director is Leo Lyon. Effective radiated power is 20 kw.

KOMC McCook, Neb., channel 8, went on air Oct. 16. Satellite of KCKT Great Bend, Kan., with 600-ft. tower, 9 miles west of Oberlin, Kan. and about 150 miles north-west of parent station. Sold in combination with KCKT. Bolling Co. representative.

KVUE-TV Sacramento, channel 40, Stockton at Broadway, is scheduled to take the air Nov. 1. Allen D. Lynn is president, Lance Holien operations manager, and Richard Godon sales manager.

KXGO-TV Fargo, N. D., channel 11, 400 West Main St., began full-time operation Oct. 11 with 379-foot tower located 13 miles southeast of Fargo. Station is an ABC-TV affiliate and is represented by Weed-TV. John W. Boler is owner and station manager. Base rate is \$300.

New Representatives

KCHL-TV Billings, Mont., has appointed Devney, Inc., as its national representative, effective immediately.

KPTV Portland, Ore., has appointed Edward Petry & Co. as its national representative, effective immediately.

Station Changes

KOMC-TV Texarkana has received a construction permit to move its transmitter to a location about 40 miles from Texarkana and about 36 miles from Shreveport and at the same time increase its antenna height to 1,590 feet. Says general manager Walter Windsor: "The important feature involved is that this facility will deliver a city-grade signal over all of Shreveport, while still maintaining a city-grade signal over most of Texarkana and also expanding the cov-

erage area south, east and west by a considerable degree." Work will start before Nov. 23 and is expected to be completed in the first quarter of 1960.

KMMT-TV Austin, Minn.-Mason City goes from 18.7 kw to 100 kw, maximum power for the channel 6 outlet, this month. Avery-Knodel is the national representative.

KTES Nacogdoches, Tex., channel 19, failed to resume operations as planned after having left air July 7, 1959.

KTVH Hutchinson, Kan., has been given permission by the FCC to identify itself with Wichita as well as Hutchinson.

KWRB-TV Thermopolis, Wyo., has been given permission by the FCC to identify itself with Riverton and Worland.

WAVY-TV Portsmouth, Va., has been given permission by the FCC to identify itself with Newport News as well as Norfolk-Portsmouth.

WDXI-TV Jackson, Tenn., channel 7, on Oct. 19 expanded its schedule from a 2 p.m. sign-on to a 10 a.m. start with sign-off at midnight. On Sundays sign-on is at 11:45 a.m.

WGAN-TV Portland, Me., starts telecasting from its new 1,619-foot tower on Nov. 19. The tower is the "tallest man-made structure" in the world, supplanting KSWs-TV Roswell, N. M., with its 1,610-foot tower. Station is represented by Avery-Knodel.

WJHL-TV Johnson City, Tenn., has been given permission by the FCC to identify itself with Kingsport and Bristol as well as Johnson City.

WSJS-TV Winston-Salem, N. C., has been given permission by the FCC to identify itself with Greensboro as well as Winston-Salem.

WVEC-TV Norfolk-Portsmouth-Newport News switches from channel 15 to channel 13 on Nov. 13 and at the same time becomes the ABC-TV outlet for the market. Station is represented by Avery-Knodel.

Network Rate Increases

ABC-TV:

KCBD-TV Lubbock, Tex., from \$350 to \$375, Oct. 1.

KFDX-TV Wichita Falls, Tex., from \$350 to \$375, Sept. 1.

KGBT-TV Harlingen, Tex., from \$300 to \$325, Oct. 15.

KODE-TV Joplin, Mo., from \$300 to \$325, Oct. 1.

KZTV Corpus Christi from \$300 to \$350, Oct. 1.

WBW-TV Topeka, from \$300 to \$325, Oct. 15.

CBS-TV:

KFB8-TV Great Falls, Mont., from \$175 to \$200, Oct. 15.

KGBT-TV Harlingen, Tex., from \$300 to \$325, Oct. 15.

KMSO-TV Missoula, Mont., from \$100 to \$110, Oct. 15.

KWTV Oklahoma City from \$875 to \$900, Oct. 1.

WCAN-TV Portland, Me., from \$450 to \$600, Oct. 1.

WBW-TV Topeka from \$300 to \$325, Oct. 15.

NBC-TV:

KCSJ-TV Pueblo-Colorado Springs, Colo., from \$100 to \$225, Nov. 1.

KHQ-TV Spokane, from \$550 to \$600, Nov. 1.

WDAY-TV Fargo, from \$400 to \$450, Nov. 1.

WFLA-TV Tampa, from \$825 to \$925, Nov. 1.

WJAC-TV Johnstown, Pa., from \$900 to \$1,000, Nov. 1.

Network Changes

KHQA-TV Quincy-Hannibal becomes an ABC-TV affiliate. Walter J. Rothschild is general manager. Rate is \$475.

KRDO-TV Colorado Springs affiliation terminated. KCSJ-TV Pueblo-Colorado Springs provides NBC-TV coverage for area.

TO SELL 560,000

MIDWESTERNERS

BUY KHOL-TV Channel 13

Kearney, Nebr.

Satellite KNPL-TV covers North Platte and McCook

STATION NETWORK
and PERSONAL
REPRESENTATIVE

Elisabeth M.
Beckjorden

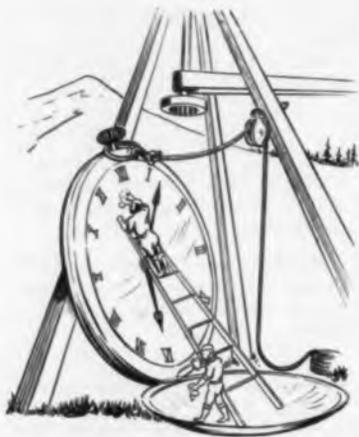
KELO-TV, Sioux Falls, S. D.
KROC-TV, Rochester, Minn.
WIMA-TV, Lima, Ohio
WPBN-TV, Traverse City,
Mich.

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

WPBN-TV WTOM-TV
 ch. 7 Traverse City ch. 4 Cheboygan

Paul Bunyan's Pocket Watch Shows

Now is the time
 for
 the Best Time Buy!



PAUL BUNYAN

Television & Radio
 NETWORKS

Venard, Rintoul
 & McConnell

KNOW THE PBN STORY!

WTCM 1400 KC 250 watts Traverse City	WATT 1200 KC 250 watts Cadillac	WATZ 1450 KC 250 watts Alpena
WMBN 1100 KC 250 watts Petoskey	WATC 100 KC 1000 watts Bayfield	

TIGRETT INDUSTRIES

(S. E. Zubrow, Inc., Phila.)
 This toymaker, having used spot last spring to promote its LITTLE ORBY and other items, is currently out of the medium, but plans a come-back after the holiday push. "The dollar toys our client makes," says media director Don McCarty, "aren't the kind bought as Christmas gifts, so there's little point in battling for tight availabilities at this time of year."

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

The "fair-sized" promotion noted here June 15 as expected this fall materialized into a campaign covering over 25 markets east of the Rockies for periods as long as 20 weeks. Filmed minutes are set in kid shows and at other times to promote

Sales Technique

J. Richardson "Dick" Loughrin has been appointed general manager for Los Angeles of TvAR, it has been announced by Larry Israel, TvAR vice president and general manager.

While crediting "Dick's fine record and varied background" with his choice, Mr. Israel also pointed to Mr. Loughrin's fine job of selling in his application for the post. Hourly telegrams provided recommendations hard to ignore:

"Loughrin hits well to either field, Casey Stengel"

"Loughrin has good speed on the outside stuff and runs hard up the middle, Earl Blaik"

"Dick Loughrin is brave, clean and reverent, George Hoffstetter, Leader, Scout Troop No. 3, Broken Bow, Nebraska"

"Loughrin makes news that's fit to print, *New York Times*"

"Loughrin is no good, Gene Katz, Katz Agency"

"We will miss Dick. He is a great organization man, Lucky Luciano"

"Sticks Picks Dick's Tricks, *Variety*"

At this point General Manager Israel ran up the white flag. Mr. Loughrin, a veteran of CBS-TV Spot Sales, NBC Radio and Mutual, got the job.



Joyce Peters, Mogul Williams & Saylor timebuyer, sets schedules for Bonomo taffy, Ronzoni macaroni products, National Shoes and Breakstone cheese.

WELCH candy bars, box candies, etc. Ruth Gaeta is the timebuying contact.

WHITE KING SOAP CO.
 (EWR&R, Los Angeles)

In a franchised operation, this soap company is introducing BLEACH TABS to southern California while using tv spot and other media throughout 11 western states in a discount offer on its granulated soap. Daytime minutes are used primarily. Muriel Bullis is the timebuyer.

CHECK and DOUBLE CHECK

WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

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

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE INDIANA

Represented Nationally by Bolling Co.





The
standard
by
which
others
are
judged



T

his is the 30-pound "atomic clock" and its inventor, Dr. Harold Lyons, Hughes Aircraft Company scientist, for the National Aeronautics and Space Administration . . . a clock that will neither gain nor lose one second in a thousand years. In a space satellite in orbit, this clock will transmit rapid oscillations to be compared with time shown by a "master" clock on the Earth. Such a comparison will offer history's most searching check of the Einstein theory (that time in space, in speed-of-light movement) is slower than time on Earth. It will also offer precise measurements of the geometric shape of the Earth, and investigate whether space is the same in all directions, as well as measuring the velocity of light and radio waves.

Compared with the complexity of this kind of thing, the measuring of mass audiences in television seems simple. It isn't, but American Research Bureau, pioneer in the field, is regarded as the ultimate in precision (within its own strictly defined limits). While sampling in itself can only approach absolute accuracy, the means by which data is gathered and processed can be refined to a high degree of precision. Two striking innovations by ARB forged the way for electronic accuracy in television research . . . instantaneous electronic audience measurement by ARB's own ARBITRON, and the introduction of Remington-Rand's newest UNIVAC SS90 high speed data processor to television research. Matching the painstaking efforts employed by ARB in sampling procedure, these atomic-age instruments assure ARB clients of results that are unsurpassed in . . .

*Accuracy . . . Reliability . . .
Believability*



**AMERICAN
RESEARCH
BUREAU, INC.**

WASHINGTON NEW YORK CHICAGO
LOS ANGELES

denote change of season and locale. The cast consisted of two actresses, at the minimum AFTRA scale of \$93 each. Thus, total talent cost for the three commercials amounted to \$558. The director received \$420 for the group. Six takes per commercial were allowed for in the bid.

The obvious dollar advantage gained in making these particular commercials in one session: physical production costs were spread over all of them. The cost of design, sets, set decoration, props, set-up and lighting and striking of the items and transportation of one commercial amounted to \$1,099, while the cost of three of them was only \$377 more —\$1,476.

These commercials took three hours to "lug-in" to the studio, set up and light, and another hour to strike. In addition, it took four-and-one-half hours of actual camera time to rehearse and tape the package of three. Total elapsed day in the studio ran (with breaks) to nine hours, plus another hour to clear the studio. Cost for this usage amounted to \$1,913.

The commercials had opening and closing titles which zoomed in from black. They were done live in the studio through the use of the zoom keyer, and titles were wiped out through the use of the super wipe. Both of these effects were recorded electronically on tape in the studio at the time of shooting. Cost of these processes ranges from as little as \$40 per day to something in the neighborhood of \$350. Also included in the \$5,200 package price were two video tapes of each commercial at a cost of \$25 each.

It should be noted that after tapes are completed, transfers to film can be made, and the finished product is said to be infinitely superior to the old kinescope. Cost for making this transfer (16mm double system) runs under \$200 for one print, while additional prints run somewhere between \$3 to \$5, depending on length. If 35mm film is desired, cost of the recording and first composite print will run in the neighborhood of \$250

Video-Tape Producers

The following is a list of New York-based video-tape producers. Where possible, a description of their facilities is offered.

CBS-TV Production Sales Div.: 14 Ampex recorders, CBS-TV facilities.

Elliot, Unger & Elliot: two Ampex recorders, three RCA camera chains, 35 and 16mm kinescope equipment.

Filmways, Inc.: One Ampex recorder, plus another two ordered for new facilities. Effects amplifier, three camera chains.

Metrotape: Two Ampex recorders, six camera chains.

Mobile Video Tape Productions: Mobile van equipped with Ampex recorder, editing and dubbing facilities.

National Video Tape Productions: Two mobile tape cruisers with Ampex recorders, plus camera units.

NBC Telesales: 14 Ampex re-

recorders, three RCA recorders, NBC-TV facilities, mobile unit.

NTA Telestudios: Five Ampex recorders, three RCA cameras, mobile facilities planned.

Termini Videotape Services: Two Ampex recorders, mobile unit equipped with RCA cameras, control facilities, effects amplifier.

Videotape Productions of N. Y.: Four Ampex recorders, use of mobile units of Sports Network by special arrangement, effects amplifier, kinescope equipment, four RCA cameras.

WPIX, Inc.: Two Ampex recorders, four RCA studio and nine RCA remote cameras.

(Intercontinental TV, S.A., is an overseas producer with a sales office in New York. Two Ampex recorders, both in mobile units, three RCA camera chains and effects amplifier are available for on-location shooting in Europe and elsewhere. U.S. television standards are met.)

to \$275. These costs are extras.

What is striking about the above figures is that on a one-time basis it appears as though film and tape are competitive in that the tape bids for one commercial range from \$2,800 to \$4,500. A commercial of the type described could surely be done on film for that price. But it would be out of the question for a film producer to complete three such commercials for the accepted bid of \$5,200.

Another example of tape's economy: Kenyon & Eckhardt shot two Mercury commercials on location at Long Beach, New York, recently. Each was one minute in length, and the package was brought in for \$2,800. According to John Murphy, vice president and director of commercial production for K&E, a similar project done on film would cost at least over \$3,000. But Mr. Murphy is not an out-and-out tape enthusiast. "You can't go to the client and make the categorical statement that tape is cheaper than film, because sometimes film is cheaper," he says.

The two film producers who have

made investments in electronic equipment and video-tape machines speak of the process with reservations. Al Mendelsohn, director of Screen Gems' Elliot, Unger & Elliot, says that tape is not always going to be cheaper. Martin Ransohoff, president of Filmways, says that tape is "at least as expensive as film when it has the normal complexities."

These two men, who might be considered as neutral as it is possible to be in the tape-versus-film dispute, are not especially alarmed by the challenge, nor are they especially optimistic about tape. Mr. Ransohoff talks about the "co-existence" of the two techniques. Mr. Mendelsohn says that they are "in no way in competition with each other."

By this he means that there is a vast difference in technique. To ask for a price comparison between tape and film for the same commercial is to ask for the prices of two different commercials, he says, for the scripts must be written for film or for tape. They are not, as a rule, interchangeable.

Mr. Ransohoff is convinced that "the depth, the flexibility, the precision of film" assure it a continuing place in commercial production. Compatibility is also a factor, he says. "If a film is shown on television, then the commercial should be filmed; if it is a live program, then tape should be used."

EUE's Mr. Mendelsohn says that vtr is still "essentially a live technique," although he points out that there are matting techniques, wipes and dissolves that give it a new mobility.

Another Tool

Chester Stewart of Reeves Sound Studios, Inc., takes a still more distant attitude toward the electronic recording process. (The Reeves firm, which has ordered eight video-tape recorders from RCA, expects to have electronic mixing-editing facilities in operation by March. These facilities will be made available to agencies and producers, just as the company's sound facilities are made available—on a rental basis.) Mr. Stewart describes tape as "just another tool to be incorporated in production." He feels it is no real challenge to film, and likens the uproar over vtr to the mild panic that ensued when magnetic sound was introduced.

As these techniques and others are refined, film producers will undoubtedly move into the tape area. Some already have, using the facilities offered by CBS-TV, NBC-TV or by a number of independent tape producers such as NTA Telestudios, Termini Videotape Services and Videotape Productions of N. Y.

The Film Producers Association of New York is exploring the whole question. Its attitude, to understate the case, has been mixed. William Van Praag, president of Van Praag Productions, is chairman of the FPA's tape committee. He offers the following generalizations on vtr:

"There is no question that tape has a definite advantage in specific areas—notably the live technique. Some modifications have been made, and tape today offers more versatility than does the actual live presentation. As for the film producers,

we have always considered film to be a technique, and we will practice these techniques whether they be film, tape, wire or paper.

"We are, however, experimenting with the possibility of transferring the film technique to tape. When this is accomplished, we assume the comparable prices of tape and film will be approximately the same, if we consider the additional costs of tape prints.

"The so-called film producers of our association today prefer to be referred to as *producers*, for in fact we produce film, live shows, live stage presentations, slide films and video-tape presentations. Those who say we are anti-tape are amiss. We are for anything that improves the visual field. No one is more vitally interested in tape than we are, and our contributions to that medium are being noticed today."

It should be pointed out that the film producers have been slowed in exploring tape by a complex union situation: the IA group which has jurisdiction over most of them has

scales in excess of running television wages, and few of those members have had any experience with electronics. It's understood that some of the leaders of this group have realized that their wages must be competitive with other union factions, and are attempting to resolve the question.

Today, it can be said in a general way that the use of tape in the commercial production field is still limited: not all producers can handle it properly (editing, special effects), and by and large it is still a duplication or modification of the live technique.

On the other hand, CBS-TV Production Sales and NBC Telesales have introduced into the field many of the live effects developed by those networks in the programming area, and insist there are no real technical problems left. The independent tape producers are getting a larger share of the business now, as they slowly prove their competence.

Tape will always be superior to film in one important area: speed.

with a properly conceived, strategically placed Service-Ad

in
SRDS

you
are
there

selling by helping people buy

“You can go right in, sir—he’s expecting you!”

Acceptance — acceptance at the point-of-sale:

That’s how the sales volume grows.

*It grows with a pre-interested, pre-sold,
pre-disposed buyer, ready to listen and give
credence to your important story.*

*It’s a success story that has it’s best possible
beginning in the publication that offers
the kind of complete television information
more television decision-makers want.*

That’s because Television Age is 100% television.

*The percentage is all in your favor when
you open doors with **Television Age.***

the climate is compelling

JULY 27, 1958, FORTY-CENTS

Television Age

HOW TO GET THE MOST FROM YOUR TELEVISION BILLING THIS YEAR? PAGE 14

HOW TO GET THE MOST FROM YOUR TELEVISION BILLING WITH AGENCY-OWNED ACCOUNT EXECUTIVES PAGE 16

HOW TO GET THE MOST FROM YOUR TELEVISION BILLING WITH ITS OUTSTANDING LEADERSHIP? PAGE 18



local boy makes good business

— THE SPOT TV

Edward Petry & Co., Inc.



A commercial of 60 seconds' length can be completed in 60 seconds (assuming enough rehearsal time is allowed), and the finished product is immediately available. This very factor allows for volume production, and volume production allows for tremendous savings.

Economy Areas

Other areas in which tape offers economies: it requires less light; no developing and printing costs; the audio signal is usually on the same track; there are no optical costs, and special effects are cheaper.

The above is just a broad outline of the tape commercial field today. Each generalization must allow for exceptions: there are some tape producers who have done ambitious, involved commercials, just as there are some film producers who have done commercials cheaper on film than is possible on tape. If a marriage seems inconceivable in the future, perhaps some kind of co-existence is possible.



GUARD YOUR FAMILY

FIGHT CANCER WITH A CHECKUP AND A CHECK!

AMERICAN
CANCER
SOCIETY



William Thomas Hamilton has been named acting general manager of WNDU-TV-AM South Bend-Elkhart by Rev. Edmund P. Joyce C.S.C., executive vice president of the University of Notre Dame. Mr. Hamilton has been sales manager of the stations. He replaces Bernard C. Barth, who died recently. Mr. Hamilton is a veteran of nearly 25 years in broadcasting.

News (Continued from page 59)

tainment business meeting in prime Sunday-night time on commercial channel WNDU-TV New York, the 45-minute telecast reached an estimated 350,000 viewers—or about 345,000 more than the 5,000 Ideal toy dealers the show was aimed at. Ratings on the program were more than double the station's average 9 p.m. Sunday figure, according to ARB's Arbitron system.

Viewers Interested

In spite of the fact that an announcement was made at the beginning of the telecast that there would be little entertainment in store—and that competing stations were presenting *The Chevy Show*, *Alfred Hitchcock* and other favorites—viewers stayed tuned in to see “preview showings” of upcoming Ideal commercials, a humorous lecture on salesmanship by comic Roger Price and an industrial-type film on how toys are made.

Ideal and Grey had their own instantaneous rating system to determine the number of toy dealers viewing the presentation. A postcard drawing for 14 prizes was conducted, with winning dealers requested to call immediately to collect the awards. Within minutes 12 phone calls were received—a statistical indication that 86 per

cent of the area's retailers were tuned in.

Account executive Ed Rattner at Grey reports several other clients of the agency are interested in similar shows and that calls have been received from outside manufacturers who wanted information on the results.

Tv in Pictures

A Pictorial History of Television by Daniel Blum. Chilton Co., Philadelphia. 288 pp. Pre-Christmas \$9, afterward \$10.

If you are a veteran television fan, with the normal fan interest in its stars, this is the book for you. For Dan Blum has gathered here literally thousands of photographs which effectively outline television programming from its beginning through the 1958-59 season.

The portrayal is amazingly thorough, with text held to a minimum. Space, for the most part, has been allotted according to the popularity and length of run a series or star has enjoyed, but room has been found for many of the brilliant figures from the arts who have appeared on tv from time to time.

Every type of programming is included from entertainment through sports and news. Most of the tv firsts find a place here.

Daniel Blum is editor of two well-known yearbooks, *Theatre World* and *Screen World*. A noted lover of the theatre, he owns one of the finest private theatrical collections in the country and is a personal friend of literally hundreds of stars of both the stage and television. With this background it is not surprising that his book is so interesting and complete.

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



CALL YOUR RED CROSS TODAY!

NATIONAL BLOOD PROGRAM

In the picture



William Templeton has been named vice president and director of the television and radio department of Cunningham & Walsh, Inc., it has been announced by Robert R. Newell, president of the agency. For the past eight years Mr. Templeton was in charge of the tv and radio department at the Bryan Houston agency, which merged with Fletcher Richards, Calkins & Holden at the beginning of the summer. Prior to his association with Houston, Mr. Templeton was television production manager for the Kudner agency. His entire business life has been spent in radio and television—as composer, writer, director and producer. He was director of Milton Berle's television show in the days when the comedian was known as "Mr. Television," and in addition, he has handled such programs as the *Colgate Comedy Hour*, *The Jackie Gleason Show* and a wide range of others.

In an expansion of its marketing function, C. J. LaRoche & Co., Inc., announces that **F. Winslow Stetson Jr.** has joined the agency in an important marketing capacity as vice president and marketing director. Starting his career in advertising at Filene's department store in Boston, Mr. Stetson subsequently became advertising manager of Swift & Co., Associated New England plants. In 1948 he became connected with Foote, Cone & Belding in that agency's Chicago office; two years later he moved to the New York office of FC&B as vice president and account supervisor; subsequently he became associated with Bryan Houston. Most recently Mr. Stetson served as vice president and management representative of Needham, Louis & Brorby, where he was also a director. Numbered among his past accounts have been Pepsodent, Neasafe and Nestle's instant coffee.



Robert G. Swan, for many years vice president of the Joseph Katz Co., has, with Willard W. Mason, formed the new firm of Swan & Mason Advertising, Inc., with headquarters in New York. Mr. Swan will head the new agency as president and will direct all of its creative activities; Mr. Mason, as executive vice president and treasurer, will be in charge of business affairs and supervise S&W offices in other cities, one of which, in Tulsa, is already functioning. The first account acquired by the new agency is that of evangelist Oral Roberts, representing billings of about \$2 million a year. Mr. Swan, who was charged with broad creative responsibilities while with the Katz agency, played an important role in the development of CBS-TV's *Person to Person*; when the program was still in the talking stage he negotiated for its sponsorship by the American Oil Co.

Fred Sands (l.) has been appointed director of marketing for Pharmaceuticals, Inc., and **Grant Stinchfield** (r.) has been named sales promotion manager for the company; both of them will headquarter in New York. Mr. Sands was associated with Whitehall Laboratories, Schering and Pfizer before joining Pharmaceuticals, while Mr. Stinchfield's previous associations have included Warner Lambert, Doeskin Products, Inc., and the Venus Pen & Pencil Co. Mr. Sands is married, has four children and lives in Nutley, N.J.; Mr. Stinchfield is also married, has eight children and resides in New Rochelle, N.Y.



The board of directors of General Foods has elected **Charles G. Mortimer** chairman and **Wayne C. Marks** president of the corporation. Mr. Mortimer, who has been with General Foods since 1928 and president since April 1954, will continue as chief executive officer of the company. He will concentrate largely on the future development and growth of General Foods, and will also head a newly created corporate development council. Mr. Marks, who joined GF in 1926 and has been executive vice president since February 1958, was designated chief operating officer of the company. The board also promoted three vice presidents—Herbert M. Cleaves, C. W. Cook and John A. Sargent—to executive vice presidencies. Messrs. Cleaves and Cook, both vice presidents since '55, each will have six divisions reporting to him; Mr. Sargent will serve as chief of staff.

HOLD ON TO YOUR HATS



Here it comes, fellows—the greatest array of programming talent ever seen on one station. Those NBC Specials, plus the high-rated favorites.

These are the kinds of programs—plus local shows—that garner 70% share of audience for KROC-TV.

Here is the opportunity you can't miss—to cover Rochester, Minnesota, the State's fastest growing metropolitan area.

Here is a chance to get your share of that \$886 million of consumer income.

Call Meeker today.



KROC-TV

CHANNEL 10

Rochester, Minnesota

National Representative:

The Meeker Co., Inc.

Minneapolis: Harry S. Hyett Co.

Network Representative: Elisabeth Beckjorden

THE LIGHTER SIDE

In camera

A "faithful reader" from California sent us the following story. We don't for a one-minute station break believe it happened the way it's told, but we will defend unto deadline time our faithful reader's right to say it did.

A local tv show had as its guests one day three men from a nearby old-age home. The interviewer asked each of the three to explain why he believed he had reached his present age.

The first man said, "Smoking. Every day I smoke at least 10 of the longest, strongest cigars I can find, and I'm 96." The second man gave whiskey as his reason. "I drink a quart every day, and I'm 103."

The third man was the most wizened of the trio. "And what's your secret?" the interviewer shouted.

"Romance," he squeaked. "I date a new girl every day of the week, and I take them to parties and dances and I'm never home before three in the morning."

"And how old are you, sir?" the tv host asked.

"Twenty-seven," the man answered.

Then, over in London, we are informed by a "faithful foreign correspondent," a chap involved in a tv show has won a court order barring further telephone calls from a lovesick woman doctor who called him 98 times during the past year and sent him expensive presents and countless cards.

Perhaps all the woman doctor wanted to know was: is there a wife in the house?

An eight-year-old son of a colleague of ours has already decided that he is going to be a television producer when he grows up. And, naturally he's going to produce westerns.

"But," the lad told his father, "my shows are going to be different. I'm going to have all the bad men

win at the end. Those poor actors who play the bad men always lose, and it's not fair."

The father of the boy can only hope that when the time comes, the kid will be taken care of by some poor actor's home.

Life in this television age: Just in case anyone happens to run across a copy of these columns in the year 2153, at which time TELEVISION AGE will be celebrating its 200th year of publication, we include these items to show how far-reaching the seeing-eye medium of tv has traveled and how much it is already considered a part of our future way of life.

A closed-circuit television system is to be installed in the elevators and lobby of a Manhattan apartment house for the protection of tenants. A 24-hour "eye" that will take in a full view of the interior of the elevator cab will be seen on a tv set in the lobby which will be constantly viewed by a doorman. From now on, in selecting doormen for this building, preference will be given to ex-television critics . . . Some cities are installing tv cameras to look into sewers . . . There was a closed-circuit auction sale of Army surplus held in six cities and involving some \$2.8 million of material . . . There is going to be a flying classroom conducted on a plane some 20,000 to 25,000 feet up and picked up on the ground in 13,000 schools and colleges within a circle 400 miles in diameter. The Ford Foundation is forking over a sum of \$4.5 million for the first stages of this experiment in airborne educational tv, and an additional \$2.5 million will be raised later. The classes will be conducted after a "nationwide talent search." Ex-television critics need not apply for this high-flying classroom position.

When we reported this last item to our fourth-grader, he commented, "Gee whiz, no use getting to the moon. They'll still have school there."

How Come CHANNEL 10 Stays Perennially On Top in the Rich Rochester N.Y. Area?

COULD BE BECAUSE:—

we have the POWER

Yes, thanks to our new 316 KW (maximum power) transmitter, we now speak to more than a million Western New Yorkers with a stronger voice—look at them with a brighter eye!

Our primary coverage area is considerably extended!



we have the SHOWS

We offer our viewers the very finest programs of two major networks—CBS and ABC—a galaxy of great stars in a brilliant host of new shows and old favorites! We also offer News-Weather-Sports, complete and accurate, twice nightly at 6:30 and 11:00 P.M.—plus many other fine, live local shows, and the great MGM movies.



we have the KNOW-HOW

Not only do we possess the technical know-how that guarantees best-quality production, but being Rochester-owned, we understand the wants and whimsies of the people of this area, give them what they want, know how to promote our station and our programs in the most effective manner.



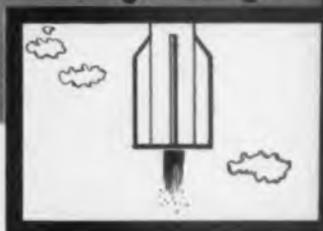
we have the FACILITIES

Our facilities, both in personnel and in equipment leave little to be desired. Our well-trained engineers and production staffs welcome the constant challenge of handling live shows and live commercials in truly expert fashion.



we have the WILL

Perhaps our BEST quality is our ceaseless will to please! We are intensely proud of our consistent leadership in Rochester, and we are determined to maintain it!



Adequate power, top-notch programming, expert know-how, modern facilities and the resolve to please and satisfy—every one of these things is *essential* to a successful television station—and these are the things that attract and hold our ever-increasing number of sponsors.

CHANNEL 10, ROCHESTER, NEW YORK

(WVET-TV • WHEC-TV) CBS BASIC • ABC AFFILIATE



You can eat your cake and have it. Not only is KERO-TV the only single advertising medium that reaches over 1,000,000 free spenders in California's Southern San Joaquin Valley, it also brings you a bonus of bigtime facilities, an alert, professional staff that makes every penny work overtime for you and a marketing and merchandising program that has every commercial reach right to the retail counter. Good reasons to be in to the Petry man when he calls!

KERO-TV CALIFORNIA'S SUPERmarket

BAKERSFIELD CHANNEL 10

A TRANSCONTINENT STATION
REPRESENTED BY EDWARD PETRY & CO., INC.

000,00

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NE