What does tv have to look forward to in second decade?  PAGE 21

Montgomery Ward test in Houston proves medium is effective  PAGE 30

Can a tv station get newspaper cooperation in its'area?  PAGE 34

**SPECIALIST IN SPOTS**

... that snowball — that's the inevitable suit for the many national advertisers are spotting their TV dollars on these stations.

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Television Age

Edward Petry & Co., Inc.

Television Division
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS
The Hazel-Atlas trademark is nationally recognized whether it’s found on a decanter, hand-cream container, drinking glass or home-canned jar of peaches. With Wheeling headquarters, Hazel-Atlas Glass commands even greater recognition in the WTRF-TV 36-county region by employing 4700 people drawing a 20 million dollar annual payroll. With their advanced approach to package design and continuous expansion endeavors, Hazel-Atlas typifies one of the diversified industries making up this prosperous, booming Upper Ohio Valley.

No. 15 in a series—Glass containers

Hazel-Atlas, another great name in the industrial picture of this rich and busy Wheeling Market; where 2 MILLION PEOPLE with a spendable annual income of OVER TWO BILLION DOLLARS react to what they see and hear from WTRF-TV, Wheeling. Are these folks getting your advertising message? Does the fact that major rating services consistently rank WTRF-TV first appeal to you?

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at Cedar 2-7777. National Rep., George P. Hallingbery Company. WHEELING 7, WEST VIRGINIA

reaching a market that’s reaching new importance!
Television Age

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The medium may be expected to increase its share of advertising in 1960 and beyond

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Publication medium offers resistance to changes necessitated by television's advent

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After a year away from the medium, Morning Milk decides syndicated show offers most

34 TOGETHERNESS
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44 ALL TIME IS GOOD TIME
Right program will make its own success story. Victory Program Sales manager says

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Letter from the Publisher

Feud in the Open

Attorney General William P. Rogers' sharply worded report on tv and radio was a New Year's Eve blast that bounced off the fairway at Augusta National Golf Club and right into the living rooms of the FCC, the FTC, the networks, tv advertisers and 522 commercial tv stations.

The sweeping 54-page report delved into the rigging of tv quiz shows, payola, commercials, as well as the impact of television on the American public.

The paradox of the report is that it articulates a philosophy of Government regulation that in many areas is in direct contradiction to the stand taken by the FCC and its chairman, John C. Doerfer. The report brings out into the open an undercover feud that has been raging for many months between the Department of Justice and the FCC.

Lack of Legislation

Chairman Doerfer has maintained that the FCC is constrained in its actions by the lack of empowering legislation. This is a position to which the chairman has consistently and steadfastly adhered. His stand in the Section 315 battle emphasized the reluctance of the FCC to move into areas not specifically delegated to it by legislation.

The Department of Justice, on the other hand, has maintained that the FCC has sufficient authority under existing law to deal effectively with many broadcast problems in which it has taken no action. This difference of regulatory philosophy within the Administration can lead only to chaos and tumult.

It would seem that before releasing a document of such tremendous importance the White House would sit down with the Attorney General and heads of the regulatory agencies involved and fashion a policy that would be operative and would make sense for the Department of Justice, the FTC and the FCC. The Department of Justice in its barbed-wire report places both the FTC and the FCC strictly on the defensive. It is not a pretty picture with the President's trusty lieutenants taking swipes at each other.

No Reason for Inconsistency

There is no reason why the positions of the Department of Justice and the FCC should not be consistent with each other. If the commission takes one stand and the department another stand, the broadcaster is caught between Scylla and Charybdis of regulation, making for even more confusion than presently exists.

On the option-time rule, the Department of Justice and the FCC are in conflict with each other. The Department of Justice has contended that option time is contrary to the Sherman Anti-Trust Act, whereas the FCC has acknowledged the legality of option time. In the Lars Daly case the Attorney General issued a memorandum to the FCC suggesting that the commission reverse its stand. The commission refused to do so, and legislation was passed.

Cordially,

S. J. Paul
We thought it about time someone got around to asking a wise man what he thought of the present state of confusion in the radio and television industry. In time of crisis the only counsel of any value is the counsel of wisdom.

We ask your forgiveness and we ask the forgiveness of Abraham Lincoln for reaching so high for guidance.

His words, although spoken about a far greater and more significant crisis, seem so relevant that we wish to recall them to you. Like almost everything Lincoln said, these words have universal application. Here is advice for the American public; a reminder that institutions are bigger than the individuals who comprise them—a reminder to the television industry to be firm in the right and to get to work on the job that must be done.

Maybe you're thinking that Abraham Lincoln was too much of an idealist even to be quoted in this sorry circumstance.

Just remember that he was a human being too, who believed that human nature never changed. He said, of the men who would be involved if there were another crisis, "...we shall have as weak and as strong, as silly and as wise, as bad and as good."

The great institutions of Western culture did not evolve in sweetness and light like flowers in the meadow; they developed through centuries of struggle, tears, agony, calumny, and bitterness.

Let us, for the moment, focus on our field of entertainment, information, and advertising.

It was only at the beginning of this century that "yellow journalism" was the shameful scandal of the day. Publishers of great metropolitan newspapers were vying with each other in spreading big black false headlines across their front pages, blatantly deceitful—in a mad scramble to see who could sell the most papers and forget about the ethics. Some of us in the advertising business can remember the days when a man's name had to be Ananias before he could get a job as circulation manager of a newspaper.

Look at the newspaper industry today—a great, vital force on the American scene, respected by readers and advertisers alike. After a long, shocking and sometimes entertaining history of the antics of many boisterous scalawags, the newspaper business has grown up.

Or let's talk about the circus. There was another great American institution. Let's talk about that genial old slicker, P.T. Barnum. There was a character! But the circus isn't dying because people were outraged when they found out that "THIS WAY TO THE EGRESS" merely emptied Barnum's tent and had nothing to do with the female of the species eter bear. The circus is disappearing because, as an institution, it no longer fits into the new culture pattern. Children can't get excited about a man being shot thirty feet into the air from a dummy cannon when in their living rooms men are shot to Mars in the flick of a commercial.

Or let's talk about women. They're still here as an institution (God bless 'em) despite the fact that for thousands of years they have been tinting and laquering themselves to conceal what they really look like. We think they have survived as a part of our culture for far more basic reasons than the magic of perfumes with naughty names.

Also we think it's a pretty safe bet that when we build the first skyscraper on the moon, the history of the human race in the capsule inside the cornerstone will not begin "There have been an awful lot of lusty guys in the world."

Yes. Mathematicians and philosophers notwithstanding, we believe that, as far as an institution is concerned, the whole is greater than the sum of its component parts.

Now we'll focus down sharply and say what we want specifically to say. We have said it before but we want to say it again so you'll know we haven't changed our mind.

We like all kinds of advertising. We like newspapers. We like magazines, radio, outdoor. Each has its specific place and each fills it well.

We have said it before and we say it again. We like television. We believe it is the greatest entertainment, information, and advertising medium in existence and that, with full awareness of the responsibility that goes with stature, it will grow and mature into even greater effectiveness with each passing decade.

**What do you think?**
This Phillies Cigar spot is one of a series featuring the ability of a good cigar to ease the tensions of everyday life. Filmack's "film-sense" combined the rootin', tootin' tempo in animation followed by smooth, easy, live action to emphasize a situation in which the relaxation of a cigar would be welcome.

*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about "film-sense," send for your copy of our new booklet explaining Filmack's many approaches to film problems.
WILX-TV's B signal area, which includes Michigan's GOLDEN TRIANGLE of Jackson, Lansing and Battle Creek, ranks as the

11th LARGEST POPULATION MARKET IN THE NATION*

*(Based on SRDS Consumer Market Data)

1 New York 6 San Francisco-Oakland
2 Chicago 7 Boston
3 Los Angeles 8 Pittsburgh
4 Philadelphia 9 Washington D.C.
5 Detroit 10 St. Louis

and...

the bulk of this buying population (Jackson, Lansing and Battle Creek —the Golden Triangle) receives a CITY GRADE SIGNAL FROM

WILX-TV

Only WILX-TV can offer such powerful coverage in this rich, heavily populated market!

RIGHT NOW... is the time to contact VENARD, RINTOUL & McCONNELL, INC. for complete market information

WILX-TV

CHANNEL 10 SERVING MICHIGAN'S GOLDEN TRIANGLE

January 11, 1960, Television Age
ASSIGNMENT:
UNDERWATER
SOMETHING NEW UNDER THE SEA
All New / First Run / Half Hours

The secret world of adventure that lies beneath the seas bubbles with a new brand of excitement, as this NTA series plunges into action in every corner of the world.

A “must-see” for every advertiser:
Bill Williams, big, rugged, and right at home in the role of ex-Navy Frogman Bill Greer.

A “must-see” for every advertiser:
Fresh, colorful new production techniques, on-location impact in Cuba, Hawaii, Alaska, Korea.

A “must-see” for every advertiser:
The gripping audience interest built on a solid base of authenticity ...the kind of authenticity backed by the cooperation of not one, but five governmental agencies.

A “must-see” for every advertiser:
The unique combination of action plus emotional appeal, with 8-year-old Diane Mountford to play Greer’s daughter, and to turn on all-family interest full force.

A “must-see” for every advertiser:
The tremendous potential this series holds for all-out merchandising and exploitation.

Phone, wire, write

NTA
Beverly Hills
250 No. Canon Drive
CR. 4-8781

New York
10 Columbus Circle
Ju. 2-7300

Chicago:
612 N. Michigan Ave.
Mi. 2-5561
THIS FACT FACES YOU!

PROOF:

WSJS Television's City Grade coverage saturates fourteen cities, each with over 6000 population, in North Carolina's biggest Metropolitan market. These fourteen cities are located in the rich industrial Piedmont—North Carolina's first market buy with WSJS Television.

WSJS television
Winston-Salem / Greensboro

* CHANNEL 12
Headley-Read, Rept.

January 11, 1960, Television Age
Survey Questions Audience Research

Current measurements of the television audience are inadequate, according to the majority of station managers responding to a TELEVISION AGE survey. Some of the reasons offered for this inadequacy: samples are too small; figures often conflict; there's not enough qualitative information; reports arrive too late to be useful. Full details of this magazine's survey, which also seeks to establish average expenditures by stations for audience research, will be published in the January 25th issue.

Wheels Keep Rolling

Wagon Wheels, the macaroni product Buitoni Foods Corp. (see TV AGE, Nov. 16, 1959) introduced last fall in New York, continues to add markets for its placements of kid-show minutes. The firm's entire Chicago advertising budget went into tv early this month; Washington, D. C., and Philadelphia get schedules throughout January, while Los Angeles, San Francisco and possibly Cleveland will be bought soon after. Larry Butner is the buying contact at Albert Frank-Guenther, Law, Inc., New York.

Filmed Commercial Volume Hits New High

Billings for filmed commercials in 1959 amounted to over $60 million. This figure, based on informed estimates of business done on the east and west coasts this year, is a 15-per-cent increase over 1958, when approximately $53 million was invested in filmed commercials nationally. The '58 figure is a revision of a $50-million estimate made by this magazine earlier this year and takes into account a later corporation study (TELEVISION AGE, Dec. 28, 1959) which estimated a $55-million volume for 1958. The Film Producers Association of New York, meanwhile, has predicted that 1960 will see still another phenomenal increase in filmed commercial billings.

Candymaker's Kick-Off

Henry Heide, Inc., confectioner who has been a consistent spot user for a number of years, is looking for a mid-February start for its 1960 schedules in New York and a half-dozen other top markets. Last year saw the company switch to half-hour syndicated program sponsorship with Sergeant Preston in New York, Detroit, Philadelphia, Boston, Chicago and others. Both that show and several new properties, along with a return to announcements in participation kid shows, were being weighed by agency and client at press time. Walter Simons at Kelly, Nason, Inc., New York, is the timebuyer.

No License Revocations

While 1960 will see the FCC examining television programming more carefully and in some cases demanding an explanation from operators not carrying out the type of programming promised, there will be no license revocations this year, in the opinion of most Washington observers. More vigorous action can be expected in cases of obvious violations, such as false reports.

Cutex Considers

A spring return to spot is planned for the Northam Warren Corp., makers of Cutex nail polish, lipstick and other cosmetics. A program "similar" to that used in '59 when minutes and 20's ran in the top 25 markets from March 1 start will be followed, according to a company advertising executive. The campaign will be the first video activity for the client from Doherty, Clifford, Steers & Shenfield, Inc., which acquired the account last July. Stu Eckart is the buying contact.

Spot for Sano

"We'll continue using spot in special markets as in the past," noted Robert Steinle, advertising manager on King Sano cigarettes at U. S. Tobacco Co. The company, which returned to network with a major tv-budget increase this month as alternate-week sponsor of Meet The Press, has been using six-week spot flights in about the top 10 markets each winter and spring. "We have a minute film and a 20-second version to use in future schedules," said Mr. Steinle. Jane Present is the timebuyer at C. J. LaRoche & Co., Inc., New York.

Will There Be New Legislation?

Broadcasting can expect one of its most difficult years on Capitol Hill in 1960, with much speeckmaking, drafting of new legislation and inquiries into operating practices. But, with the elections coming on to divert much Congressional attention, revitalized activity of FCC, FTC and industry groups such as the NAB Code Committee, it is doubtful that many new laws will actually be enacted.

AFM Spurs Formation of MCRA

The recently completed contract between independent musical commercial producers and the American Federation of Musicians has led to the formation of an industry group to handle just such problems. The organization, Musical Commercial Producers Association, Inc., is faced with one immediate issue: it must get the agencies to sign letters of adherence to the financial obligations of the contract, since they are not signatories to it. For the first time, AFM members are paid residual fees for work in the commercials field, and such a complex payment structure requires the cooperation of the agencies, independent producers argue. There are 13 charter members in the new association, which is to be national in scope and is expected to have 40 to 50 members ultimately. Phil Davis of Phil Davis Musical Enterprises is chairman of the board of MCRA; Allan Scott of Scott-Textor Productions is president, and Tony Faillace, Faillace Prods. 1st v.p.
Best Commercials

We are anxious to obtain particulars of the latest monthly poll figures of the 20 best-liked television commercials. We are an animation unit operating out of General Television Corp. Studios, 22 Bendigo St., Richmond, Melbourne, Australia, and are preparing a sales brochure.

John Aldous
Sales Manager
John Wilson Productions
Melbourne, Australia

Note: ARB's top 20 commercials appeared in the Nov. 16, 1959, issue of TELEVISION AGE.

Louisville Market

In your November 30th issue you have a list of the top 100 U.S. television markets. You show Louisville as the 32nd market and the top station as covering only 440,000 television sets. You are wrong on both counts. You state that the information came from one of the top television agencies. All agencies have different formulas for their calculations and therefore, in fairness to us and all the other stations, I think you should (1) give the name of the agency and (2) by all means show the formula this particular agency uses in ranking markets and in showing the number of television homes. There are a number of other agencies which show us covering far in excess of 440,000 television sets. And, in addition, Nielsen #3 shows us covering more sets.

Nathan Lord
Manager
WAVE-TV Louisville

Salt Lake Market

... ranking of the Salt Lake market varies from list to list. On the basis of population, our coverage area delivers over a million people, and this would rank us in the 40's. On the basis of metropolitan area, we rank 66th.

A year ago your list of the top 100 markets ranked us in the 80's with 180,000 tv sets. This year your list, published Nov. 30, failed to include our market in any position.

As a matter of record, this market does include over 247,000 tv homes, and so on your list we should be about 68th.

From the coverage standpoint KSL-TV serves 46 counties in four states with a million population and a billion dollars in retail sales. This all indicates that no matter how the Salt Lake market is ranked it is a vital buy for any campaign.

D. Lennox Murdoch
Vice President & Manager
KSL-TV Salt Lake City

Need List

... send us three reprints of the article "Agency List of Top U.S. Trade Markets," which you recently published. It will be most helpful in our 1960 planning.

E. H. Bergen III
Account Executive
K. C. Shenton Co.
Hartford

... are reprints available of the list of top television markets which your magazine published in its November 30th issue? Such a compilation often proves most valuable to an organization such as ours.

William A. Shultz
Commodore Distributing Co.
Spokane, Wash.

Note: Reprints of the list of top tv markets are available at 25c each, 20c in lots of 10 or more. Address Readers Service, TV AGE.

Studio-Kitchen Comments

We have received many, many favorable comments on your December 14th coverage of our tv studio-kitchen, and these comments have come, primarily, from key people throughout our industry.

Brown Boltz
President
SSC&B, New York City
WHAT MAKES WXYZ-TV AND WXYZ RADIO DETROIT'S MOST POPULAR STATIONS? *

Talent and production staffs with original ideas... the kind of original ideas that put WXYZ-TV's "Lunch with Soupy Sales" on ABC network and brought the nation J. L. Hudson's Thanksgiving Day Parade.

This originality made WXYZ Radio's mobile studios one of America's most imitated broadcasting techniques... the same WXYZ Radio that originated The Lone Ranger and Green Hornet.

Michigan's "young at heart" audiences expect this originality from Broadcast House. We call it WXYZing! In this big car buying year, there'll be more money around Southeast Michigan than ever, so put WXYZing in your plans!

*See for yourself. Check the rating books.

THE STATIONS WITH WXYZing

WXYZ-TV CHANNEL 7 • WXYZ RADIO 1270 • ABC-DETROIT

Represented nationally by Blair-TV and John Blair & Co.
A skillful artery reconstruction surgical operation was recently telecast by KRON/TV and sponsored by Jenkel-Davidson Optical Company. It was the first of a series of medical programs to be produced by KRON/TV under the auspices of the San Francisco Medical Association. • Great viewer interest was proved by the results of a special ARB coincidental survey, which gave this program a rating of 18.3 — more than the other three Bay Area TV stations combined!

**THE OPERATION WAS A SUCCESS...**

the result: A most successful public service telecast with high viewer interest and sponsor appeal.

**KRON is TV in SF**

KRON/TV, CHANNEL 4, SAN FRANCISCO
NBC AFFILIATE ★ REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

*January 11, 1965, Television Age*
Business barometer

Network business made its best gain in the five-year history of the Business Barometer reports in October.

An increase in network billings 26.6 per cent over those in September brought network billings to their peak of the year. October network billings were 9.5 per cent ahead of those in October 1958.

The greatest percentage gain in a single month previously was marked up in October 1958, when the gain over September was 22.4 per cent.

The increase seems even more significant when it is remembered that this record increase came after the networks were so widely attacked in the press during the quiz-show investigations.

Television Bureau of Advertising LNA-BAR estimates of network gross billings in October total $59 million, up 12.4 per cent from the $53 million in October 1958. These estimates break down the total between the three networks, giving ABC-TV $13 million, a gain of 25.9 per cent over 1958; CBS-TV $24 million, a gain of 7.8 per cent, and NBC-TV $23 million, up 10.7 per cent.

Totals for January through October estimated by TVB show ABC-TV with $99 million, up 20.5 per cent; CBS-TV $219 million, up 7.8 per cent, and NBC-TV $192 million, up 9.5 per cent. Total for the year through October is $510 million, a gain of 10.7 per cent.

The Business Barometer reports are based on a 25-per-cent selective sample covering markets of every size and type throughout the United States. Figures are reported to Dun & Bradstreet. Researchers for that firm compile percentages from which the editors of TV AGE prepare their report.

A report on November national spot billings will appear in the January 25th issue of TV AGE.
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!
THE WAY IT HAPPENED

Will new process be threat to film, tape? . . . page 17
Next decade expected to offer many gains . . . page 19
No change in FCC color standards now . . . . . page 45

Thermoplastic Recording

A new electronic recording process which is already being described as a possible replacement for film and video tape will be unveiled in New York tomorrow (Jan. 12) by officials of the General Electric Research Laboratory.

The process, called thermoplastic recording, was devised by W. E. Glenn, a GE scientist. It is said to have all the advantages of motion-picture film and video tape, and none of their disadvantages. In addition, it is expected to have an effect on electronic computers, storage of business data and earth-satellite explorations.

Several network representatives contacted by this magazine last week expressed some interest in the development, but withheld comment pending tomorrow’s demonstration. Motion-picture producers in the New York area were similarly reserved.

Thermoplastic recording, in essence, works like this: photographic images, (or technical data) are first converted electronically into coded signals, which are further reduced to variations in the intensity of a beam of electrons. The electron beam is played over a special three-layered film, the bottom layer of which is a heat-resistant plastic, covered by a positively-charged middle layer. The top layer is thermoplastic film, which melts at low temperatures.

This film can be heated electronically and can then be read by passing a beam of light through it and into a special optical system for conversion into an image. This image, it should be pointed out, can be viewed directly, projected on a screen, transmitted electronically or stored on film. Optical systems for reproducing images in black-and-white and color have been developed, according to Dr. Glenn.

Although full details as to the practical use of thermoplastic recording will not be made available until tomorrow, it is speculated that the process, like video tape and unlike film, allows for immediate playback and for erasure so that the stock can be used many times. It is like film in that it produces visible images for editing purposes, and it is said to be adaptable for playback anywhere in the world. (Differing line standards in various countries have been a problem for American-made tapes; however, an electronic high-definition converter has been developed in England which permits conversion of several line standards to the American system.)

The effect of thermoplastic recording on the motion-picture industry could be incalculable. The immediate playback feature of the process, with images, combined with its ability to synchronize live and film, could revolutionize that business. It should be pointed out, however, that such essentials as practicality and cost have yet to be determined. One network official observed last week that there is often “quite a time lag between the laboratory and the commercial world.”

GE officials have few reservations about the system. “This discovery,” says C. G. Suits, vice president and director of research, “may eventually rank in importance with the original invention of photography, the phonograph and magnetic recording.”

George I. Long Jr., president of Ampex Corp., leading vtr manufacturer, issued a statement following the GE announcement to the effect that his company has had the thermoplastic system under study for several years.

“If and when any of these processes become operationally practical,” Mr. Long said, “we believe their major application will be as an adjunct to existing magnetic recording techniques rather than a replacement for them.” He added that Ampex would be among the first companies to offer equipment utilizing any new recording process that proves practical.

McCann’s Crystal Ball

“Market planning must be related to an economic environment, just as an advertising program must be developed with a clear knowledge of its probable marketing environment,” says Marion Harper Jr., president and chairman of the board of McCann-Erickson, Inc., in his introduction to The Decade of Incentive, a marketing profile of the ‘60s put together by Market Planning Corp. for the agency (see box, page 69).

The profile, which can be described as a source book of economic and marketing data for the next decade, clearly demonstrates that the economic environment will be a healthy one: “Assuming only that there will be no recurrence of war, the decade promises a giant step toward a goal sought by nations since the earliest times: the eradication of material want.”

The gain in national output over the next 10 years in the United States, says the McCann study, will be enough to provide 30 per cent more goods and services per person for 25 per cent more people, with perhaps eight per cent less work time per person.

In the opinion of the agency’s researchers, all basic indicators foreshadow an unparalleled decade. Included in the study are 25 charts (covering total population to gross national product to discretionary income) which document this growth. Example: “Growth in national output to 1970 will have equaled all of the growth from 1935 to 1958; the rise in production over the last 23 years

January 11, 1960. Television Age
While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area...a circumstance that must be reflected in audience response to advertising carried.

**WTHI-TV**

CHANNEL 10 • CBS-ABC

TERRE HAUTE

INDIANA

Represented Nationally by Bolling Co.
will be accomplished again in the next 10 or 11 years. Personal consumption will follow the same pattern: the expected $180 billion of added spending over the next decade equals the increase in spending in the 21 years from 1934 to 1958."

In more personal terms, the profile notes that the growth a businessman has experienced during the past 25 years will have equalled the growth which will explode across the country during the next 10 years.

Board chairman Harper expressed the hope that The Decade of Incentive would serve as a guide to management's thinking about the future, for, as the study notes, "successful marketing in this new and wealthier world will depend on intensive planning and a more continuous concern with the future. The time to get ready is much shorter than it has ever been before."

Included in the back of the study is a list of 28 questions for market planners. The questions focus on various aspects of a company's future and are designed with a view to heavier competitive pressures and an accelerated growth in the economy. Some of the queries: "What markets will have the greatest growth and profit potential? What volume goal should be set for each product line? What product improvements can be made? What services should be modified or added, to assure maximum satisfaction?"

The Decade of Incentive is part of a continuing series of marketing forecasts published by McCann-Erickson. The Turning of the Tide was issued during the 1957-58 recession.

**FCC Review**

Although the number of commercial television stations did not increase materially during the year 1959 (more than 670 authorizations, over 500 in operation) there are today only 76 uhf outlets on the air. This unpublicized fact, lost somehow in the hullabaloo over quiz scandals, payola and questionable commercials, is included in the year-end statement of John C. Doerfer, chairman of the Federal Communications Commission.

"Almost half of the uhf permits issued since 1952," notes Mr. Doerfer, "have been surrendered, and more than half of the uhf stations which were in operation are now off the air." The FCC chief reports, however, that approximately 270 uhf translator stations are authorized to bring television to remote localities. This figure represents an increase of about 70 for the year.

"How to resolve the uhf problem is one of the commission's greatest perplexities. Experience with intermixure of vhf and uhf operation has been disappointing. Possibilities now being evaluated range from reducing present vhf station separations to a general reshuffling of tv channel assignments. A basic consideration is whether additional vhf space can be obtained from the Government."

In his year-end review Mr. Doerfer noted that educational tv station authorizations remained at slightly more than 60, but the number of operating stations climbed from 35 to 45 (included in this figure are approximately 12 uhf stations).

Mr. Doerfer noted that never before in the history of the FCC has so much of its time been diverted from normal administrative process by other happenings. "This is manifested particularly in litigation and legislative matters. Court actions have necessitated new and additional time-consuming procedures, and Congressional considerations have resulted in an unprecedented number of comments on proposed legislation, personal appearances before various committees and subcommittees, and special studies and reports to answer specific questions from Congressional sources."

This problem of reducing backlogs and catching up with growing workloads must be resolved by the commission. It has asked for Congressional help in this area, the FCC chairman pointed out. "The commission has asked Congress to eliminate a 1952 amendment to the Communications Act which the courts have interpreted as requiring the commission to hold a hearing on practically all protests (even from those not in the communications business) to grants made without hearing; remove another 1952 amendment which requires that a prehearing notice be sent before an application can be designated for hearing; remove certain restrictions in the act which preclude the commission from consulting its own engineering and legal staffs in adjudicatory matters; permit it to make more use of its review staff; correct certain omissions in the act concerning 'ex parte' presentations; eliminate the present requirement of oaths on routine forms; and for authority to impose small fines to combat minor but increasing violations of its rules and regulations."

**No Stopping Hamm's**

Hamm's beer continues to break all records in ARB's survey of the nation's favorite tv commercials, chalking up its seventh successive month in the lead. The October tally reports the top three commercials in precisely the same order as they appeared in the September line-up—Hamm's in first place, Piel's in the runner-up spot and Mr. Clean holding down the third position.

The only newcomer to the survey this month was Maxwell coffee in 17th place. Two commercials returned to the list after long absences—Kaiser foil in eighth position, last appearing on the survey in January 1959, and Kellogg in 11th place, out of the competition since November of 1958. Some favorites that bounced back on the list included Chevrolet in 14th place and Post Cereals in the 16th spot, both missing from the survey for the past three months, and Wilkins Coffee in 19th position, off the list for four months.

**Ford Gains**

Commercials that gained this month included Ford, moving from 11th to fourth, Maypo coming up two notches to rank fifth on the survey, Kraft advancing from 12th to ninth, and Seven-Up climbing from 17th to ninth.

The monthly best-liked tv-commercial survey is based on ARB's tv National Report. Results were tabulated from diaries placed during the week of Oct. 18-24, in which each diary-keeper noted his favorite tv commercial for the survey week. As always, (Continued on page 45)
JAZZ UP YOUR STATION WITH THESE SWINGIN’ MUSICAL SHORTS! artie shaw, cab calloway, clyde mccoy

desi arnaz, betty hutton, woody herman, jimmy dorsey, vincent

lopez, louis prima, bob eberly, red nichols, helen forrest, illinois

jacquet, stan kenton, june christy, bobby hackett, pied pipers

165 Film Shorts Featuring The Greatest Names In The Musical World—All Ready To Give Your Programming A Lilt And A Lift!

We’re blowing our own horn about these swingin’ musical treats from Warner Bros. A Festival Of Top Pop Tunes, all Standards—ideal for local programming in your market. One reel, all approximately 10 minutes.

Get On The Bandwagon and Watch Those Ratings Roll Up—Write, Wire, Or Phone!
In 1960 television may be expected to move ahead hand in hand with the national economy. Not only will total tv billings advance during the 12 months, but television's relative position, as compared with other advertising media, may be expected to improve still further.

It may not be all smooth sailing for either national prosperity or the television industry. Both weathered some fairly heavy storms toward the end of 1959, and both are still beset by problems.

With charges and counter charges against broadcasting continuing in Washington, anything could happen. But there are many signs which convince most observers that the new year will be a good one for the nation and for tv.

Here are a few:
1. Retail sales have been terrific.
2. Merchandisers are confident that 1960 will continue the uptrend of 1959.
4. National output of goods and services continues high.
5. There will be a balanced or nearly balanced Federal budget.

In television the financial picture must be considered a rosy one. The Television Bureau of
Advertising estimates that total time and talent expenditures in 1959 will come to $1.5 billion. They divide this into $773 million for network, $464 million for spot and $275 million for local billings. This would be a 12-per-cent gain over the totals in 1958.

In 1960, TVB believes, television’s share of the advertising total will be $1,688 million. This would be a further 10.5-per-cent gain over the 1959 totals. The total is divided between network, $816 million, up 8 per cent; spot $520 million, up 12 per cent; local $322 million, up 15 per cent.

Industry estimates placed the total advertising volume for 1958 at $10.3 billion, while network and spot tv came to $1.1 billion. TV in 1958 totaled 10 per cent of the national figure.

In 1959, with increases in nearly every advertising medium, the total spent by advertisers is estimated at $11 billion. Network and spot television have increased some 11 per cent to $1.2 billion, or 11 per cent of the national total.

Television Bureau of Advertising president Norman E. Cash has estimated that television will continue this increase until it claims 20 per cent of the total advertising billings.

Viewed from the standpoint of revenue from time sales alone, the basis on which the Federal Communications Commission issues its annual report of television advertising, television billings in 1958 totaled $951 million. This was divided into $424.5 million for network, $345.2 million for national spot and $181.3 million for local advertising.

TV Age estimates that the comparable figure for 1959 will total $1,021.3 million, divided into $456.1 million for network, $376.7 million for national spot and $188.5 million for local advertising. For the past three years the TV Age estimates have been within one per cent of the official FCC figures (see box, page 23).

For 1960 TV Age believes that revenue from tv time sales will climb to a total of $1,072 million. The division between the three groups shows $475.4 million for network, $401.5 million for national spot and $195.1 million for local business. This continued upturn for television billings
is based not only on the interest of viewers and advertisers in the medium but on the outlook for a strong economy as well.

As 1959 ends some students of the national welfare predict that the steel strike has postponed the economic peak so that instead of reaching a high point in the early part of 1960 the prosperity curve will continue upward to midyear or beyond. They believe that auto builders and other manufacturers will need time to rebuild inventories. As production speeds up, some of the consumers who postponed purchases will feel more like buying. In addition, many firms that postponed capital-spending plans will give the go-ahead.

In terms of the gross national product, business in 1960 may be expected to rise to record heights. As the year ends, predictions for gross national product vary between $470 and $480 billion. It is predicted that total output in 1960 will reach a rate of $514 billion in national product by the fourth quarter. This is a six-percent gain over mid-1959—before the steel strike.

At the same time, industrial production is expected to rise to 160 on the Federal Reserve index by the end of 1960 for a gain of three per cent over mid-1959. Prices may be expected to rise from one to two per cent.

As 1960 begins, television is expected to feel confidence in its future. In spite of the unfavorable publicity from the quiz scandals and the payola investigations, viewing continues at a very high scale. In an average week, according to TVB, 40.1 million, or 94.4 per cent of all television homes watch the medium. Set ownership is estimated at 86 per cent of all homes, with the highest ownership, 91 per cent, in the populous northeastern states.

In the average day 38.4 million homes watch the medium. The latest Nielsen figures show that in January 1959 4.8 million homes were reached in the average minute during morning time, 11.8 million during afternoon time and 24.3 million in evening time.

Looking at the audience from the standpoint of people reached in January 1959, Nielsen shows that 7.7 million watched tv in the average morning minute, 21.2 million in the afternoon and 58.3 million in the evening.

Critics of television who feel that the quiz-show problems may have influenced the amount of viewing will be interested in figures on the average number of hours which American television homes spent with tv. In September 1958 it was 4.38 hours, while in September 1959 it was 4.58 hours. In October 1958 the figure was 4.96 hours, while in October 1959 viewing totaled 5.05 hours.

Students of the economy advance good arguments for the continued prosperity of the country not only in 1960 but even further into the future. A recent study by U. S. News and World Report predicts a gross national product in 1970 of $700 billion. The report also predicts 90 million vehicles in use, 62 million households, steel output of 160 million tons a year and spending at a rate of $140 billion yearly by 1969.

At the same time, the population of the country will continue to grow. In 10 years the population will be 210 million, with 17 million more under 20 and four million more over the age of 65. Births are expected to rise to 4.3 billion a year.

This upsurge in population will mean that 14 million more jobs will have to be created in order to sup-

### How TV's Share of Total Advertising will Increase

<table>
<thead>
<tr>
<th>Year</th>
<th>GNP ($billions)</th>
<th>%Adv.</th>
<th>Total Ad. ($billions)</th>
<th>Total Spot. Network TV ($billions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>$475</td>
<td>2.32</td>
<td>$11.0</td>
<td>$1.200</td>
</tr>
<tr>
<td>1960</td>
<td>496</td>
<td>2.33</td>
<td>11.6</td>
<td>1.276</td>
</tr>
<tr>
<td>1961</td>
<td>517</td>
<td>2.34</td>
<td>12.1</td>
<td>1.452</td>
</tr>
<tr>
<td>1962</td>
<td>538</td>
<td>2.35</td>
<td>12.6</td>
<td>1.638</td>
</tr>
<tr>
<td>1963</td>
<td>559</td>
<td>2.36</td>
<td>13.2</td>
<td>1.848</td>
</tr>
<tr>
<td>1964</td>
<td>580</td>
<td>2.37</td>
<td>13.7</td>
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</tr>
<tr>
<td>1965</td>
<td>601</td>
<td>2.38</td>
<td>14.3</td>
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</tr>
<tr>
<td>1966</td>
<td>622</td>
<td>2.39</td>
<td>14.9</td>
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</tr>
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<td>643</td>
<td>2.40</td>
<td>15.4</td>
<td>2.772</td>
</tr>
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<td>1968</td>
<td>664</td>
<td>2.41</td>
<td>16.0</td>
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</tr>
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<td>1969</td>
<td>685</td>
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<td>16.6</td>
<td>3.320</td>
</tr>
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<td>1970</td>
<td>700</td>
<td>2.43</td>
<td>17.1</td>
<td>3.420</td>
</tr>
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</table>
port them. Grade schools will have to make room for six million more pupils, high schools for four million more, and the number of students in college will rise 2.7 million to 6.4 million. Another 3.5 million people will leave the farms, bringing the agricultural population down to 17.5 million.

At the same time, the advertising total will continue to rise, not only keeping pace with the gross national product but gradually gaining in percentage, according to agency and advertiser researchers. One such competent authority predicts that this gain of advertising totals as compared to national product will amount to about one one-hundredth of one cent each year.

Working, then, on the theory that the prediction of a $700-billion gross national product in 1970 is correct and applying the formula that the advertising percentage of gross national product will increase one one-hundredth of one cent per year gives some interesting figures for total advertising (see table, page 23).

In 1959 the gross national product is conservatively figured at $475 billion, the advertising total at $111 billion and the percentage of advertising to national product 2.32 per cent. If the gross national product growth is steady toward its 1970 goal of $700 billion, then the 1960 rate would be about $496 billion, with $11.6 billion in advertising. The 1965 rate would be $601 billion for gross national product, and total advertising would reach $14.3 billion. By 1970, when gross national product is estimated to total $700 billion annually, total advertising will reach $17.1 billion.

Taking this interesting exercise one step further and applying TSB president Cash's estimate that network and spot TV's share of total advertising will eventually reach 20 per cent, one finds that in 1965 television's share will total $2.288 million, and by 1970 it should total $3,420 million.

While no one expects either the growth of the gross national product, the total spent for advertising or the television percentage to grow at such an exact pace for the next 10 years, the over-all results of this type of figuring may very well come close to the final outcome. Looking at the results with today's known factors as a background, there is no logical argument against their accuracy.

**Color Important**

As 1960 begins, colorcasting and color viewing are earning increased importance in the advertising picture. More color sets have been sold during the past Christmas season than ever before, and this spurt came at the end of color's best year.

The arrival of color was recognized by president Cash in his annual report at the Television Bureau of Advertising meeting in November. "Now, with aggressive marketing, increased color programming, better servicing and improved sets, the sale of color tv sets appears to be ready to make the big move," Mr. Cash said. "New interest and increased set usage by the public as the result of color will have broad implications. To some of our media competitors whose last remaining advantage is color the development may be a fatal blow."

Mr. Cash continued: "Color will, of course, spark the further expansion of advertising, with all media more than doubling revenue in the coming decade. As print revenue shares decline, television will continue its increase, rising to more than 20 per cent of advertising's total, with the lion's share of new dollars going to television."

The year 1959 was the first in the nation's history that personal income of Americans averaged an aggregate $1 billion or more a day for an entire year.

One of the most important predictions in connection with the growth of the country during the '60s is the expected continuation of this increase in income. In 1970 it is predicted the average family will earn about $7,500 after taxes and figured in 1959 dollars. This is a substantial increase over the present average of $6,000. Families earning more than $7,500 will more than double, totaling around 25 million by 1970, or two in every five families, according to a study recently released by *Life* and *Fortune*. This study predicts the gross national product will reach $750 billion by 1970, an even higher figure than that used in the advertising and television projections above.

The shifts in population will continue to be more and more important in the 1960s than they have been in the past 10 years. Shifts of urban dwellers to the suburbs will continue, and at the same time, as mentioned above, the number of farm dwellers will continue to decrease. By the end of the 10 years it is expected that two-thirds of America's population will live in the 200 standard metropolitan

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*January 11, 1960, Television Age*
areas designated by the Census Bureau.

In the next 10 years more than average growth is expected for the far western and southwestern states, as well as Florida, the states in the lake region, New York and Connecticut and Maryland and Delaware. Generally, the states growing at a pace slower than the national level are expected to be in the midwest and south central areas, plus New England.

Present set ownership in the U.S. is estimated at 86 per cent of all homes, but here too the rate varies from one part of the country to another. In the northeast the average set ownership is 91 per cent, in the east central states 89 per cent, west central 87 per cent, the south 78 per cent and Pacific states 87 per cent.

More Sets Sold

During the next 10 years this set saturation may be expected to rise in all areas, with the sections now lagging showing the biggest gains. Set saturation in 1970 is expected to reach 95 per cent nationally, with the northwest having tv in 97 per cent of homes, the east central states 96 per cent, west central 96 per cent, Pacific states 96 per cent and south 92 per cent.

In 1959 about 5.8 million television receivers were sold, an increase of more than 13 per cent over the low set in 1958. This year the total number of sets is expected to reach 6.1 million, with most of the increase accounted for in an increase in color-set sales. All three manufacturers of color tv sets—RCA, Admiral and Packard Bell—expect an expanding market in 1960, with RCA predicting a 50-per-cent increase over 1959.

Electronics generally showed good gains in 1959, with factory sales climbing from the $7,940 million of 1958 to an estimated $9,200 million. In 1960 EIA estimates the total will reach $10,350 million.


Approaching the expected population shifts for the next 10 years on a state-by-state basis reveals that the biggest percentage increase will be in sparsely populated Nevada—64.0 per cent—and Arizona—49.6 per cent—with California third, 36.6 per cent. The national average to reach the expected 210 million people will be 19 per cent.

Following is a listing of the states in alphabetical order with the present population, the number of tv stations now on the air and the expected percentage increase in population by 1969.

<table>
<thead>
<tr>
<th>State</th>
<th>Population (1900)</th>
<th>% Increase by 1969</th>
<th>No. of Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>3,250</td>
<td>63</td>
<td>10</td>
</tr>
<tr>
<td>Alaska</td>
<td>225</td>
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<td>1,198</td>
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<td>Arkansas</td>
<td>1,767</td>
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<td>California</td>
<td>14,778</td>
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<td>33</td>
</tr>
<tr>
<td>Colorado</td>
<td>1,757</td>
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<td>9</td>
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<tr>
<td>Connecticut</td>
<td>2,361</td>
<td>20.4</td>
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</tr>
<tr>
<td>Delaware</td>
<td>474</td>
<td>24.3</td>
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<tr>
<td>D.C.</td>
<td>829</td>
<td>28.1</td>
<td>4</td>
</tr>
<tr>
<td>Florida</td>
<td>4,695</td>
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<td>11</td>
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<td>30.1</td>
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<td>896</td>
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<td>6</td>
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<td>16,372</td>
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<td>24</td>
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<td>4,622</td>
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<td>11</td>
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<tr>
<td>North Dakota</td>
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<td>9</td>
</tr>
<tr>
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<tr>
<td>Pennsylvania</td>
<td>11,171</td>
<td>11.3</td>
<td>21</td>
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<tr>
<td>Rhode Island</td>
<td>888</td>
<td>4.3</td>
<td>2</td>
</tr>
<tr>
<td>South Carolina</td>
<td>2,441</td>
<td>14.4</td>
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<td>South Dakota</td>
<td>704</td>
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<td>Tennessee</td>
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<tr>
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<td>Wyoming</td>
<td>324</td>
<td>20.4</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>177,000</td>
<td>19.0</td>
<td>518</td>
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</table>

Many of the nation's leading executives agree with the bright picture predicted for the '60s. Charles G. Mortimer, chairman and chief executive officer of General Foods Corp., whose firm spent more than $21 million of their $42-million advertising budget in television, sees even greater prosperity ahead than that in the past.

"The record-breaking gross national product, estimated at around $480 billion for the year just ended, is expected to reach $540 billion by"
Within the next few weeks, on television screens throughout the northeast part of the country, viewers will be introduced to a new product from General Foods Corp. Although inquiries about spot availabilities were made by Benton & Bowles, Inc., only a month ago, the development and testing of General Foods' Gravy Train dog food have gone on for the past three years.

Interestingly, that three-year period presents a number of facets throwing light not only on the dog-food business in particular but also on our competitive economy in general. For it was roughly about the same time that initial research began on Gravy Train that the Ralston Purina Co. introduced its fast-moving Purina Dog Chow to pet owners.

"There's been a great increase in the number of new brands of dog food put on the market in the last three years," said John Masson, account executive at B&B. "There are
roughly some 3,000 different labels. An important factor, however, is that many of the new brands are products from ‘blue chip’ companies interested in national distribution.”

Even before the introduction of Gaines Homogenized Meal in 1951, General Foods was the industry’s largest producer of packaged dog foods. The corporation had acquired the basic meal formula in 1943 from Clarence Gaines, a manufacturer of livestock feed who had developed a dry mixture for his own kennels. His dogs thrived to the extent that Mr. Gaines first produced his formula for neighbors, then sold it through his feed outlets.

When the product moved to General Foods, two sales forces were handling it—one for feed stores and one for grocery stores. GF, primarily concerned with the grocery trade, shifted the marketing emphasis to groceries in 1949.

As dry dog foods had a basic problem of the various ingredients separating in the packages, Gaines Research Laboratories overcame this with a homogenizing process that compressed the ingredients into small nuggets dogs found easily palatable. The new product was developed at about the same time television found its footing as a national medium, and Gaines dog foods promptly became an important video advertiser.

“Gaines was an original sponsor on Juvenile Jury,” noted Mr. Masson. “That was back when we talked of the national scope of a 35-station network. Since the early ‘50s, we’ve continued to use the medium as with any General Foods product, employing both network shows for continuous exposure and spot campaigns for the usual reasons of added weight in specific markets, particular promotions, etc.”

For at least the past five years, the account executive said, TV has served as Gaines’ number-one advertising medium, getting “better than 50 per cent” of the total budget. “We give television the credit for helping maintain our position among the leaders,” he said.

The growth of Gaines over the past eight years can be hinted at by studying the growth of the dog-food field itself, as outlined by General Foods product manager P. J. Hoffman.

Currently selling about 2½ billion pounds yearly, he reported, the dog-food industry accounts for roughly $350 million in consumer sales. This volume represents a 72-per-cent increase over eight years, while total grocery-store dollar sales have increased 67 per cent. By 1963 the industry estimates sales will increase to three billion pounds of dog food annually.

“The reasons for the great gains in volume of prepared dog foods are numerous,” said John Masson. “One is the gain in volume of prepared (Continued on page 78)
Magazine report

Television has wrought many changes in the older advertising medium.

Traditionally, whenever new forms of communications media have come along, and particularly when they have brought with them greater impact as public services and advertising vehicles, the older forms, however well established previously, have had to adjust to the inroads made by the new.

Within the past decade television has undeniably wrought the greatest changes the field of communications has ever seen. Some of the older media have, with varying degrees of intelligence and grace, made the adjustments necessitated by the competition of video; others have steadfastly refused to do so.

Report on Magazines

In the belief that the majority of national consumer magazines are numbered among the latter, the Television Bureau of Advertising has prepared a comprehensive report on the changing trends in magazines as an advertising medium that have resulted directly from the growth of television — changes which do not represent sage adjustments but rather hyped superficialities and other desperate measures in the magazines' struggle for survival.

That struggle began some 10 years ago with the emergence of television as a truly national advertising medium and with the rising of fixed publishing costs for paper, ink, personnel, mail, bulk distribution and art work. For some years competition for the dwindling share of national advertising allocated to magazines was intense among the magazines. More recently they have joined promotional forces in a combined effort to stop the shrinking of their collective share of the ad dollar.

Some publications have hyped their circulations to "justify" their rapidly increasing advertising rates. A few magazines have been satisfied with smaller circulations which have paid for themselves in subscription and newstand sales. A number of the broad, general-interest magazines have gone in for "fragmentation" — dividing national circulations into regional advertising availabilities in an apparent effort to compete with all media, national, regional and even local.

From these and other general conclusions made by Tvb from data covering the period of the first "Television Decade" — 1949 to 1958 — one clear lesson for the magazine industry has emerged, according to the bureau: the magazines which are doing best today are those which are the most carefully edited to take advantage of magazines' greatest strength, i.e., supplying to people with specialized interests material in depth on these interests.

While no fully valid figures are available on the rising fixed costs of publishing, and those which are available vary widely from publication to publication due to the extent to which the magazines have integrated their operations, figures on advertising revenue are readily available and tell part of the story which is traceable to the advent of tv.

Magazine expenditures increased 53 per cent and national advertising 113 per cent between 1949 and 1958, but the magazine share of national advertising was down 27 per cent. The rise in total magazine advertising from $493 million in '49 to $767 million in '58 is attributed by Tvb to rapidly increasing page rates, for advertising pages — the only fixed criterion — declined during 1957 and 1958 to the point where the latter total was less than that for 1954, after increases in '55 and '56.

In 1958 the 100 top national advertisers spent over twice as much in television as in magazines (two of the top 100 — liquor companies — being excluded from tv, of course, by the medium's own policy). Ninety-three of the top 100 advertisers put an aggregate $259,693,176 into magazine space, compared with 96 who spent $746,476,287 in video.

Magazines were the dominant ad medium for 10 of the top 100; television was the dominant medium for 65. Only one advertiser expended

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January 11, 1960, Television Age
NEW! High Speed Anscochrome Professional Film Type 242

ALL THE BRILLIANT COLOR RENDITION OF THE TYPE 242 EMULSION PLUS E.I. 25

Here is the new High Speed Anscochrome® film Type 242 that will give you realistic benefits in terms of film speed. Fully 1 stop faster than the older version, this new film offers a speed of 25 with no sacrifice of quality!

If you are a user of low-contrast color emulsions for cinematography, you can’t afford not to test this superb high-speed film. Contact your local Ansco representative today. Ansco, Binghamton, N.Y., A Division of General Aniline & Film Corporation.

January 11, 1960, Television Age 29
Medium sells on both institutional and retail levels for Montgomery Ward

Montgomery Ward finds sporting goods specials effective

"All timebuying ... is controlled by our store managers at the local level," wrote D. L. Glasell, tv-radio director at Montgomery Ward & Co., Inc., in a letter to TV Age last year.

And one local store executive who has discovered what he calls "the greatest" way of buying tv time is Edward S. Watson, merchandise manager of the chain's Houston outlets. At the instigation of KHOU-TV Houston, Bill Blumberg and Fred Nahas of Blumberg-Nahas Advertising presented client Montgomery Ward with the idea of taking full sponsorship of a feature movie telecast each Sunday afternoon. Acceptance of the program—with its subsequent gratifying results—represented a big step for the advertiser.

"We've never used much tv in our company," said Mr. Watson. "While we haven't had anything against the medium, it just hasn't been used, particularly here in Houston, we've just run a minute spot now and then, sometimes a short film." Film spots for special-promotion use are produced by the Chicago headquarters and supplied to local units on request.

The problem in Houston, as seen by Mr. Watson and other executives, was more than putting over a brief drive on appliances or housewares. A brand-new store was to be opened and introduced to the public. This called for a dual advertising program—one in which customers would both be lured to the store itself and to specific merchandise within the store.

"Frankly," Mr. Watson said, "we doubted at first that tv could sell the store in an institutional way, although we knew it could sell merchandise readily. But the connection with popular, family-type movies and our Sunday-at-4 p.m. time period has obviously helped produce a favorable store image."
"Influencing the decision to try television was my belief that you can’t take a store like this to 85,000 Houstonians through the newspaper. There’s too much too show—too many departments, too much merchandise, too many conveniences."

In order to put across the features of the new Montgomery Ward store (as differentiated from the original store located in a downtown area of heavy traffic and little parking space), commercials are taped on the premises in advance of the Sunday showing.

The procedure has worked well in most respects. "The alternative would be to use film," said the store official, "and I hardly think that—even if we could afford it—film would give the realism we achieve with tv production techniques. These are continuous-action commercials, unedited and with a sense of actuality. Many of our customers remark that they think the announcements take place in the store at the time they’re on the air, although we state they’re pre-recorded. We’re able to demonstrate the products under ideal conditions and involve our own store people—some of whom are becoming known to the customers through the tv exposure."

Effectiveness of the commercials could be heightened still further, he said, if it were possible to tape them during the day when the store is filled with customers. "I feel it would be more interesting. People could see themselves on tv." Also, he added, the station announcer could be brought to play a larger part in the commercials than at present. "He could become more closely associated with the store, do more demonstrations and say, ‘We’re here at Ward’s, ‘Visit us at Ward’s,’ etc."

A fine point in the production of commercials is how much they should be angled toward women shoppers, noted Mr. Watson. The store feels women have roughly 75 per cent of the influence in a family buying decision—even as much as 35 per cent on such items as automobile tires. "We try to appeal to the women," he said, "even in commercials directed mostly to men. We don’t want to overdos it, but don’t want the ‘little woman’ feeling left out, either."

To check on effectiveness of the program, Montgomery Ward plans to keep careful records of advertised items and resulting sales. The number of new accounts opened, the growth of total store volume, and the reaction to specifically promoted merchandise will serve as evaluation benchmarks. With the store open only a short time, Mr. Watson already has numerous instances of television’s sell-ability.

"We ran a rifle commercial early in

(Continued on page 70)
Frankly, we feel that television will do a superior job for our type of product.” With those words, Thomas R. Pfimlin, who is responsible for Morning Milk advertising, marked the return of the Carnation Co. subsidiary to TV after a year’s absence from the medium.

Today the company is staking 70 per cent of its estimated quarter-of-a-million-dollar ad budget in Ziv’s Tombstone Territory on a syndication basis. “Actually,” said Mr. Pfimlin, “when we decided to return to television, we investigated a number of syndicated shows. Ziv’s Tombstone Territory was chosen for its fine track record.”

The series is the first TV show to depart a network and enter syndication with all new first-run episodes. In its two-year term on ABC the program scored among the top 10 in 20 of 22 consecutive surveys. Morning Milk is sponsoring the series in Portland, Ore., Salt Lake City, Boise, Twin Falls and Idaho Falls.

In a sense, the concern started in television some four years before the medium was born, commercially. In 1945 Morning Milk’s sales manager, W. H. Crockett, now vice president in charge of Carnation’s Canadian operations, put the company’s annual meeting on the air in a telecast that ran from the Salt Lake City studios of KDYL-TV to the ballroom of the Hotel Utah, two blocks away, where the firm’s salesmen were convened awaiting the presentation of a new sales manual.

Marvin O. Clausen, general advertising manager, recalls that “the successor to that TV ‘first’ was Morning’s sponsorship in 1955-56-57 of Ziv’s Highway Patrol in a six-market regional buy.”

The company remained out of television in ‘58 and reentered the medium with its present identification on Tombstone Territory. Of the 30 per cent of its advertising budget not destined for TV, 25 per cent is to be spent in newspapers, and five per cent in grocery trade magazines and medical journals.

Hugh R. Chamberlin, Evaporated Milk advertising manager for the Carnation Co., observes the return of Morning Milk to television with “great optimism,” stating that “our recent research on television effectiveness shows that TV does an outstanding job of moving our products. We expect Tombstone Territory to enable

(Continued on page 69)

In Tombstone Territory Pat Conway is Sheriff Hollister, Richard Eastham is Editor Claiborne

After year away from medium milk firm decides syndicated television offers most

Superior tv

Carnation’s Hugh Chamberlin.
Thomas Pfimlin and Marvin Clausen

Morning Milk

32
TO OUR FELLOW UNIONISTS IN THE ENTERTAINMENT FIELD —
Below is the text of an advertisement which Local 802, American Federation of Musicians is running in New York newspapers. The practices referred to, and to which we object in the advertisement, can adversely affect employment in other branches of the entertainment field — if allowed to continue. We ask you to support us in our campaign.

"a species of fraud on the American public..."

TO THE TELEVISION AUDIENCE

The employment opportunities of professional musicians in the United States are being curtailed seriously by a growing, but little-known practice in many filmed network television shows. The same thing is also happening in motion picture production.

The music which you hear on these shows is made abroad at cut rates, at the expense of American musicians.

This practice has grown to alarming proportions, and has led Senator Wayne Morse of Oregon to introduce a resolution in the Senate demanding a Congressional investigation of the effects of these practices on employment for American musicians and other workers in the film entertainment industry.

The situation is not generally known. Sponsors and producers naturally would prefer that it should not be. However, it is becoming such a serious threat to employment opportunities that it has been branded by Senator Morse as "a species of fraud being perpetrated on the American public by many American producers of film entertainment."

The American Federation of Musicians, whose members would normally be employed to provide music for these shows at union wage scales, is initiating a national campaign of protest against these shows and their sponsors.

Local 802 is participating in this campaign and giving it full and vigorous support.

We feel that our cause is a just one.

We sincerely feel that we are not only fighting for employment which is rightfully ours, but we are also opposing a real threat to the perpetuation of Live Music in America.

We hope you may have your understanding, encouragement and support in our efforts.

The following television shows use foreign-made music:

BAT MASTERS
THE BLACK SADDLE
THE DUPONT SHOW
JOHNNY RINGO
LASSIE
THE LOCKUP
MEN INTO SPACE
RICHARD DIAMOND

THE RIFLEMAN
ROBERT TAYLOR'S DETECTIVES
SEA HUNT
TALES OF THE PLAINSMEN
TOMBSTONE TERRITORY
WANTED DEAD OR ALIVE
WICHITA TOWN
ZANE GREY THEATRE

EXECUTIVE BOARD, LOCAL 802
AMERICAN FEDERATION OF MUSICIANS, A.F.L.-C.I.O.

AL MANUTI, President

(THIS ADVERTISEMENT IS PAID FOR BY THE MEMBERS OF LOCAL 802 THROUGH ITS LIVE MUSIC PROMOTION FUND)

January 11, 1960, Television Age 33
Togetherness

Rival media can cooperate to mutual advantage, Spokane station proves

Can two rival media like television and the press get together and emerge enthusiastically cooperative about anything? It generally seems unlikely, and yet KREM-TV Spokane and nearly 100 community newspapers are doing it.

The project some skeptics pooh-pooed began last September in the KREM-TV offices at a conference to develop a comprehensive public-service program with a twofold object: to demonstrate that channel 2 is a medium covering a vast market of four western states (eastern Washington, northeastern Oregon, Idaho and western Montana), and to prove it is interested in the progress and economic potential of every community within this area dubbed the "Inland Empire."

Out of that meeting came an ambitious program that was staggering in concept and rather overpowering in terms of what had to be done. Too, it had some complications that could spell defeat before the program ever became airborne.

Here's what KREM-TV was setting out to do:

Present a five-to-seven-minute Community Profile series of over 100 communities within the station's two-billion-dollar market. The documentary series would become a regular, twice-weekly feature in Class A time during the station's Newsbeat program, Tuesdays and Thursdays, 6:30 to 7:00 p.m. Profile would cover the background, economic setup, local government, schools and highlights in brief on the reason for the existence of each community. Each script had to tell the story as thoroughly and well as it could.

Needed Press Help

Now came a possible giant snag. Designers of the project felt that in order to produce this program really well, they would need the cooperation of the local press in each community, inasmuch as no one really knows the people, places and highlights of a town like the publisher, editors and writers of the local newspaper. But would they cooperate with a competitive medium?

KREM-TV invited key newspaper editors and publishers on a select list of the communities scheduled for television presentation to a dinner at the Davenport Hotel in Spokane as guests of the station. explaining that KREM-TV wanted to present the details of the proposed Community Profile series, since an individual "profile" couldn't have the complete, current and objective impact that KREM-TV planned without press help and guidance. The station wrote:

"Your counsel will permit an

honest picture acceptable to your own community and interesting to all others within the KREM-TV service area. We hope this series will alert each community to its own true, present and potential economic position . . . and serve to impress each of us with the full opportunities that exist in this vast area lying between the Cascades and the Rockies. . . . If our combined attitudes can develop mutual strength within, we're certain to stimulate the progress for which we are all working."

After the dinner, which was well attended, KREM-TV personnel outlined the objectives of the entire program and gave the guests a preview of what Community Profile would be like. Omak, Wash., a town some 150 miles from Spokane, had been selected as the first community to be presented. After the eight-minute sound film had been viewed, the Community Profile program was off the ground. Tentative schedules for filming and airing the program for each community were passed among the newspaper people. Not one of these schedule sheets was left behind after the guests had departed. The enthusiasm and complete cooperation that greeted KREM-TV newsmen as they began visiting each community dispelled any doubt that the program

(Continued on page 72)
EVERGLADE KITE

...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
TIME TROUBLES

Additional network programming of prime hours this season has hurt syndicators considerably. Precisely how much is best illustrated by the following story, related last week by an agency executive:

Rheingold beer purchased CBS Films' Rendezvous for three major markets last spring.—New York City, Binghamton and Hartford-New Haven. But the program, slotted in the 10:30-11 p.m. time period on various evenings, had to be dropped in September. Reason: the networks had recaptured those periods, and Rheingold simply had no place to go (at a decent hour) on those stations.

The story is told by an account executive at Foote, Cone & Belding, agency for the brewery. At present, there are plans for continuing sponsorship of Rendezvous in June, assuming the time slots are clear again. In the meantime, FC&B and its client are considering a schedule of announcements. Either way, syndication is the loser.

AFM CHARGES DENIED

The American Federation of Musicians' current campaign to keep music in telefilm shows American has no legal basis, according to spokesmen for several of the production companies concerned.

The AFM is currently spending money on newspaper and magazine ads charging that employment opportunities of professional musicians in the States are being curtailed because of overseas production. The ads list 16 programs which use foreign-made music, and ask for support from the television audience, presumably in the form of protest letters to sponsors and networks.

However, according to one of the production companies involved, there is no current contractual agreement regarding overseas use of music. In fact, says this spokesman, it was generally understood that after the current contract was signed production firms had a perfect right to go overseas for music.

PROGRAMS . . .

Screen Gems is planning to produce pilots based on Tom Sawyer and The Adventures of Huckleberry Finn. Also in the works is another kid series, Bringing Up Mother.

Double Jeopardy, an hour-long drama, will be the first series to be produced by Milton Berle under his pact with NBC-TV. Writers, in addition to Berle, are Bob Cinader and Hal Collins. In another NBC deal, Steve Cochran stars in Renegade, projected as an hour-long color skin.

Other pilots: Time Out for Ginger, based on Ronald Alexander's Broadway play, by Ziv; Down Home, Pat Buttram playing a small-town editor, by Hal Kanter; Mr. Bevis, a comedy for CBS-TV, by Rod Serling; The Man Who Couldn't Get Mad, adventures of a Catholic priest, by Jerry Lewis; The Man from Oklahoma, a western by Guy Madison, himself in the starring role; Anything for Love, a comedy based on

January 11, 1960, Television Age 37
Advertising Directory of
SELLING COMMERCIALS

Alcoa

Blue Chip Stamps + Gerth, Brown, Clark & Elkus

JAMES LOVE PRODUCTIONS, New York

BAMDELLER FILMS, Albuquerque

A. M. F. Bowling + Cunningham & Walsh

California Packing Corp. + McCann-Erickson

WONSEL, CARLISLE & DUMP, New York

TV LABOUR PRODUCTIONS, San Francisco

Biscell + Clinton E. Frank

CBS-TV

TELEVISION COMPLETE, Inc., Hollywood

FINE ARTS PRODUCTIONS, Hollywood

Borden + National Export

Coca Cola + McCann-Erickson

FARRAS FILMS, INC., New York

MPO TELEVISION FILMS INC., New York

Harold I. Barber’s novel, by Frank Cooper Associates; Mr. Detective, based on the life of Raymond Schindler, by International TV Corp.; The Mumbles, a comedy, starring Charles Chaplin Jr. and Richard Lupino, by the Mitchell Gertz agency, and Crossfire, a dramatic adventure, by Famous Artists agency.

Screen Gems has signed Robert L. Jacks Productions to produce two as yet untitled new series. The programs, both of which will be produced by Mr. Jacks, will be readied for presentation for next season.... The Columbia subsidiary is also readying a new series for syndication. It is a detective skin titled The Raven.... Will Rogers Jr. has been signed to host the 52 episodes of Death Valley Days which will be distributed by Crosby/Brown Productions under the title of The Pioneers. McCann-Erickson agency for United States Borax and Chemical Corp., supervises all production of the program.

First series to be purchased by a network for the 1960-61 season is Four Star’s Tom Ewell Show, CBS-TV guaranteeing the program for the entire year. Previously sold by Four Star to other networks are the pilots of Cowhand, starring Brian Keith, to NBC, and Stagecoach West to ABC. Also under way are pilots of The Law and Mr. Jones, with James Whitmore in the lead role; J.P., dealing with a justice of the peace, played by Cameron Mitchell; Hard Case, a western, and Michael Shayne, detective drama.

NEW FEATURES

Jayark Films Corp. has negotiated a distribution agreement for the release of 11 top-ranked theatrical films with producer Milton Sperling. The deal is especially interesting in that seven of the 11 are post-'48 pictures produced by Mr. Sperling for Warner Bros., which together with the other majors, has adamantly refused even to discuss payment of residuals to unions on these films. The Jayark-Sperling agreement is contingent on a satisfactory formula being worked out with the unions.

The pictures, probably the most
important group to come into tv in the past year are: Marjorie Morningstar (Gene Kelly-Natalie Wood, 1957); four Gary Cooper starrers: The Court-Martial of Billy Mitchell (1956), Blow Wild (1952), Distant Drums (1951) and Cloak and Dagger (1946); The Enforcer (Humphrey Bogart, 1951); Retreat, Hell! (Frank Lovejoy, 1951); Three Secrets (Ruth Roman-Eleanor Parker, 1949); Pursued (Robert Mitchum, 1947); South of St. Louis (Joel McCrea, 1948), and My Girl Tisa (Lili Palmer, 1948).

SALES . . .

Despite a general seasonal lag in selling during the past fortnight, one new syndicated show moved into high gear, and an important network sale for the 1960-61 season was concluded. The network sale was made by Screen Gems to ABC-TV for Hanna-Barbera's The Flintstones, which is undoubtedly the first half-hour situation comedy to be made in animation. The cartoon show is an adult one, designed for an all-family audience and is distinct from most cartoons in that each script is a half-hour in length, as opposed to the three separate segments which usually make up a half-hour cartoon. ABC-TV will schedule the show in prime time.


TAPE . . .

Mobile Video Tapes, Inc., of Hollywood is branching out into the entire western-state area. Appointed as sales representative for the 11 states involved is Television Communications, Inc., with offices in San Francisco and Seattle. According to Jack Meyer.
Advertising Directory of
SELLING COMMERCIALS

Lever Brothers = Fauste, Cane & Beling
RAY PATIN PRODUCTIONS, Hollywood

RCA = Al Paul Leifton Co., Inc.
BILL STURM STUDIOS, INC., New York

Max Factor
TELEFAX CORP., Hollywood

PANTOMIME PICTURES, INC., Hollywood

National Assn. Insurance Adjusters = Doremus
RAY FAYATA PRODUCTIONS, New York

Shulton Co. = Wesley Associates
ELETRA FILM PRODUCTIONS, INC., New York

Pontiac = MacManus, John & Adams, Inc.
NATIONAL SCREEN SERVICE CORP., New York

Theen Co. = Joseph Reiss Associates
WILBUR STREICH PRODUCTIONS, INC., New York

sales manager of MVT, addition of
a new mobile unit now permits the
company to go on location anywhere
in the western United States.

Giants tape-processing, research and
printing center is planned by Magna-
Cine International Corp., major tape
and recording duplicating and pack-
age company, for Los Angeles. The
$3.5-million facility will be ready for
operation early this year.

It's Golf Time, a sports show, with
Byron Palmer as host and Joe Novak
as star, is being taped by Jack De-
noye's Tele-Animation... Variety
show pilot, starring Jimmy Rogers
as emcee, visiting various college
campuses, is being prepared by the
Gabbe, Lutz, Heller & Loeb agency.

Latest edition of Ampex Head
Lines reports that U.S. stations broad-
cast 350 syndicated tapes every week.
The figure is based on the 26 dif-
ferent programs which are syndicated
on tape regularly... Tape has en-
abled Independent Television Corp.'s
Ding Dong School to complete its
1,700th program, something of a
milestone in education and in tele-
vision. The program, which is offered
on tape or film, is currently seen in
85 markets.

PERSONNEL...

Ziv has announced that a 20-per-
cent increase of its 117-man sales
force will take place in the coming
year. The expansion, which will affect
all sales divisions of the company
(network, national, regional, syn-
dication and Economex), was an-
ounced by M. J. (Bud) Rifkin, Ziv
vice president in charge of sales. "The
tremendously successful sales achieve-
ment this year," Mr. Rifkin said,
"the continuing bullish outlook and
our intensive policy of sales special-
ization and service all have contrib-
uted to make mandatory this increase
of staff from 117 to 140." The sale
expansion is said to be related to
programming plans for 1960; six
new shows are already in production,
and another 30 are on the drawing
boards.

Jerry Franken, director of pub-
licity for National Telefilm Associ-
ates, has been promoted to the post
of executive director for advertising.
promotion and publicity. Before joining NTA last year Mr. Franken had been director of public relations for Television Programs of America. He headquarters at NTA's home office in Beverly Hills. NTA's promotion department has undergone an expansion. Sheldon Levine has joined that unit as assistant to the promotion director. Martin Roberts; Jane Kirk has been appointed a copywriter, and Mrs. Gladys Boule has been appointed station promotion service manager.

ABC Films has appointed Harold J. Klein as vice president in charge of business affairs. In that new post Mr. Klein is responsible for contract negotiations and acts as chief liaison officer with producers. He is also concerned with other phases of the company's production activities and will participate in special sales. A native New Yorker, Mr. Klein joined ABC Films in May 1959 as a New York City account executive and as assistant to the president in business affairs. He was formerly executive vice president of JJ Theatres of New York.

M. J. Frankovich, managing director of Screen Gems Ltd., London affiliate of Screen Gems, Inc., has been elected chairman of the board of that affiliate. Kenneth Hargreaves has been named to Mr. Frankovich's former post of managing director. Mr. Frankovich is a former film producer who is also chairman of the board of Columbia Pictures, Ltd., London. . . . Terry O'Neill, formerly vice president and general sales manager of Associated British Pictures, Corp., has joined the sales staff of Governor Television Attractions, Inc. He will cover the east coast.

COMMERCIAL CUES . . .

FFH Productions has completed a series of animated commercials for Fanta, the new Coca-Cola drink (McCann-Erickson) which utilizes paper cut-outs to give a feeling of warmth and depth. According to Ron Fritz, one of the partners in the firm, the commercials were done on the animation stand in a few days with the cut-outs. A comparable normal inking and opaquing animation job would have taken from four to eight weeks, Mr. Fritz says.

American business, according to Wilding, Inc., Chicago, will spend approximately $150 million on industrial motion pictures during 1960, if production, distribution and equipment costs are considered. Last year, says Wilding, approximately $130 million was spent on this type of film. Based on commitments on hand, the company estimates a 10-per-cent increase in its own business this year. . . . Sol Feuerman has been appointed president of Medical Dynamics, a division of Dynamic Films.

Format Films, new commercials firm created only two months ago, has already grossed $125,000 during that period, according to its president, Herbert Klynn. Included were 10 spots for Goldbond Stamps, premium stamp company, marking the firm's entry into television. Presently under way are eight commercials for Folger's coffee (Harris, Harlan & Wood, San Francisco) featuring a new campaign.

UPA Pictures has signed Ted Pierce, free lance director formerly with Warner Bros. . . . Screen Actors Guild is preparing to crack down on fringe-area violations by commercials producers, following similar recent move in the TV and theatrical films field.
**Advertising Directory of TV SERVICES**

### TV FILM TRAFFIC SERVICES

| BERRINS FILM SERVICES |	| USA | Distribution—Inspection—Grading & Cleaning—Repairing & Rejuvenation—Scratch Removal—Protective Treatment—Editing—Commercial Insertions—Storage
| BONDED T. Y. FILM SERVICE | 630 Ninth Ave., New York 36, N. Y. | JUdson 6-1010 | Chicago: 1301 S. Wabash, WA 2-1629 L.A.: 8700 Santa Monica Blvd., OL 4-7575
The nation’s largest film service for post-production needs
| EAST-WEST DISTRIBUTORS, INC. | 630 Ninth Avenue | NEW YORK 36, NEW YORK | FILM CENTER BUILDING
| SPONSORS FILM SERVICE, INC. | 421 West 54th Street, New York 19, N. Y. | Circle 5-0372 | Traffic Service, Print Procurement, Lab Expediting Or TV Spot And Shows, TV Spot Integration And Insertion, Inspection And Storage, Refrigerated Storage For Color Negatives.

### FILM EQUIPMENT

| 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.
| S. O. S. CINEMA SUPPLY CORP. | New York City: 602 West 32nd Street, Plain 2-0410 Hollywood, Calif.: 6331 Hollywood Blvd., WB 7-2324 | SALES • RENTALS • SERVICE
The world’s largest source for film production equipment: Animation, Producing, Lighting, Processing, Recording, Projection, etc. Used for our own films or your Exhiting or your Artistic in Del. N.

### 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. | 400 Lexington Ave., New York 17, N. Y. | MURay Hill 2-2363-4 | Joe Zuckerman, Pres. Optical Effects—Titles Complete Animation Facilities Animation Consultants

### 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 6-8485-6-7-8 | THEATRICAL HAULERS for Television, Radio & Legitimate Theaters

### SCREENING ROOMS

| PREVIEW THEATRES, INC. | 1600 Broadway, New York 19, N. Y. | Circle 6-0865 | President William B. Giullette 10mm, 35mm; magnetic or optical; all interlock combinations. Editing equipment and facilities. Film storage vaults. All facilities available 24 hours a day.

### INSURANCE

| JEROME J. COHER, INC. | 225 West 34th St., New York 1, N. Y. | CH 4-3127-8 | RARE AND UNUSUAL COVERAGE

### STOCK SHOTS

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

### VIDEO TAPE DUPLICATING & FILM TRANSFERS

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

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MacLaren; General Mills Co. (Kim), D.F.; National Biscuit Co. (cookies), McCann; Nestle Co. (Quik), McCann; American Safety Razor Co. (Gem razors), McCann; B. F. Goodrich Co. (shoe opening), BBDO; Longine-Wittnauer Co. (show opening), direct; Quaker Oats Co. (Puss ‘n Boots), Spitzer & Mills; General Mills Co. (shoe opening), BBDO; Shulton, Inc. (Desert Flower), Wesley; Fawcett Publications, Inc. (True magazine), direct.

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RAY FAVATA PRODUCTIONS, INC.

GRAY & OREILLY
In Production: General Cigar Co. (Robert Burns), Y&R; Sealbrook Farms (frozen foods), Smith-Greenland; General Foods Corp. (Birdseye), Y&R; Black Drug Co (Care-gea), Grey; Monroe Auto Equipment Co (Monoramics shock absorbers), Atkin- Kynett.

HANKINSON STUDIO, INC.
Completed: Esso Standard Oil Co. (gas, oil), McCann-Erickson; Armstrong Cork Co. (flooring), Ogilvy, Benson & Mather; Continental Oil Co. (Conoco), B&B; Nor- wich Pharmacal Co (Pepsi-Biscuit), B&B; Atlanta Sales Corp. (French’s Instant Mashed potatoes), JWT; Andrew Jermyn.
B&B: iliert ition sert ons.

HUNN, FRITZ, HENKIN PRODUCTIONS, INC.
Completed: Labatts, Ltd. (50 ale); Ellis; Howard Stores Corp. (suites), MW&S; Buick Div. General Motors Corp. (cars), McCann-Erickson; Coca-Cola Co. (Fanta), McCann-Erickson; Best Foods Div. Corn Products Co. (H.O. Oats), SSC&B; ABC-TV (The Golden Circle), direct; Quaker Oats Co. (Post 'n Boots), Lynn Baker; Nestle Co. (Nestea), McCann-Erickson; Avco Corp. (Down To Earth), Eastern Films; Charles Antell, Div. B. T. Babbitt, Inc. (Formula 9 & Shampoo), Brown & Butcher; B. T. Babbitt, Inc. (Vita Yums), Brown & Butcher.

In Production: Labatts, Ltd. (50 ale), Ellis; Alberto-Culver Co. (Rinseaway), Wade; International Latex Corp. (Nasslair), Brown & Butcher; Quaker Oats Co. (various products), Lynn Baker; Sterling Drug Co. (Fletcher's Castoria). Brown & Butcher; Consolidated Cigar Sales Co., Inc. (Dutch Master cigs.), EWR&R; Lever Bros. (Lifebuoy), SSC&B; Charles Antell, Div. B. T. Babbitt, Inc. (PVP), Brown & Butcher; Best Foods, Div. Corn Products Co. (Nucosa), D-F-S; General Electric Co. (appliances), Maxon.

KEITZ & HERNDON
Completed: Mishawaka Rubber & Wool Co. (Red Ball shoes), Campbell-Mithun.

In Production: Land O'Pines (milk), Wm. Finn; Burks-Walker-Tiett (funeral home), Wm. Finn; Campbell-Taggart Asso. Bakers, Inc. (Rainbo, Colonial, Contour bread). Bel-Art; Ideal Bakers (bread), Wm. Finn; Center Construction (a, Glenn Ad.), John Star Co. (gas dryers), EWR&R.

KLEAGER FILM PRODUCTIONS, INC.
Completed: General Electric Co. (clock radio), Maxon; Lionel Corp. (trains), Grey; Standard Brands, Inc. (Burgerbits), Bates; Texas Co. (Texaco), C&W; Buick Motor Div. GM (cars), McCann-Erickson; Colgate-Palmolive Co. (Ajax), McCann-Erickson; Whitehall Laboratories (Don-dril), Tatham-Laid; Lever Bros. Co. (Airwick), FC&B.

In Production: B. J. Reynolds Tobacco Co. (Salem), Eddy; E. I. du Pont de Nemours & Co., Inc. (various products), BBDO; Noex Laboratories, Inc. (Amitone), Grey; Pacquin, Inc. (cosmetics), Eddy; Greyhound Corp. (bus), Grey; U. S. Rubber Co. (tires), FRC&H; Pontiac Div. GM (cars), MJ&A; Ideal Toy Co. (toys), Grey; Colgate-Palmolive Co. (Vel), L&B; Cheesbrough Pond's, Inc. (Vicks), Murie; Standard Brands, Inc. (Burgerbits), Bate; Food Mfrs. Inc. (A1 candy), Bate; Nestle Co., Inc. (Nescafe), Eddy; Colgate-Palmolive Co. (Ad), L&B.

NATIONAL SCREEN SERVICE CORP.
Completed: Pontiac Motors Div. GM (cars), MJ&A; Pharmaceuticals, Inc. (Geritol), Parkinson; R. C. Remedy Co. (headache remedy), C. Knox Massey; W&SC (promotional), direct.

In Production: British Petroleum (gas and oil), Callery; R. C. Remedy Co. (headache remedy), C. Knox Massey; Hudson Vitamin Prod. (pharmaceutical), Pace; P. Ballantine & Sons (beer), Eddy.

WILBUR STREECH PRODUCTIONS, INC.
Completed: Thayer Lab., Inc. (Spectran B), KHC&A.; Carter Products, Inc. (Colodaid), KHC&A.; Golden Press, Inc. (encyclopedia), Weston; Golden Records, Inc. (record albums), Weston; Quaker Oats, Canada (Aunt Jemima pancakes), Spitzer & Mills; Sinclair Reining, Co., Inc. (gas & oil), GMMBB.

In Production: Sinclair Reining Co. Inc. (gas & oil), GMMBB; O'Keefe Brewing Co., Canada (ale), Foster; George W. Helme Co. (snuff), KHC&A.; National Trust Co. (institutional), Ralco; H. Goodman & Sons, Inc. (hair set), Joseph Reiss; Golden Press, Inc. (encyclopedia), Weston; Carlsberg Breweries (radio transcriptions for beer), Weston.

TV CARTOON PRODUCTIONS
Completed: Pacific Tel & Tel (Green Index, long distance), BBDO; Kilpatrick's Bakersies (bread), Reinhardt; J. A. Folger Co. (instant coffee), Harris, Harlan & Wood; KOTT-TV (promotion), direct; Ingram's Food Co. (Kameales), Cappel, Pera & Reid; Safeway Stores, Inc. (egg dept.), direct; California Spray Chemical Corp. (Ortho Lawn spray), McCann-Erickson; Pacific Plywood Co. (Par-Tile), Porter; Williams Bakery (bread), Reinhardt; M. J. B. Co. (coffe), BBDO; California Packing Corp. (Del Monte sauce), McCann-Erickson; Lucky Lager Brewing Co. (beer), McCann-Erickson.

In Production: Kilpatrick's Bakersies (bread), Reinhardt.
All time is good time

Right program will make its own success story, Victory Program Sales manager says

“W\text{hen it comes to television time slots, the word 'prime' should be shipped back to the meat industry.}"

Jacques Liebenguth, manager of Victory Program Sales, \text{re-run division of California National Productions}, who obviously thinks that such a qualitative stamp belongs strictly to the Food and Drug Administration and not to broadcasting, is finding a new advertiser attitude toward time periods. “I'm delighted that the artificial criteria for judging time values are disappearing, and advertiser acceptance of all hours, day or evening, is now widespread.”

Mr. Liebenguth has found that even re-runs can do exceptionally well in non-peak hours. VPS, for one, set a new sales record in October (almost a 100-per-cent increase over the previous October) and for programming that is generally scheduled by stations in the morning, afternoon and late-evening time slots. The suggestion that only first-run programs can possibly survive outside of top evening periods simply isn’t true, says Mr. Liebenguth.

Evolution, he says, is the key to understanding what is happening in many time periods throughout the day. He reasons this way: just a few years ago the competition was fierce for the 8-9 p.m. audiences, but today the race is just as keen for the noon-1 p.m. viewers. For each year, in the evolution of television programming, affiliates have committed themselves to more and more network programming. Available periods for local origins and syndicated product necessarily diminished. This, in turn, makes the competition for those availabilities extremely keen. At the same time, however, there has been an increasing accumulation of first-run and re-run programs on the local market.

End result, according to Mr. Liebenguth: “Stations and sponsors now have a wide choice of class-A entertainment for ‘B’, ‘C’ and ‘D’ time periods.”

\text{New Audiences}

This better grade of programming in these hours appears to have attracted new audiences, which can be seen in the increase in daytime-viewing levels over the past several years, the VPS executive notes. A. C. Nielsen studies of audience pattern, he says, show an increase in 1959 over 1958 of 20 per cent in daytime viewing during the Septembers, and for the same months, nighttime viewing decreased three per cent. Nielsen comparisons of October 1959 as against October 1958 show a daytime-viewing increase of eight per cent, while nighttime viewing changed less than a percentage point.

(A TELEVISION AGE survey “Fringe Potential,” July 13, 1959, quotes a Nielsen study which showed that 88 per cent of all U.S. tv homes viewed television per week between 6 and 7 p.m., 73 per cent were reached between 11 p.m. and midnight, and

(Continued on page 46)
News (continued from page 19)

these listings do not attempt to measure audience size or effectiveness, but only indicate a preference for the commercial.

Best-Liked TV Commercials
Based on ARB's National Diary Samples, Oct. 18-24, 1959
Rank Commercial and Agency
1. Hann—Campbell-Mithun
2. Ford—Young & Rubicam
3. Mr. Clean—Tatham-Laird
4. Ford—J. Walter Thompson
5. Maypo—FRC&H
6. Burgermeister—BBDO
7. Dodge—Grant
8. Kaiser Foil—Young & Rubicam
9. Kraft—J. Walter Thompson
9. Seven-Up—J. Walter Thompson
11. Kellogg—Leo Burnett
12. General Electric—Young & Rubicam
12. Wrigley's Gum—Meyerhoff
14. Chevrolet—Campbell-Ewald
14. Johnson's Powder—Young & Rubicam
16. Post Cereals—Benton & Bowles
17. Falstaff—Dancer-Fitzgerald-Sample
17. Maxwell House—Benton & Bowles
19. Lestoil—Jackson Associates
19. Paper Mate—Foote, Cone & Belding
21. Revlon—Mogul, Williams & Saylor
21. Snowdrift—Fitzgerald
23. stag Beer—E. H. Weiss
23. Wilkins Coffee—M. Belmont Ver Standig

The Bon Ami Deal
In the December issue of Fortune magazine there appeared a full-length article on Alexander Guterman written by T. A. Wise, who writes Wall Street Report for TELEVISION AGE.

Mr. Guterman is the financial stock promoter who has been involved in one or more transactions having to do with television. He is now faced with four criminal indictments stemming from his activities in the course of building his financial empire.

Involved in one of these indictments is a charge that Mr. Guterman profited improperly from the sale of television spot time to the Bon Ami Corp. When Bon Ami was Mr. Guterman's principal theatre of operations, the company was spending well over a million dollars a year on advertising, most of it in tv.

In March 1957 Mr. Guterman authorized a Bon Ami loan of $115,000 to Matthew Fox and obtained as collateral tv spot time valued at $500,000. Mr. Fox defaulted on the loan, thus putting Bon Ami in a position to take over his collateral.

It is now alleged that Mr. Guterman, without notifying the other Bon Ami directors of the company's claim to the spot-time collateral, paid off the loan himself and took off the television time. Next, for $200,000 in cash, he purchased from Guild Films, the tv film syndicator, an additional bloc of tv time with a theoretical value of $750,000.

This gave Mr. Guterman control of time nominally worth $1,250,000, for which he paid $315,000. He is charged with selling this combined package to Bon Ami for $330,000, thereby realizing a profit of $515,000.

EIA Color Study
The color television signal of the Federal Communications Commission should be left unchanged at this time, according to a special Electronic Industries Association subcommittee studying color picture concepts advanced by Dr. Edwin H. Land.

However, the subcommittee urged that "Dr. Land and others be encouraged to continue their basic studies of the basic phenomena of color perception." Dr. Land, head of the Polaroid Corp., has been investigating the mechanism of color vision and has made public details of a "binary" color system, as opposed to the three-tube method.

The EIA subcommittee, formed earlier this year by its committee on Broadcast Television Systems, reasoned that the FCC color signal "carries simultaneously the information for three-color reproduction and for methods outlined by Dr. Land."

Also, says the EIA study group, use of the FCC signal does not result in large increase in the cost of receivers. "The receiver for any other color system will undoubtedly be composed of monochrome circuits to which tubes are added for color processing. The increase in tube complement of present FCC color television receivers does not add unduly to their cost. The bulk of the price increases of these receivers over their monochrome counterparts is due to the color picture tube and associated components."

On the question of picture quality the subcommittee found that Dr. Land's system "can produce pleasing pictures. However, these are not colorimetrically as faithful as pictures produced with a three-color process."

(Rewind point was that Dr. Land has conceded that pictures produced by his methods are not as faithful at present as those that can be obtained by three-color processes.)

The statement, signed by Charles J. Hirsch, BTS committee chairman, noted that "it is artistically and commercially important that a color television system be capable of producing the best color rendition permitted by the state of the art."

For the above reasons, the EIA study group concluded, the FCC color television signal should be left unchanged at this time.

CBS-TV Spot Adds
Alan Schroeder and Al DiGiovanni were appointed account executives in the New York office of CBS-TV Spot Sales as 1960 began. Mr. Schroeder has been assistant sales manager of WBBM-TV Chicago since 1953 and previously worked with WOR radio New York, CBS radio sales and the Henry I Christal Co., radio representative. Mr. DiGiovanni has been an account executive with WCBS-TV New York since Sept. 1958. He formerly was with Sullivan, Stufter, Colwell & Bayles, Inc., NBC and DuMont, among others.

produced with a three-color process."
Time  (Continued from page 44)

post-midnight programming was watched in 51 per cent of all TV homes in only one week. In short, the combined weekly reach of a few hours of early- and late-evening programming is virtually the same as prime evening time, despite lower average sets in use.)

The Television Bureau of Advertising, in its quarterly reports on spot television investments, breaks down that spending by time of day. In its third quarter report Tva notes that daytime continues to score large increases (from $30,071,000 in the third quarter of 1958 to $13,716,000 in the past quarter of this year), while late-night television recorded the largest percentage gain: from $13,491,000 in the third quarter of 1958 to $17,620,000 in the third quarter this year.

John Egan, who has been a vice president and tv director at Compton Adv. for the past nine years, joined Doyle Dane Bernbach in the new post of director of te-radio programming.

It should be noted that in that same report late night’s share of total expenditures in spot television amounted to 13.2 per cent. Significantly, its average share for the entire year 1958 was only 10.9 per cent. Increasing investments in those late hours can be noted in the first two quarterly reports: in the first quarter, 11.1-per-cent share; in the second quarter, 12.1-per-cent share of spot television money.

For Mr. Liebenguth, these figures indicate that advertisers are discovering the virtues of non-prime-time areas. The audience figures clearly indicate, he says, that “television, the most effective consumer advertising medium, is available to advertisers at substantial reductions in cost-per-thousand in these so-called off hours.”

Reruns Success

At the same time, re-runs have proven themselves on a local, regional, and network level, often equaling and surpassing their competition, he notes. “In syndication, examples of re-run victories over first runs, local origins and network shows can be easily found in any market in the country.” Mr. Liebenguth offers the following American Research Bureau figures to support this thesis:

Medic, in its fourth run, earned a 35-per-cent share in Atlanta; in its third run, 51-per-cent share in Baltimore; in its third run, 43-per-cent share in Detroit, and in its fifth run, 44-per-cent share in Philadelphia, beating two competing network shows. In Honolulu, its second run, the program tied Maverick and beat a first-run syndicated show in the Sunday, 7:30-8 p.m. time period. “While VPS does not believe in prime times, it does believe in prime programming. Any show that attracts and holds the viewers and sells products, regardless of what time it is slotted, makes its own prime time—but the show has to be good.”
Gas and oil

Gasoline and oil distributors continue their heavy reliance on television across the nation. As pointed out last month ("Gasoline and Oil," TV Age, Dec. 14, 1959) total gas and oil allocation to the medium in 1959 was around $30 million.

Not only the big nationally and regionally advertised brands are using television, smaller independents are finding it the answer to their problems as well.

In Ohio, Tresler Oil, the state's largest independent, has 100 stations in the Cincinnati area alone. Recently the company sponsored a "Treasure Hunt" contest on The Paul Dixon Show over WVLW-T Cincinnati (9-10:30 a.m., Monday-Friday). In order to be eligible, contestants had to submit blanks obtained at Tresler service stations.

"This was the most successful single promotion Tresler ever had," says James Krumme, Tresler vice president in charge of marketing. "The benefits were twofold: we found new customers in the housewives who came for contest entry forms and bought gasoline — came back again to buy more; and our station managers were 100 per cent behind the promotion.

New Customers

"We developed a new customer group in the local housewives and a healthy interest at the dealer level. Tresler has grown to be the number one independent oil dealer in the state, and we unhesitatingly give much of the credit for this to reaching the mass audience which television delivers."

Currently Joel Freedman, president of the Freedman Advertising Agency, which handles the Tresler advertising, is working on an ID campaign which will feature a lively current interest in antique cars. The company is now running minutes Tuesdays and Fridays on the Dixon show, plus a schedule of ID's on Sunday, Tuesday, Thursday and Saturday and a 20-second commercial on Sunday, all on WVLW-T. In addition, other television is used in the area.

Among major oil companies not reported on in detail in the earlier story are the following:

Texas Oil Co. uses spot in addition to its heavy network commitment for the Huntley-Brinkley report.

A recent schedule of 20's and ID's in about 90 markets ran for a full month. A similar campaign last spring covered essentially the same markets.

Cunningham & Walsh places spot for Texas, with Jerry Sprague the timebuyer. Last year Texaco's spot investment is estimated at $1.6 million.

Typical of the present schedule is that on WVLW-T Cincinnati, with ID's at 9:30 p.m. Monday and 10:30 p.m. Wednesday.

Tidewater Oil Co. is in the midst of a spot campaign promoting its products throughout the nation, using commercials in around 50 markets.

Handled by Foote, Cone & Belding, Tidewater spent over $75,000 in spot last year, but this year's budget is much higher.

Typical are its news-show purchases on WRCV-TV Philadelphia, where it buys the three-minute show (11:30-11:35 p.m., Saturday) as well as 30's and 10's.

Sponsoring sporting events in its west-coast area has proved profitable for Union Oil Co., which is currently using about 30 stations in Arizona, California, Hawaii, Nevada, Oregon and Washington.

Covering an area that is unusually

"Slap-Stiks" a Hit

WKTU Utica-Rome made quite a mountain out of a minor promotion. Children watching the weekday-morning Cartoon Time were invited to enter their names for a drawing for 24 "Slap-Stiks," a product of the Keen-Eye Co. of Butler, Wisc. The promotion was a brief one, with only 10 one-minute spots scheduled.

Even before the announcements were completed, the station had received over 1,000 entries. What's more, toy stores and dealers all around the area were besieged with requests for the toy. The kids who didn't think they were going to win one wanted one anyway.

As a result, WKTU signed a new sponsor, Playworld Toy Shop of Utica, for a special children's show from early November through the Christmas shopping season. And the Keen-Eye Co. is still busy filling orders to meet the demand in the WKTU viewing area.

Big brands and smaller independents both find television effective

STATION
SALESMANAGERS
Spark Your Sales
With Ready Made
ANIMATED
COMMERCIALS

Clients Name Included
☆ HOME PRODUCTS
☆ FOOD AND BEVERAGE
☆ AUTOMOBILE
☆ BANKING
☆ GENERAL LOCAL ADVERTISING
For Your Same Reel Write or Wire . . .

FREDRIC
STOESSEL INC.
In Association with Ed Millen Productions
119 WEST 57TH STREET
NEW YORK, N. Y. — Jadson 2-6978-9

January 11, 1960, Television Age 47
“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*
Edward Perry & Co., Inc.

The Spot TV
business makes good
local boy

Television Age
PETERS, KBOI-TV CBS-CHANNEL 2 BOISE, IDAHO

BUY THE TOP STATION IN THE BOISE MARKET

HUB OF EXPANDING BOISELAND . . . CENTER OF THE NATION’S LARGEST HYDRO-ELECTRIC POWER DEVELOPMENT AREA

KBOI-TV CBS-CHANNEL 2 BOISE, IDAHO

National Representatives
PETERS, GRIFFIN, WOODWARD, INC.

sports-minded Union Oil has sponsored the Santa Anita feature races since December 1954. During that time the 13-week schedule, originated on CBS-TV KNXT Los Angeles and fed to the CBS-TV Pacific Network, has grown in popularity each year.

In 1956 the oil company began the highly successful local and regional sponsorship of Pacific Southwest tennis tournaments, an association which still continues. Pleased with the success of this feature, Union Oil added its continuing sponsorship of the professional tennis Master’s Round Robin Tournament in 1957. The company has also sponsored Jack Kramer’s World-Wide Tennis Tour matches on KNXT.

Also in 1957 Union Oil expanded its racing program by picking up the tab for the Hollywood Park feature races on KNXT and the Pacific Coast Network, an arrangement which has continued since that time. Another program which was continued until this year was harness racing each Sunday on the CBS-TV Pacific Coast Network.

Union Oil officials have expressed satisfaction with their sports program on the CBS-TV group of stations. In addition to the program itself, stations have helped with promotion and on-air advertising, publicity packets, press releases and pictures to papers in the area.

Last year Union Oil spent an estimated $175,000 in national spot television.

**Dichter Data**

Advertising in general isn’t believable—in fact, it’s often false, according to 65 per cent of 150 consumers interviewed by Dr. Ernest Dichter’s Institute for Motivational Research.

What’s more, says the institute, its test revealed a higher intensity of credibility for print ads than for television commercials, “despite the far greater impact of the latter.” Also, IMR found, consumers interviewed tended to give print ads a higher prestige rating than TV commercials.

When asked for reactions to 10 specific ads selected at random, 98 per cent of the 150 subjects found at least one out of the 10 ads honest and believable, says IMR.

According to the institute’s researchers, the test unearthed four “significant criteria” which form the basis of a consumer’s willingness to believe advertising claims. These are: experience with the product; word-of-mouth climate; matching advertising symbols to product expectations, and product performance.

**Artichoked Up**

Train passengers are accustomed to the sight of sandwich vendors peddling their wares during lengthy trips, but a number of eastern commuters were surprised recently to find artichokes upon the snack menu.

The exotic vegetables were lugged home along the New Haven and Long Island lines by some 350 advertising agency and tv executives. The huge box each carried was a gift of the Gold Coast stations—KSBW-TV Salinas-Monterey and KSHV-TV San Luis Obispo—whose California market area includes one of the two places in the world where artichokes are raised.

To dramatize the richness of the agricultural market, Gold Coast president John Cohan and promotion director Clarke Bradley had American Airlines jet the special packs of food from San Francisco to New York, with the artichokes arriving in the east the same day they were picked. Gary Fertisi, program director, spent a week distributing the gift boxes and conferring with agency and network executives.
Wall Street Report

SKIATRON AND SEC. The most explosive development of the tv securities market at the end of 1959 was the action of the Securities and Exchange Commission in suspending trading in the common stock of Skiatron Electronics & Television Corp., on the American Stock Exchange.

The suspension order came after Skiatron filed a registration statement covering 172,242 shares of its common stock. Some 125,000 shares of the issue were to be acquired by Matthew M. Fox under warrants which Mr. Fox obtained in 1956 and which were exercisable at $3 per share. The relationship between Skiatron and Mr. Fox is the situation that aroused the interest of the SEC.

Skiatron’s relationship with Matthew Fox dates back to 1948 when Skiatron granted Mr. Fox, or rather the company he organized, Skiatron of America, Inc., an exclusive license agreement covering the development and use of Skiatron’s subscription vision system. Since then Mr. Fox, who has made a spectacular number of deals in the tv industry since 1948, has spent practically all his time—and a great deal of money—promoting the system. Over a year ago Mr. Fox announced he was ready to enter the critical money-raising stage and outlined a franchise system by which Skiatron’s pay-as-you-see tv would be installed in key communities.

FOX NEGOTIATIONS. Mr. Fox indicated he was negotiating with several operating subsidiaries of AT&T. It appears that he has succeeded in making some progress in his conversations with the Pacific Telephone Co. on plans to inaugurate subscription tv that would be strictly intra-state. As such, the operation would presumably be free from FCC control. To meet the initial installation cost Mr. Fox was negotiating with a west-coast underwriter who was ready to handle a $50-million bond offering. Mr. Fox also had enlisted the aid of Reuben H. Donnely and International Business Machines Corp. in working out some of the mechanics of the system. Finally, he had the whole system and its method of operation studied by the Stanford Research Institute.

Just how much money Mr. Fox has poured into the development of the system is unknown, although it’s estimated that it exceeds $5 million to date.

The aspects that the SEC wants to know more about include:

1. The fact that some of the shares of Skiatron Electronics previously owned by Mr. Fox and pledged by him as collateral for loans from Judson Commercial Corp. were sold by Judson.

2. The financial ability of Mr. Fox to carry out the development of the Skiatron system, including the fact that Mr. Fox has spent approximately $1.5 million as interest on loans.

3. The arrangement which prompted Mr. Fox to pledge his exclusive license arrangement with Skiatron with Arthur Levey, president of Skiatron, to secure a debt and the background of the circumstances in which Mr. Levey loaned 206,000 shares of Skiatron Electronics to Mr. Fox.

4. The financial condition of Mr. Fox’s own company, Skiatron of America, which, according to its balance sheet as of April 30, 1959, had current assets of $16,728, total assets of $2.4 million, total liabilities of $5.7 million and a total deficit of $3.2 million.

SEC HEARINGS. The SEC scheduled hearings at which Mr. Fox was expected to outline not only the extent to which the groundwork for his system has been accomplished but also to shed some interesting details on the great potential he believes there exists in subscription tv.

The interesting part of the whole situation is that the stockholders of Skiatron Electronics find their investment is endangered in great part by a company they’ve licensed. Arthur Levey contends that he has kept stockholders of the basic company informed of every move made in connection with Skiatron’s development program. Furthermore, he contends that he aided Skiatron of America by lending the 206,000 shares to it, shares he owned personally and no shares
You're right at home
The reason Television Age hits home for you
with more key television executives is because Television Age is "must" reading for
the man or woman who must know it all
about television.
Television Age / The Climate is Compelling

owned by the parent corporation itself.
The ramifications of the SEC action are numerous. In the course of the investigation quite a bit of information may be brought out that will throw the whole pay-tv issue into clearer perspective. Mr. Fox has proved himself an imaginative, in-exhaustible worker in behalf of pay tv, although he has never succeeded in bringing off the big coup for which he has endlessly searched.

COLORFUL CAREER. Matty Fox has had a colorful career to date. As a young man in his early twenties he was a top executive of Universal Pictures and by some ingenious deals helped save that company from collapse during the '30s. In World War II he rose to the rank of major.

Later he plunged into the tv field. He pried loose scores of old, independently produced films in Hollywood and began selling them to tv stations. Having made the first break in that field, he set out to acquire one of the backlogs of a major producer. He was not the first to do so—Warner Bros. made the first deal with Lou Chesler—but he was a close second when he was the catalyst in the deal that saw Tom O'Neil of General Tire acquire the RKO inventory of films from Howard Hughes. General Teleradio kept the rights to the films for stations in its own area and let Mr. Fox sell them in other markets.

When tv stations couldn't pay for the films, Mr. Fox pioneered again in the use of spot time to pay for films. At one point he owned some $20 million worth of tv spot time. At the same time he was joining forces with Walter Mack in C&C Super Corp., promoting canned soft drinks and an instant pancake mix. Later he teamed with William Zeckendorf in Television Industries, which ran a wide variety of businesses, including Hazel Bishop, the lipstick manufacturer. Early in December Television Industries sold Hazel Bishop to a new group of investors. A week later the SEC hit Skiatron with a suspension order, and Matty Fox was faced with a financial problem that would test his ingenuity to the utmost.
Hardly had the kids finished unwrapping their Christmas presents before the toy makers began returning to the airwaves to sell still more juvenile playthings. Among the first to get back after the holidays are Remco and Tarco toys, with Hasbro, Selright, Western Stamping Co., Ideal and other names following shortly.

It appears more and more evident each year that the toy firms are sincere in their efforts to become year-round users of TV, rather than simply pre-Christmas advertisers. Some products—such as Play-Doh or Tarco’s Bank-O-Matic—are partially used up shortly after the youngsters tear into them and refills are required; the makers are using spot to boost refill sales. Other manufacturers are developing special spring-summer lines to widen their sales, and they’re featuring the new items on TV.

Immediately after the holidays many manufacturers were studying sales figures and TV expenditures in order to gauge the success of their campaigns. As Bernie Schiff, president of Webb Associates, Inc., which handled the programs of Remco and American Character Dolls, said, “It’s too early to say much except that the factories were pretty well cleaned out. We registered fantastic increases in the amount of merchandise shipped and reordered, and probably had our biggest year in the last five. However, it will be several weeks before the salesmen get on the road and we learn how things went at the retail level—although general industry feeling is that sales were good everywhere.”

“The problem isn’t so much with sales,” said Ted Erickson, editor of Playthings, a toy trade journal, “as one of profits. One of the things cutting into profits all down the line is TV advertising, which is undeniably expensive. There’s no doubt it sells toys, but it also raises costs. Some companies have to use it to beat the competition, but get into budget trouble at the same time.”

At Louis Marx Toys, the acknowledged leader of the industry, Charles Marx stated the company was “pleased” with its first video campaign and “definitely will be on TV again this year.” Having had no prior experience in the medium, Marx was carefully balancing its investment against sales in a “very good year.”

The Marx campaign as it developed involved the use of seven network programs on all three services covering some 170 markets with seven-days-a-week commercials. In addition, spot schedules ran in 37 top markets as extra impetus to the campaign.

“We found our TV experience very exciting,” noted Mr. Marx, “and we’re currently developing spring items for future showing. Marx, we believe, will not only maintain its leadership as a toymaker, but as an advertiser.”

While Marx announced no immediate plans, it was inferred that in future campaigns the accent may be on spot schedules rather than network buys.

**ATLANTIC REFINING CO.**
(N. W. Ayer & Son, Inc., Phila.)

Having found a successful way to use the medium, this gas-oil advertiser continues as in the past with its line-up of five-minute weather programs. The shows are set for 52 weeks, with one market being added during the past year to bring the total to 28. Programs are aired Monday through Friday usually. Jack Coverly-Smith is the timebuyer.
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.
The Buyer Talks About . . .

VISITS FROM STATION MEN

Every year it's the same thing. There's barely time to clear the Christmas tree out of the reception room before the station sales managers begin arriving from all over the country. It's a custom, just like New Year's resolutions, and, like them, January visits from men have about as much effect in terms of long-lasting impressions.

It's not that the buyers don't want to meet the people from whom they buy. Actually, they're very eager to do so. The difficulty is that January is one of the busiest months of the year, and there are only so many hours in the day.

Most advertisers have 13-week cycles beginning about Jan. 15. This means that the buyers spend the first two weeks of the month making their buys. The tentative schedules will already be set and approved. Unless a station man happens to hit a buyer who wants to know something specific about his station in the course of making a buy on it, he probably will not get enough time from the buyer to make his visit worthwhile. He may spend an hour or more in the reception room waiting to see the buyer for two or three minutes; he may not get to see the buyer at all. This is unfortunate because these visits can be of considerable value to both the buyer and the station.

There's no doubt that it can be a great help to a buyer to have a personal contact at a station. If there is a problem, a call can be made to "Joe" instead of to "sales manager." The buyer somehow feels more confident that a situation will be dealt with promptly when a specific person rather than a vague title has been contacted.

Also, there are certain kinds of information to be derived from a personal interview that are of considerable use to a buyer. Among the things that a buyer hopes to find out during chats with station people are:

- Up-to-the-minute market information, the kind of thing that isn't in the source books yet.
- Thoughts on the station's rate structure, especially future changes. Rate increases can make much more sense to a buyer when he knows the reasons for them.
- Some honest opinions on the status of the competition in the market, their strengths and weaknesses as seen from a competitor's point of view.
- Station policy on such matters as clearances, tying up time for syndicated shows, triple-spotting, option time, and so forth, including the "reasons why" of station practices.

A buyer gets an impression of the station operation from meeting the men in charge of it. If it's a good impression, obviously the result for the station will not be harmful.

However, there are better times of the year than January for productive visits by station men. New York may not be a garden spot in August, but that's the time of year when stations are beginning to have an idea of their fall schedules, and buyers and clients are giving considerable thought to fall campaigns. It's a good month for a station to impart some useful facts about itself in advance of the major buying time of the year. February is another good time; so is November. But January is too late for a call from a station man to have much effect on January buys, too early to be remembered clearly in April, and too hectic to give full opportunity for a long, productive visit.
The case of the reluctant advertiser

Every television salesman has a few prospects who should be customers but who, for one reason or another, won't try the medium. Some of these merchants and distributors have never used tv. Others were victims of poorly planned or badly executed campaigns.

For prospects like this you couldn't ask for a better converter than the one TELEVISION AGE is offering. Our exclusive series of product group success stories includes literally dozens of actual experiences in television by firms in every business group.

One of these product group stories will fit your reluctant prospect—it may well be the convener you need to make that sale.

Product group stories available in reprint form are listed on the order blank on this page. Fill it out and return it today.

Reader's Service

Television Age 444 Madison Avenue. 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:

<table>
<thead>
<tr>
<th>Number of copies</th>
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<tr>
<td>Auto Dealers (66 case histories)</td>
<td>Home Building &amp; Real Estate (14)</td>
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<td>Jewelry Stores &amp; Manufacturers (22)</td>
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<td>Men's Clothing Stores (18)</td>
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<td>Moving &amp; Storage (26)</td>
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<td>Newspapers &amp; Magazines (20)</td>
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<td>Cosmetics &amp; Beauty Preparation (29)</td>
<td>Nurseries, Seed &amp; Feed (12)</td>
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<td>Cough &amp; Cold Remedies (12)</td>
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<td>Theatres (24)</td>
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<tr>
<td>Gas Companies (11)</td>
<td>Tires &amp; Auto Accessories (12)</td>
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<td>Gasoline &amp; Oil (28)</td>
<td>Travel, Hotels &amp; Resorts (15)</td>
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<tr>
<td>Groceries &amp; Supermarkets (23)</td>
<td>Weight Control (12)</td>
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<tr>
<td>Hardware &amp; Building Supplies (17)</td>
<td>Women's Specialty Shops (14)</td>
</tr>
</tbody>
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Name ____________________________ Position ____________________________

Company ____________________________

Address ____________________________

City ______ Zone ______ State ______

[ ] I enclose payment [ ] Bill me

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

CRACKER JACK CO.
(Leo Burnett Co., Inc., Chicago)

Renewals have gone out to the 18 markets which began running CRACKER JACK schedules last October to supplement network activity. Minutes in children's shows are used. Eloise Beatty is the contact.

DIGEORGIO WINE CO.
(Cole, Fisher & Rogow, Inc., N. Y.)

The east coast is slated to be introduced to SANTA FE wine early this spring, with the product long established out west. New York is the first market to be hit about March 1. There's a possibility video spot will be used, but the scope of broadcast plans was not finalized at press time. Jack Dubé is the buying contact.

DUMAS MILNER CORP.
(Gordon Best Co., Chicago)

Although spot was used successfully a few years back to introduce this company's PINE-SOL, that and sister product PERMA-STARCH are primarily headed for network tv throughout 1960. However, two new washing products, YARN GLOW and UNIF-GLO, are currently being test-marketed and might use some local schedules. Kay Knight is the timebuyer.

EMERSON RADIO & PHONO CORP.
(Friend-Reiss Adv., Inc., N. Y.)

Preliminary work has begun on a spring campaign for this firm's QUIET-KOOL air conditioners which would represent its first use of tv in recent history. If plans fall, filmed minutes and 20's would go in about 20 markets during May-July, with local dealers getting credit tags. Bill Reese, tv-radio director, is the contact.

FAMOUS ARTISTS SCHOOL
(Lawrence C. Gumbinner, Inc., N. Y.)

Activity continues on the quarter-hour film placements of this mail-order art school, with the film being run infrequently in better than 80 markets. Usual policy is to show it once and wait for results, then re-run it for additional action as many times as warranted. Al Sessions is the timebuyer.

H. Milton Gurwitz, who has been with Friend-Reiss Adv., Inc., since last year as an account supervisor on Emerson Radio and Lee Filters, was named a vice president of the agency.
Profile

ESTHER ANDERSEN

"I've worked hard not to become a career woman type (and hope I've succeeded)—the first one I ever saw scared me to death!" says Esther Andersen, chief timebuyer at MacFarland, Aveyard & Co., Chicago.

"Human relations are sometimes neglected," Miss Andersen goes on, "when people with emergencies of their own tend to forget the problems of others. During 14 years in advertising, I've watched some co-workers and reps become callous; most of these people were firmly convinced that this business is 'dog eat dog.' When you really know your own work, it's easier to be sympathetic to others."

Although she started as an estimator, most of Miss Andersen's experience centers on media buying. Her background includes four years at McCann-Erickson, seven years with Sherman & Marquette, now Baker Tilden, Bolgard & Barger, and one year each with Geoffrey Wade and Simmonds & Simmonds.

With MacFarland about a year, she buys for national accounts such as: Amana refrigerators, the Formfit Co., Martin-Senour paints, Stewart-Warner, and Zenith hearing aids, plus regional accounts such as Buddig, Drewrys Ltd. and E. W. Kneip, Inc.

"You're only as good as the people who work under you," says Miss Andersen. "One of the advantages of a medium-sized agency is that it is easy to get extra help and fine cooperation from other departments in emergencies. Although I believe that the group system is essential to the very large agencies, it only enforces the cooperation that comes naturally in a smaller agency. I enjoy the opportunity for varied work that a smaller agency offers. I may handle an automotive account one day, beer the next and girdles the third."

On the subject of women in the advertising field, Miss Andersen says, "Often it is not an agency that is prejudiced against the women, but just some people in the agency. "And people with preconceived notions have difficulty in television; flexibility is essential in an industry where new thinking goes on all the time. An example is the emphasis on marketing that has grown in recent years. Still, some people refuse to face the problem of keeping up."

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
IN THE NATION'S FIFTH MARKET

325,000 WATTS

DETROIT

WILL BE WITHOUT ANNOYING NETWORK CLEARANCES

THE MIGHTY TV AREA

GIVE MORE IMPRESSIONS...MORE HOMES per dollar

...that's the CKLW-TV channel 9 story!

SPOTS

CKLW-TV

...or call YOUNG TELEVISION CORP. for more facts.

GUARDIAN BLDG., DETROIT 26, MICHIGAN
GENERAL TOY CO.  
(Webl Associates, Inc., N.Y.)

This top-budget advertiser in the toy field is one of the first to get back on the air after its big Christmas campaign. REMCO and AMERICAN CHARACTER DOLLS return to two major markets this week and will add another 10 later this month. Filmed minutes in and around kid shows go for 13 weeks or longer. President-tv director Bernie Schiff is the contact.

GROCERY STORE PRODUCTS CO.  
(Ted Bates & Co., Inc., N.Y.)

New activity in major markets was noted for this firm’s B-IN-B mushrooms, KITCHEN BOUQUET and other products, with day minutes and 20’s on film set to start about issue date for 10 weeks. Some 20 markets were used last August in a similar drive. Gerry Van Horn is the timebuyer.

HASSENFELD BROS., INC.  
(Grey Adv., Inc., N.Y.)

As are a number of the toy accounts which were big pre-Christmas campaigners, HASBRO return almost immediately with spring schedules. Filmed minutes in kid shows in top markets will run. Mal Ochs is the timebuyer.

HELENA RUBENSTEIN, INC.  
(Ogilvy, Benson & Mather, Inc., N.Y.)

Although plans were not definite at press time, the word here is that the cosmetic firm’s activity should not deviate very far from that in the past—which means its 26 top markets should see about 18 weeks of mostly night minutes starting in February. Maxine Cohn and Bert Hopt are the buying contracts.

GEORGE W. HELME CO.  
(KHCC&A, N.Y.)

While plans weren’t quite complete at year-end, this account should be back in its 12-15 southern markets next month, with minutes running in non prime time slots. Several brands of snuff are promoted. The usual run is about 13 weeks. Dorothy Glasser is the timebuyer.

Personals

BILL OVERMEYER, formerly General Mills timebuyer at Dancer-Fitzgerald-Sample, Inc., New York, has joined Reach, McClinton & Co., Inc., as assistant media director. TIM O’LEARY, who has been head timebuyer at Reach, McClinton, moved to the agency’s account executive staff. At D-F-S, IRA WEINBLATT took over on Mr. Overmeyer’s products, having previously worked on L&M cigarettes, and JAY WALTERS also moved to the General Mills account after having bought on Best Foods and Borden’s lines.

GARY W. HARM, formerly on the media staff of Knox Reeves Adv., Inc., joined Kerker-Peterson, Inc., Minneapolis, as assistant media director.

Mr. Harm, who had previous experience as a tv-radio production coordinator at Campbell-Mithun, Inc., succeeds KEVIN MCCARTHY. Harold Cabot & Co., Inc., Boston, split its media department into separate divisions for tv-radio and print, with GENE DEL BIANCO being pro-
Robert E. Daiger, who has served as executive vice president of Van Sant, Dugdale & Co., Inc., since 1953, is the new president of the agency, replacing Wilbur Van Sant, who continues as chairman of the board. Raised to the position of vice president were Lawrence R. O'Neill, Nicholas Van Sant and Robert V. Walsh, with the last-named having served as director of the tv-radio department since 1949.

LIEBMAN BREWING CO.
(Foote, Cone & Belding, Inc., N. Y.)

Although HANDY ANDY is primarily a user of network, some spot activity was noted in about a half-dozen markets as the year began, with schedules of filmed minutes set to add extra strength in problem areas. The placements will run indefinitely. George Simko is the timebuyer.

Agency Appointments
At Grubb & Peterson Adv., Inc., Campaign, Ill., former tv-radio director Dale R. Arvidson was named vice president in charge of account services and broadcast activity. Robert E. Smith replaced him as tv-radio director.

In two appointments at Ted Bates & Co., Inc., Larabee M. Johnson became counsel for business affairs of the tv-radio department, and Mitchell Lipman was named to the new post of manager of network relations.

Bernhard Gebhardt, west-coast tv-radio writer, joined Mosher, Reimer & Williamson, Inc., Denver, as director of client relations.

MENNEN CO.
(Grey Adv. Agency, Inc., N. Y.)

A major campaign on MENNEN baby products reportedly was in the works for a start next week in a great many markets across the country. Filmed minutes, primarily daytime, will be used. Mal Ochs is the timebuyer.

Ernest Lee Jahnecke Jr. has been named director of standards of NBC, it has been announced by James A. Stabile, NBC vice president in charge of standards and practices. Mr. Jahnecke was vice president and assistant to the president of Edward Petro & Co. and held the same title with ABC.
MENNEF CO.
(Warwick & Legler, Inc., N. Y.)
In conjunction with the drive noted above, the MENNEF men's products line moves next week in 75-100 top markets for about 14 weeks of the featured minutes and 20's in night slots. Herb Gandel is the timebuyer.

MINNESOTA MINING & MFG. CO.
(BBDO, Minneapolis)
A 12-week campaign on SCOTCH brand tape will begin late next month in approximately 70 top markets. Minutes and 20's in non-prime periods will be used. Some of the areas will feature Scotch's new dusting fabric, and testing continues in the far west on SCOTCH-BRITE plastic scouring pads. Hale Byers is the contact.

MINUTE MAID CORP.
(Ted Bates & Co., Inc., N. Y.)
As reported here Nov. 2, the MINUTE MAID juice schedules set in August would be renewed after the holidays to run until February. Top markets are starting new schedules of day and night minutes and 20's about issue date, with some continuing into mid-May. Stu Hinkle is the timebuyer.

Agency Changes

Largest account switch at year-end was the move of the $1-million Nanco account from C. J. LaRoche & Co. to Kenyon & Eckhardt, Inc. LaRoche, which held the New England Confectionery Co. business for 14 years, loses it next April.

John W. Shaw Adv., Chicago, added about $400,000 in billing when it acquired the Goetz and Country Club Pilsener beer brands of M. K. Goetz Brewing Co., from Potts-Woodbury, Inc., Kansas City.


The Lady Esther division of the Cherry Co. named Cohen, Dowd & Aleshire, Inc., to succeed Donahue & Coe, Inc., on its account. The 1960 budget is expected to be about $400,000.

Forstmann Woolens, a division of J. P. Stevens & Co. currently at BBDO, moves in Fletcher Richards, Calkins & Holdren, Inc., next March.

Leslie Salt Co., formerly at Honig-Cooper, Harrington & Miner, San Francisco, switched to the west-coast office of Dancer-Fitzgerald-Sample, Inc.

Pro-Teen Gelatine Corp. named L. H. Hartman Co., New York, as successor to Seymour Blum, Inc., on its account.

Compton Adv., Chicago, added about $750,000 in billings with the acquisition of the Perfect Circle Corp. automotive products account from Henri, Hurst & McDonald.

In the New York office of Fuller & Smith & Ross, Inc., Eduard Bodensiek (l.) and Irwin C. Roll (r.) were named vice presidents at the agency's year-end meeting. Newly appointed vice presidents in Los Angeles are Nossal LaVene, Frank McKibbin, Donald McKenzie, H. O. Nelson and A. Hayes Bush, with H. V. Loesch of the Cleveland office also acquiring a v.p. title.

MONARCH WINE CO.
(Lawrence C. Gumbinner, Inc., N. Y.)
Following the holiday break, MANISCHWITZ wine plans to resume next month with its schedules of day and night minutes, 10's and 20's in over 30 markets. Usually several stations in each area are bought for the spring drive. Gall Sessions is the timebuyer.

MONROE AUTO EQUIPMENT CO.
(Aitkin-Kynett Co., Inc., Phila.)
This manufacturer of MONROE-MATIC low-leveler devices for raising heavily loaded automobiles has used primarily print media, including national magazines, in the past, but is currently working on film commercials for an initial TV test. No dates for the schedules have been set as yet, but the activity will take place this year—probably before peak driving periods. Broadcast buyer Alan Bobbe is the contact.

In the Binghamton WINR-TV

Carries more local accounts than any other station.

The local advertiser is the most sensitive barometer of a station's selling power. When the local account invests his money he must see immediate returns over the counter.

This over-the-counter selling is what makes WINR-TV your most efficient buy in Binghamton.

36 local accounts say so.

Call Everett-McKinney for more information on how WINR-TV can produce for you.

WINR-TV
Member Gannett Radio-TV Group
Affiliated with WINR-AM and The Binghamton Press

January 11, 1960, Television Age 61
NORTHWEST ORIENT AIRLINES
(Campbell-Mithun, Inc., Minneapolis)
The airline is renewing for the first six months of 1960, with about 15 spots per week in markets it's used in the past year. New ones that include Cleveland and several Florida areas. Minutes and ID's are slotted throughout the day and aimed at an adult, upper-income audience where possible. Ben Leighton is the contact.

NOXZEMA CHEMICAL CO.
(SSC & B. N. Y.)
At the first of the year, NOXZEMA covered about 120 markets with schedules in minutes in order to add to its network Love and Marriage exposure. The placements will run for 13 weeks. The company also has several new products testing—Cover Girl, a medicated cosmetic, is using spots in about four markets, and Droplets, a liquid foundation, is in two areas with TV. HIGH NOON suntan cream is currently in Florida radio, but might use some TV as summer approaches. Bob Anderson is the timebuyer.

OTOE FOOD PRODUCTS
(Compton Adv., Inc., Chicago)
The Morton House division of this concern will begin placements of day and night minutes late this month in about 17 markets for canned meats and baked beans. The schedules will run for five weeks. Media director Andy Zeis and Cecilia Odisomak are the contacts.

PGW Tape Center
Versatile video tape shows promise of being not only the newest but one of the best tools for national television representatives. With tape it is possible for the representative to show prospective advertisers the programs on which his stations have availabilities or special presentations for groups interested in particular markets.

First independent representative to offer these facilities is Peters, Griffin, Woodward. They have just unveiled a new audio-video center which features full-screen projection, a complete kitchen and a rheostat-controlled lighting system.

The new facilities were given their initial test with a tape presentation created by KGMV-TV Honolulu for an audience of New York Export

Concluding after tape showing in tape center are Russell Woodward, PGW executive v.p.; Edward Fleri, BBDO head timebuyer; H. Preston Peters, PGW president; Troubridge Elliman, BBDO timebuyer on many major accounts; Lloyd Griffin, PGW v.p. and director of television (standing) and George Castleman, PGW v.p. and director of radio sales.

Advertisers Association executives. Within 17 hours after the presentation was taped in Hawaii it was being shown in the New York PGW center. H. Preston Peters, PGW president, described the facility as "an advanced development in radio and TV service, not offered by any other representatives to the stations, advertisers or agencies they serve."

The center’s control system is housed in a 10-by-16-foot room, adjacent to a large screening-meeting room in the PGW offices at 250 Park Ave. Tape transmission originates with the Ampex facilities at PGW station WPIX New York and travels over coaxial cable to the center. It is received on a 24-inch Conrac Monitor, which is also equipped with a tuner which makes possible monitoring any New York station. An equalized radio line is used for sound. For audio an Ampex 601 tape recorder is used, with facilities are available for records and 16mm sound film projection. Other equipment includes an Altex speaker system, Bogen lithium, two Viewlex remote-control slide projectors, Labelle slide projector, two Dunkele slide projectors and a 16mm film sound projector.

Several agencies have shown interest in the center for screening tapes for clients with existing spot television schedules, according to Lloyd Griffin, PGW vice president and director of television. Plans are to show various types of commercials to interested advertisers, as well as a work by personalities on stations represented by the firm.

Robert H. Teter, PGW vice president and director of radio, says that the advanced audio equipment will enable radio presentations to maintain the highest degree of sound reproduction.
Louis Dorfsman has been named creative director, sales promotion and advertising, for the CBS Television Network, it has been announced by John Couden, vice president, information services. Mr. Dorfsman has been with CBS since 1946 and has been vice president in charge of advertising and promotion for the CBS Radio network since October 1959.

PETER PAUL, INC.  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

For its MOUNDS and ALMOND JOYS, the candy company is returning to its wide list of major markets across the country at the end of this month. About eight weeks of night 20's and non-prime minutes will run. Frank McCue is the timebuyer.

Spot in Spanish

A tv spot written in Spanish for an English-speaking audience runs weekly on KCKL-TV Mason City.

It happens because the Mason City station carries a special five-day-a-week Spanish course for fifth and sixth graders in cooperation with city and district schools. Telecast at 9 a.m., the course has attracted so many adults that the United Home Bank & Trust Co. decided to schedule one of its 20-second spots immediately preceding each program.

Translated into Spanish by the course instructor, the commercial is delivered live by an announcer fluent in the language. Telop features bank's trademark character, Handy Bankway, wearing a sombrero. Mohawk Advertising of Mason City is the agency.

Open Circuit

The "open circuit" sales meeting idea has spread across the country. Begun this past fall with New York-area telecasts by a toy company and a group of automobile dealers, the practice of airing a private meeting on a commercial tv channel was recently tried in Los Angeles.

Thousands of retail grocers, wholesalers and jobbers throughout the market tuned in KTTV at 8:30 a.m., Sunday, Jan. 3, to watch Alcoa Prize Premiere. The special half-hour show was broadcast ahead of the station's regular Sunday programming to encourage grocer participation in Alcoa Wrap's 1960 $100,000 contest.

Heavy schedules of direct-mail announcements, letters, trade ads and personal contacts notified the grocery trade of the telecast. While any set owner could catch the show, a special contest for the retail grocers was based on returned postcards and phone calls made during the broadcast. Naturally, non-trade viewers weren't eligible for prizes—but they could enjoy as much as the grocers the style show of bathing suits made of aluminum cloth which were displayed by attractive models.

A one-time-only special, the program was produced by Lee & Associates, Los Angeles advertising and public-relations firm.

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

A repeat of the introductory schedules placed in November in top markets for PILLSBURY INSTANT potatoes starts around issue date in top markets, including the small group used earlier and new ones as well. Filmed minutes and 20's are set for brief runs of three-four weeks. BUTTERFLAKE dinner rolls also will be featured in similar schedules. Pat Brouwer is the timebuyer.

PUREX CORP., LTD.  

Although this corporation recently announced a major network purchase of seven-hour-long specials, it reportedly will spend $500,000 in spot during the year.

WTPA—Harrisburg's Number One Station  
COVERS* Central Pennsylvania's HEARTLAND

WTPA covers and delivers the Heart of Central Pennsylvania—a rich and stable economy based on commerce, industry and government. Maximum coverage at sensible rates makes WTPA your best buy!

* ARB Share of Audience  
Jan. thru Dec. 6-10 P.M.  
Nov. '58—31.0  
Feb. '59—30.2  
May '59—35.6

ONE MILLION WATTS  
CHANNEL 27

HARRISBURG, PA.

January 11, 1960, Television Age 63
ahead. The bleach lines and SWEETHEART soap, as well as other products, will be included in the program. Nate Finsoh buys in Chicago; Bill Steele is the FC&G west-coast account supervisor.

R. J. REYNOLDS TOBACCO CO.
(Wm. Esty Co., Inc., N.Y.)
CAMELS, WINSTON and SALEM will begin 52-week schedules of prime-time 20's and 10's next week in a large number of top markets across the country. Jack Fenell is the timebuyer.

JACOB RUPERT BREWERY
(Norman, Craig & Kummel, Inc., N.Y.)
Shifting from the heavy concentration of ID's that it's been using for the past six months, KNICKERBOCKER beer moves into minute spots and local-program sponsorship with its new agency. Not For Hire is set for Boston, Providence and Burlington, with other shows sought in Portland (Me.) and Hartford-New Haven and a five-minute sports program already bought in Springfield. Various shows were in negotiation at press time for the New York market. Inez Aimee is the timebuyer.

Brainstorm
Live television shows on which actual building projects can be shown was one of the 101 suggestions made at the BBDO Retail Lumber Dealers' brainstorm session on which reports have just been compiled.

Following the accepted brainstorm principle by which qualified experts throw out all types of ideas for building store traffic during weekdays, the panel came up with a number of suggestions adaptable for tv as well as for other media and in-store displays.

Other ideas adaptable for tv in addition to the live construction project mentioned above include:

Specials for each day.
Adapt hours of advertising to reach women when they're home, men when they're available.
Show map of neighborhood with store's location.
Show pictures of the finished job.

Copies of the complete report can be obtained by writing to Joseph Avers, Marketing Department, BBDO, 383 Madison Ave., New York 17, N.Y.

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MR. BECK

MR. NILSON

MR. GRENTHOT

Having completed better than half a century of service with the Katz Agency, Inc., M. J. Beck, treasurer, retired at year-end, to be succeeded by H. J. Grenchot, who was his assistant. Mr. Beck joined the representative in 1905 and spent the last 30 of his 54 years of tenure as treasurer. Mr. Grenchot is another long-term staff member who has been with Katz 30 years. The firm also announced the appointment of Walter Nilsen, tv sales manager, to the board of directors and the retirement of Michael J. Flynn, a member of the radio sales staff for 27 years.

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ARD City-by-City Ratings October, 1959

LOS ANGELES
7-Station Report
(four-week ratings)

TOP SYNDICATED FILMS
1. Death Valley Days (U. S. Horace)

ECLA Thur. 7:30-9:00 18.7

2. Huckleberry Hound (Screen Gems)

KTTV Thur. 7:30-9:00 16.3

3. Mandy* (Screen Gems) KJLA Mon. 7:30-9:00 12.8

4. Silent Service (CSP) KTXL Sat. 7:30-9:00 11.8

5. Sex Hunt (U.S.) KTTA Fri. 8:30-10:30 11.5

6. Pappy (U.A.) KTXL Mon. 7:00-9:00 10.8

7. The Honeybuilders* (CBS) KTTA Fri. 7:30-9:00 9.9

8. Bono the Clown (Jaime) KTXL M-Th 7:30-9:00 9.9

9. These Stoopigs (Screen Gems) KTXL M-F 7-9 9.6

10. Quick Draw McGraw (Screen Gems)

KTTA Mon. 7:30-9:00 9.4

11. Special Agent T (Screen Gems) KFFA Wed. 7:30-9:00 8.9

12. Buzzy Bundy* (UA/A) KTLA Mon. 7:30-9:00 8.8

13. Highway Patrol (KES) KTTV Thurs. 7:30-9:00 7.9

14. Look-Up (Ziv) KABC-TV Sat. 7:30-9:00 7.6

15. Rescue 8 (Screen Gems) KTTA Thur. 7:30-9:00 7.6

TOP FEATURE FILMS
1. Early Show KYES Sat. 6-7:30 9:00 9.9

2. Fabulous 25 KKEY Sun 11:00 A.M.-12:00 9:00 9.0

3. Early Show KHEY Mon. 5:30-7:30 8:0

4. Early Show KYES Tues. 5:30-7:30 5:30 8:0

5. Channel 9 Movie Theatre

KHEV Mon. 9:15-11:30 5:0

TOP NETWORK SHOWS
1. Wagon Train KXTV 9:30-10:30 25.3

2.TT Benson Strip* KKLA-TV 9:30-10:30 24.3

3. Jack Benny* KNXT 9:30-10:30 24.3

4. Perry Mason KNXT 10:30-11:30 29.2

5. Father Knows Best* KNXT 10:30-11:30 29.0

6. Faron Gun, Will Travel KNXT 10:30-11:30 29.0

7. Gumshone KNXT 10:30-11:30 29.0

8. Danny Thomas Shows* KNXT 10:30-11:30 27.3

9. Alfred Hitchcock Presents KNXT 10:30-11:30 26.8

10. The Texan KNXT 10:30-11:30 26.0

*Indicates programming change during four-week period. One-week rating given.

MEMPHIS
3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS
1. Silent Service (CSP) WED-TV Sat. 9:30-11:30 21.1

2. Amos 'n' Andy (CBS) WED-TV M-F 6-8 3:30 21.8


WED-TV Thurs. 6:30-8:30 17.7

4. Son Hunt (CBS) WED-TV Thurs. 9:30-11:30 17.3

5. Crime Line (CBS) WED-TV Mon. 7:30-9:30 16.6

6. Look-Up (CBS) WED-TV Tues. 6:30-8:30 16.6

7. N. S. Marshal (Screen) WED-TV Fri. 7-9 16.1

8. Highway Patrol (CBS) WED-TV Wed. 9:30-11:30 15.8

9. State Trooper (CBS) WED-TV Mon. 8:30-10:30 13.7

10. Annie Oakley* (CBS) WED-TV Sat. 8:00-10:30 11.3

11. This Man Benson* (EII) WED-TV Sat. 9:00-11:30 11.0

12. Quick Draw McGraw* (Screen Gems)

WED-TV 8:00-10:30 11.0

13. Peyote River (Regency Synd.)

WED-TV 8:00-10:30 11.4

14. Million Dollar Playhouse

WED-TV Sun. 2:30-3:30 11.3

TOP FEATURE FILMS
1. Shirley Temple Theatre

WED-TV Sat. 1:30-3:30 23.4

2. Early Movie WED-TV Sun 2:30-4:30 21.5

3. Early Movie WED-TV Sat. 2:30-4:30 21.5

4. Roy Rogers, Fletton* WED-TV Mon. 2:30-3:30 19.0

5. Million Dollar Playhouse

WED-TV Sat. 1:30-3:30 17.1

TOP NETWORK SHOWS
1. Gunsmoke WED-TV 10:30-11:30 28.8

2. TT Benson Strip* WED-TV 9:30-11:30 25.4

3. Have Gun, Will Travel* WED-TV 9:30-11:30 25.2

4. Perry Mason WED-TV 9:30-11:30 25.0

5. Lawman WED-TV 9:30-11:30 24.8

6. Maverick WED-TV 9:30-11:30 23.7

7. Philip Marlowe* WED-TV 9:30-11:30 23.0

8. What's My Line WED-TV 9:30-11:30 20.8

9. What's My Line WED-TV 9:30-11:30 20.8

10. Wanted—Dead or Alive WED-TV 9:30-11:30 20.8
Today Smoke is still rising about the Northland, created now by thousands of real tobacco users.

Your Sales Figures For Cigars, Cigarettes, Tobacco Products

Could Rise Too!
Reach 332,700 people, 85,740 receivers, 25 expanding Michigan counties and Canada.

Venard, Rintoul & McConnell, Inc.

Paul Bunyan Television

WPBN-TV WTOM-TV
ch. 7 Traverse City ch. 4 Cheboygan

P.S. Radio too? 5 Stations! 298,400 listeners!

F. & M. SCHAEFER BREWING CO.
(BBDO, N. Y.)
Plans for this brewer's first drive of 1960 were being laid at press time, with the exact scope of TV action indefinite. Major and minor markets along the east coast should be bought early next month if past procedure is followed. Ed Flier, assisted by Jackie Moore, is the timebuyer.

SCOTT PAPER CO.
(J. Walter Thompson Co., Inc., N. Y.)
As it did last year, this maker of paper towels, tissues, etc., will get a late-winter campaign under way next month and in March in a good many major markets along both coasts, with a few important midwest areas included. Start dates vary, as do length of placements and frequencies, with minutes and 20's going in both day.

Two-Second Spots

Comedian Shelley Berman in a recent TV appearance discussed "subliminal advertising" wherein a sales message could be flashed on a television screen so quickly that the eye could not see it but the subconscious would grasp the message. "I don't know if it works," he said, "but yesterday after watching TV for a while, I went out and bought a tractor."

In a quartet of markets in Pennsylvania and Ohio, the Erie Brewing Co. has achieved notable results from a spot campaign that borders on the subliminal. Rather than tractors, Koehler beer is being successfully sold with a continuing schedule of nothing but two-second commercials.

Having been in business well over a century and having used video advertising since 1949 (as the first client of WICU-TV Erie), the brewing company sought a different approach to its advertising two years ago. Erie's agency, the Yount Co., hit upon the idea of using ultra-short time signals in prime viewing hours.

Advantages of the campaign would be low-cost saturation, spots that were quick and hard-hitting while getting across a simple "drink Koehler beer" idea, and an approach decidedly unusual and unlike the campaigns of other advertisers.

TV stations in the brewer's area were queried on the acceptability of two-second spots. After checking audience and availability data, contracts were signed on a one-year basis with option to continue.

Stations WICU-TV and WSEE Erie, WJAC-TV Johnstown, WSTV-TV Steubenville and WKBN-TV Youngstown guaranteed the advertiser 20-30 spots per week in Class A time. Schedules were set up on a monthly basis to allow for seasonal peaks, copy changes, etc. The campaign began in summer of 1957 and is now in its third year.

All announcements are voice-over-slide, with the copy held to half-a-dozen words. Typical commercials consist of the station announcer giving the correct time, then following with "time to enjoy Koehler beer" or "enjoy Koehler beer—a party favorite." Spots run over a seven-day period.

While specific results of the TV campaign are difficult to trace inasmuch as no special price offers or giveaways have been advertised, agency and client are satisfied that in each market where the spots are viewed, sales have increased steadily since the campaign began. Account executive M. John Yount stated for publication by the Television Bureau of Advertising, "We feel that, dollar-for-dollar, television is the best buy in the media field today."
Hugh Kibbey, national sales manager, has become sales manager for WFBM-TV, it has been announced by station manager Don Menke. Mr. Kibbey has been with the station since 1942 and has served in various capacities after starting as a staff writer.

and night slots. Marie Barbato and Gloria Mahaney are the timebuyers.

SELCHOW & RIGHTER CO.  
(Lester Harrison, Inc., N. Y.)

This maker of children’s box games under the SELRIGHT trademark returns to four of the top markets used in the pre-Christmas drive early next month.

Four-week placements of filmed minutes will run on PEANUTS and MEET THE PRESIDENTS. Spots will go in mostly daytime slots on several stations per market. Jeff Herman is the timebuyer.

SIDNEY A. TARRSON CO.  

Returning, as are other toymakers, to the medium after the holidays. TARCO toys will be featured in midwest markets in schedules beginning this month and running six to eight weeks. Live commercials in kid shows will be augmented with Bunin puppet films on BANK-O-MATIC and new toys (which will be getting test exposure in preparation for introduction at the Toy Fair next March). Account executive Gertrude Alpern is the contact.

Buyer's Check List—  
New Station

KWSA Walla Walla, Wash., channel 22, had a target date of Jan. 3 to begin operations. The station, an ABC-TV affiliate, has a 12-kw GE transmitter and a 100-foot guyed utility tower with helical antenna on Pike’s Peak. Warren L. Gray is president and general manager and 32 per cent owner. Base hour is $250.

New Representatives

KBAT-TV Bakersfield has appointed Petera, Griffin, Woodward, Inc., as national representative, effective immediately.

WJMJ-TV Lansing has appointed Blair-TV as national representative, effective immediately.

WSFA-TV Montgomery, Ala., has appointed Peters, Griffin, Woodward, Inc., as national representative, effective immediately.

Station Changes

KVER-TV are the new call letters of KICA-TV Clovis, N. M. The change was effective in December.

KLYD-TV Bakersfield, channel 17, on Dec. 6 commenced operations from its permanent antenna with full power of 234 kw. Station had been operating from a temporary antenna since it went on the air Nov. 8.

KXII-TV Ardmore, channel 12, permitted by FCC to identify itself as Ardmore-Sherman-Denison station.

WTOM TV Cheboygan, channel 4, expects to increase power from 26.9 to 100 kw on March 1.

Network Rate Increases

<table>
<thead>
<tr>
<th>Network</th>
<th>Station</th>
<th>Rate Increase</th>
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<tbody>
<tr>
<td>ABC-TV</td>
<td>KWSA-TV Roswell, from $225 to $250, Jan. 1.</td>
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<td></td>
<td>KVIH-TV Amarillo, from $250 to $275, Dec. 1.</td>
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<td></td>
<td>WGMW-TV Quincy, from $400 to $475, Jan. 1.</td>
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<td>WJMJ-TV Syracuse, from $900 to $950, Dec. 1.</td>
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<tr>
<td>CBS-TV</td>
<td>KDUB-Lubbock, from $350 to $375, Jan. 1.</td>
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<td></td>
<td>KWSA-TV Roswell, N. Mex., from $225 to $250, Jan. 1.</td>
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<td></td>
<td>KHTV Little Rock-Pine Bluff, from $500 to $550, Jan. 1.</td>
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<tr>
<td>NBC-TV</td>
<td>KWSA-TV Roswell, from $225 to $250, Jan. 1.</td>
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<td></td>
<td>WFBM-TV Indianapolis, from $1,450 to $1,550, Jan. 1.</td>
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<td></td>
<td>WGEM-TV Quincy, from $400 to $475, Jan. 1.</td>
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Network Changes

WORA-TV Mayaguez, P.R., channel 5, is no longer affiliated with CBS-TV as a non-interconnected station in its Bermuda-Guam-Mexico-Puerto Rico group.
WARNER-LAMBERT PHARMACAL CO.
(Lambert & Feasley, Inc., N. Y.)
As it did last year after the first, LISTERINE returned to the great many top markets used this past fall, with new placements of prime 20's and some day and late-night minutes set for about eight weeks. Frank Sweeney is the timebuyer.

Detroit media directors and timebuyers were the guests of the Spot Radio and TV Association at a recent cocktail party. Some 75 agency people were in attendance.

Shown (l. to r.) Gabriel Dyce, Blair-TV; Mickey Foster, "Miss Spot Radio"; Albin Yagley, media director, Grant Adv., and Janet Trojan, "Miss Spot Tv."

Stanley Altschuler, Stanley Adv., and William Stockwell, Stockwell & Marcus.


Goofs Snared
A new television monitoring system has been developed by a Brooklyn engineer which is designed to eliminate unscheduled appearances of stagehands and cameras in live presentations.

The device, dubbed the "goof trap," has been awarded a U. S. patent. Its inventor, Henry M. Hume, says the new system electronically stores all camera sequences for a second or two before transmission, giving the program director a needed moment to cut off a camera that has picked up an unwanted picture. Signals from each camera are continuously recorded on separate loops of video tape, and at the same instant appear on monitor screens, Mr. Hume explains. The selected image is picked up from the tape seconds after its appearance on the monitor. Audio signals are similarly delayed.

Mr. Hume points out that the "goof trap" can allow sportscasters to cover key plays which might come as a surprise to the director. No arrangements have been concluded as yet for putting the new system into commercial operation.

WESTERN STAMPING CO.
(Friend-Reiss Adv., Inc., N. Y.)
A long-established toymaker, this company entered spot for the first time this winter with a pre-Christmas drive on its UNCLE SAM banks and TOM THUMB typewriters. About three weeks of filmed minutes ran in 39 top markets. It's considering a return to about 20 markets with a four- or five-week drive in early spring, and has two new films prepared. TV-radio director Bill Reese is in the contact.

Hines Books
Duncan Hines Lodging for a Night and Adventures in good Eating, 1960 editions, have just been released by the Duncan Hines Institute. Each sells for $1.50. The travel books were printed by W. F. Hall Printing Co. and the R. R. Donnelley & Sons Co., both of Chicago. As in the past, the books list names of lodging and eating places, their qualifications and specialties.
1960 (Continued from page 25)

1965,” he says, “This year’s almost $380 billion of personal income is forecast to hit $485 billion by 1965 and $600 billion as the population soars to some 210 millions of people in the United States by 1970.”

Speaking of the giant food industry Mr. Mortimer said: “For an industry that in the year just ended employed—directly or indirectly—one of every four persons in the American labor force, paid some $15 billion in salaries and wages, served 178 million Americans, and had sales totaling around $73 billion, the 1960-1970 span offers a time of opportunity for all of its segments to serve the public even better than we ever have in the past.”

**Signs Good**

W. C. Newberg, executive vice president for the Chrysler Corp., told a panel conducted by the First National Bank of Chicago that “every sign points to excellent business” in the automobile industry during the first six months of 1960. “At present, no one in Detroit is thinking in terms of a 1960 retail market that will fall much below seven million units, including something like half-a-million imports,” he pointed out. “There is every reason to expect the automobile business to be excellent during the first six months of 1960. It should be excellent for automobile dealers because of public enthusiasm for the new cars. It should be excellent for the automobile companies and all the many thousands of suppliers associated with them. And this means that the economy in general should receive a very strong stimulus from the near-record levels of activity in our industry.”

In 1958 Chrysler spent $43 million in advertising, with $14.3 million going into network television and $1 million into spot. General Motors spent a total of $97 million in advertising in 1958, with $20.5 million going into network tv and $1.8 million into spot. Ford Motors’ total advertising was $58 million, with $12.5 million going into network and $1.8 million into spot.

George P. Hitchings, Ford Motor Co. economist, predicts new-car sales will reach the seven-million level in 1960. In making the forecast, Mr. Hitchings assumes that part of the sales lost in 1958 will be regained. The economy, he believes, will advance sharply to new highs in the first half of 1960 provided there is no extended major work stoppage.

There have been literally thousands of other statements of confidence in the economy for the years ahead, many of them coming from leading advertisers, agency and television executives. The opinion seems unanimous—the future for America is a bright one, and television will have the most important of roles in fulfilling that future.

**Agency View**

Terminating the 1960s, “The Decade of Incentive,” the McCann-Erickson affiliate, Market Planning Corp., has prepared a highly encouraging report on business prospects for the next 10 years.

Among their predictions:
1. Advertising addressed to the consumer, directly and indirectly through trade advertising, will about double by 1970—to about three per cent of gross national product.
2. In basic sectors growth equivalent to the economic expansion of the past two and three decades will be compressed into 10 years.
3. Radio and television consumer markets will be up 50 per cent from 1957 to 1970.
4. By 1970 total personal expenditures will be about $655 billion—almost twice as much as in 1950.
5. Discretionary income, the remainder after outlays for essentials, will reach a point in 1970 almost double that in 1958.
6. In 1970 the average non-farm family will have an income of over $9,500 before taxes.
7. Gross national product is expected to exceed $700 billion by the end of the decade.
8. In 1970 the average worker will spend less than 38 hours a week on his job.

**Milk** (Continued from page 32)

us to take full advantage of this effectiveness. We believe that we have a sound show in Tombstone Territory—one that has already been pre-tested on a network.”

The series stars Pat Conway as Sheriff Clay Hollister, and its episodes are derived from actual stories in the still-publishing Tombstone Epitaph, whose editor in the show is portrayed by Richard Eastham. Last of the legendary frontier towns, Tombstone, in the Arizona Territory, was resuscitated by the producer-writer team of Andy White and Frank Pittman, who have prospected the land for stories with no less dedication than those earlier searchers who scratched the Arizona desert for gold and found Tombstone.

**Animation Spots**

The advertising agency for Morning Milk is—and for 10 years has been—Harris & Montague, Salt Lake City. The basic commercials on Tombstone, according to R. T. Harris, president of the agency, will be all animation. However, four times a year the firm will feature special seasonal promotions, usually involving a recipe. The latter, also on film, will generally be live action coupled with demonstration.

To bring a closer identity with Tombstone Territory, two of the animated commercials now in production feature a sheriff and a western newspaper editor. They are not meant, however, to be replicas of the two characters portrayed by Conway and Eastham in the show.

The Morning Milk Co. was founded in 1928 by George and Sidney Lockhart in Salt Lake City, and was purchased by the Carnation Co. in 1946. Its product is sold in Washington, Oregon, Utah, Idaho and Montana. Officers of the company are A. M. Chormley, president; E. S. Hartwick, vice president; H. E. Olson, vice president; J. M. Reily, treasurer, and J. R. Baird Jr., secretary.

January 11, 1960, Television Age 69
Ward (Continued from page 31)

the series,” he said. “The following day we sold 35 rifles in the new store alone. A day later we sold 100 in the new and downtown stores together.

“Results weren’t as quick to appear when we advertised a home-craftsmen’s power-tool outfit, a more expensive item. For the first two or three days, we didn’t have a call. But later in the week interest picked up; we’ve since attributed two-thirds of the sales directly to the commercial. It’s a commercial we’ve had a lot of comment on. The fellow who demonstrated the machine on the program is the same person who shows it in the store. When men come in to look it over, they feel they’ve already met our man and know him.”

Not every item has sold well simply because it’s been featured on tv, the sales manager pointed out. The store quickly found that smaller, less costly merchandise brought immediate results, while larger appliances, etc., took longer. Reaction to a commercial on a deep-freeze unit was noted as particularly poor.

Learned from Errors

“It wasn’t altogether the program’s fault, but rather an error of timing on our part,” admitted Mr. Watson. “We’ve made errors, but we’re learning from them. You take a large item like a freezer and you have to devote an entire commercial to it to bring out its features. When you dwell on it for a long period of time, the viewers lose interest. If we show a number of small items in a single announcement, the pace is faster and brighter, and you hold interest. This is the technique we’re using now.

“After each show we usually have a huge amount of traffic. Our housewares department had its biggest day after we featured numerous items from it, and the activity could be credited only to tv as there was no other advertising. When we do a house-slipper commercial, we show slippers, slipppers and more slippers. We know the more items, the more interest—and more sales.”

Customers, he remarked, not only want more items, but more and longer

Judy Maurston, of Maxon Inc., receives first prize from John Blair in the timebuyer competition coincident with the move of three Blair companies to the Corning Glass building, 717 Fifth Ave., New York. Other prizes went to Bill Warner, Ted Bates and Joe Hudack of Warwick & Legler.

commercials. “Really,” he smiled, “we get comments such as ‘please make your commercials longer so we can see more of the store’ and ‘we enjoy the commercials . . . there just aren’t enough of them.’”

What was the primary reason for the Houston company’s entrance into television in a meaningful way? According to Mr. Watson, the fact that a Sunday program was offered was highly significant in the decision. Having long advertised in newspapers, and knowing Sunday was the print medium’s best day, he figured it would be best also for family viewing. “The program,” he said, “would draw the entire family, and Sunday preceded a good shopping day. Since there is no other similar program available that afternoon, we were also cognizant of the identification we’d get with good feature films.”

Before signing for the KHOU-TV package, the store had looked into sponsorship of half-hour programs and news shows, but hadn’t found complete satisfaction. “Next to our present show,” said the sales manager, “I’d go for a nighttime news program. It’s just my preference, of course—Sunday afternoon first, and then news at night. There isn’t anything else I think would work as well.”

Whether or not anything else would produce similar results, Houston’s Montgomery Ward stores report they’re well pleased with what they have.

Dog Food (Continued from page 27)

foods for human consumption; take tv dinners, for instance, or pre-packaged boneless meats. There usually aren’t any table scraps left over to feed a dog.

“Then there’s the factor that it’s usually the housewife who ends up taking care of the pet. Most women today appreciate the ease and convenience of dry dog food just as they accept improvements in their own food.”

Room to Grow

Even with substantial increases behind it and more predicted for the years ahead, the dog-food industry has plenty of room to grow. The country’s current dog population totals 27 million and is increasing at a faster rate than the human population, Mr. Hoffman noted. And only about 23 per cent of all dogs’ total food intake is composed of commercial dog foods.

“There are two basic problems confronting us,” stated Mr. Masson, “and both are based more in tradition than in fact. One is a widespread belief that dogs need fresh meat rather than the dehydrated kind. The second is that dry dog foods are believed to have a low level of palatability as compared to canned foods.”

In seeking a specific product, another problem arises: how to make the dog food look good to the pet owner so it will be placed before the dog.

“Often a dog will turn up his nose at food he’s been eating regularly for some time.” Mr. Masson said. “Usually the pet owner doesn’t consider that the dog has been fed elsewhere or perhaps just doesn’t feel like eating momentarily. So, the first thing done is to shop around for a new food. Gaines and many other products supply the animals with complete nourishment from the standpoint of vitamins, minerals, protein, etc. In order to boost General Foods’ share of the market, it became neces-
sary to add another dimension to its dog food.”

As pointed out by Mr. Hoffman, the extra dimension was one of appearance. Gravy Train was developed to the point where the addition of warm water to the dry nuggets produced a “gravy” that made the product resemble beef stew. “Excessive research revealed many dog owners give their pets human-like attributes and consider them as part of the family,” the product manager said. “There exists a desire to give their dogs human-oriented food.”

As virtually every large advertiser has discovered within the past decade, growth is often attained through the introduction of new products. While tv and other-media advertising, along with an established product of quality, had helped General Foods keep its Gaines dog food among the leading brands, there was no doubt that new products—such as Purina’s Dog Chow—were cutting into its potential share of the market. Now Gaines had an entirely new product of its own.

**Expect New Market**

What would a major promotion on Gravy Train do to the regular advertising and sales of the existing Gaines Homogenized Meal and other products? “Very little,” answered Mr. Masson. “As experience shows, when a manufacturer brings out a new product in almost any line, he does not discontinue making or promoting his other products. The expenditure allocated for Gravy Train advertising will not affect other Gaines budgets.

“From a viewpoint of sales, two things are expected to happen. First, it’s almost impossible to run a heavy promotion on a new product without causing an expansion of the total market. People who have never fed their dogs any commercial product will hear about it and try it. Secondly, while Gravy Train will probably replace a portion of the current sales on Gaines meal, it also will supplant competing products in many homes. On both counts, as we’ve said before, Gravy Train will be a ‘major factor’ in the field in a short time.”

A major factor in the upcoming promotion is both spot and network television, to be favorably employed in about a 60-40-per-cent relationship with other advertising media.

“That’s roughly the proportion used in our test markets,” said the account executive, “and we see no reason to vary it.” The results of the test schedules in the Wichita and Indianapolis territories were reported by General Foods as “an immediate outstanding success. Two months after introduction, more consumers bought Gravy Train than any other dry dog food in the market, and the product obtained larger volume sales in a shorter period of time than any other dog-food product ever marketed.”

**Heavy Campaign**

With Gaines dog food currently on General Foods’ Danny Thomas and Betty Hutton network shows as well as in infrequent spot schedules, the upcoming introductory drive on Gravy Train is described only as “heavy—very heavy—for a dog food.” The product will first be seen on network tv the week of Feb. 1, with commercials on the Hutton and Ann Sothern programs. Because Gravy Train initially won’t be in national distribution, only northeastern markets will see its commercials, while others get announcements on other General Foods products.

One week earlier spot schedules in the initial Gravy Train markets will begin running primarily at night. While the frequency of exposure per market was not announced at press time (largely because, as one agency spokesman put it, “we’re just beginning to buy and have to take what’s open—although we do have a program to aim for”), some idea of the campaign weight can be gained from the schedules used in the test markets.

According to Rorabaugh Reports on spot tv, Gravy Train used three Indianapolis stations during the second quarter of the year, with one running 32 day and 51 night minutes and 20’, another running 24 day and five night spots and the third running eight nighttime announcements. In the same length of time, a Terre
Spots Haute pared commercials, lar.

While hoping to rely on minute commercials, the agency has prepared Gravy Train spots in shorter lengths as well in order to capitalize on the best openings available.

"An important point," said John Masson, "is that the Gravy Train program for February and March is not necessarily the program for the rest of 1960. We're starting the introduction at the middle of the network program year and are somewhat limited in our choice of vehicles. As distribution expands on the product and the new season opens, we expect to make major changes."

Apparently one thing that will not be changed is the company's reliance on television advertising, as well as on a steady stream of new products. In addition to expecting to capture a larger share of the dog-food market with its Gravy Train, General Foods has two other brands—Prime and Rally—currently in test markets. These new dog foods are among numerous products from major advertisers who test with TV in selected markets, many of which later mean increased profits for manufacturer and television alike.

KREM-TV (Continued from page 34)

would not be well received by the press.

Says Robert Temple, station manager, "The local newspaper people have added great value to the series through their extensive knowledge of their own communities."

The first Community Profile was aired last Oct. 5. An ad was run in the local Omak newspaper announcing the program and giving date, time and channel. This has become standard procedure before each Profile airing.

After only two of the programs had been aired, KREM-TV began receiving telephone calls from other communities inquiring when their towns would be featured. In each case, they were told to contact their local newspaper editor for complete information.

Newspaper editors by now were giving editorial space for the series, and in one case, where the paper's advertising space was filled, the editor said he couldn't run the ad but he was giving the "profile" a front-page story.

The quality of the film and the interesting presentation of the communities already aired have been the subject of much favorable comment. Response has been outstanding not only from viewers in communities thus far covered, but also from Spokane and other Inland Empire towns.

Harold W. Coman, Director Instructional Aids Service, Spokane Public Schools, wrote to the station: "I congratulate you on Community Profile. This is meeting a very definite need in our Washington history classes, as well as in our elementary social studies. We appreciate the advance schedule which you have given us. This enables us to do planning and research in preparation for each release."

Bob Temple and others at KREM-TV are watching with interest as the program develops and mushrooms well beyond what they had hoped. The cost of the show has been high.

RCA-NBC Public-Relations Changes

Several important executive appointments in the public-relations area have been made at NBC and Radio Corp. of America following the elevation of Ewen C. Anderson to the post of executive vice president, staff, RCA.

Kenneth W. Bilby, executive vice president, public relations, NBC, has been appointed to succeed Mr. Anderson as vice president, public affairs, RCA. In his new post Mr. Bilby reports to John L. Burns, president, and has over-all responsibility for the corporation's activities in the public-affairs area.

Sydney H. Eiges, vice president, press and publicity for NBC, has been promoted to a newly created position—vice president, public information, with supervision over the national advertising, promotional services and press and publicity departments.

Ellis O. Moore, director of NBC's New York press department, succeeds Mr. Eiges as head of all press and publicity activities. Mr. Moore has been given the title of director, press and publicity.

Lester Bernstein, director of information, NBC, has been promoted to the newly created post of director, corporate affairs. He is responsible for the preparation and development of corporate policy material at the direction of NBC management.

Mr. Bernstein and Mr. Eiges report to David C. Adams, senior executive vice president. Mr. Moore, as well as John H. Porter, director, national advertising, and Alexander S. Rylander, director, promotional services, report to Mr. Eiges.
Incidentally, the upper limit of an editorial page of the newspapers interviewed was 8 columns by 12 inches—2 square feet.

Mr. Temple says that "KREM-TV isn't just a television station anymore; it's becoming a personal friend to each community in our market. We are amazed at the far-reaching effects this grass-roots program is having, and it's been under way only a few months.'"

The all-out effort of the newspaper people to cooperate wholeheartedly with television people and the success with which Community Profile has met have pointed up that two rival media can get together on a worthwhile project. It has also proved again that television can be an important and vital asset to its market, as well as an entertainment center in the home.

Magazine (Continued from 28)

over 50 per cent of his ad budget in the publication field; 42 put more than half their allocations into tv. The ratio of percentages of total ad expenditures for magazines and television was 17.1 and 49.4, respectively.

One of the reasons for magazines' loss of favor with advertisers, the TvB report asserts, is their drastically reduced efficiency in delivering audiences. Although circulations have risen 25 per cent (for the magazines studied by the ANA), page rates for the same publications have increased 76 per cent, with a resultant 41-per-cent increase in cost-per-thousand circulation.

"Rising magazine costs are, of course, a reflection of the rising fixed costs," states the TvB report. "This explanation, however, does little to justify the increase to an advertiser who must always buy as efficiently as possible. And television, in addition to adding new dimensions to the advertising message, has consistently increased its efficiency through its first decade." In 1958 cost-per-thousand homes reached by network tv was 50 per cent less than it was in 1950, and by spot television 40 per cent less.

No advertiser buys all the circulation of all magazines, and combining the circulation of over 600 magazines gives a distorted picture of magazines' coverage of the total population. It is estimated from TvB's data that 25-30 per cent of all people in the U.S. never read any issue of any magazine. A single magazine reaches a small minority of homes even though its penetration is spread fairly evenly across the country; for instance, a third of all counties in the country are similar in the extent to which they are "uncovered" by Life —fewer than five out of every 100 homes receive any issue, in these counties.

Least Saturation

By way of comparison, the county in the United States with the least television penetration is 40-per-cent tv saturated, and the average county has an 86-per-cent saturation.

It is a well-established principle of the advertising industry that newsstand circulation is more valuable to an advertiser than subscription circulation because there is more definite reader interest evinced by the newsstand purchaser. The trend in magazine circulations has been away from the more valuable newsstand sales to the point where, in 1958, 72.8 per cent of all circulation was subscription.

In 1949 41.9 per cent of all subscriptions were sold at less than the "basic" price. With the increasing necessity of magazines to raise their advertising rates and to justify these raises with circulation increases, this "bargain selling" has grown to 54.3 per cent of all subscriptions.

Figures for the first nine months of 1959 show a 7.1-per-cent increase for all magazines combined. Only a few of the general-interest, large-circulation magazines, however, have advanced at that rate, according to the TvB report.

Of the top seven publications—

Ladies' Home Journal, Life, Look, McCall's, Reader's Digest, Saturday Evening Post and TV Guide—Reader's Digest showed a huge 53.1-per-cent increase of lineage over the same period in 1958, and TV Guide, an appendage to the television set, was up 19.9 per cent. None of the other five was able to top the average, and Look and Saturday Evening Post showed a 0.1-per-cent and 5.5-per-cent decrease, respectively.

Intellectual Group

The picture is distinctly different for the seven magazines of the "intellectual" group—Atlantic Monthly, Harper's, The Nation, New Republic, The New Yorker, The Reporter and The Saturday Review. Each of these specialized, small-circulation magazines, aimed very specifically at a selected readership, produced advertising increases in 1959 far in excess of the 7.1-per-cent average for all magazines. Lineage for this group increased by 11.1 per cent to 88.5 per cent between '58 and '59.

The strong advertising support being given these magazines would seem to indicate that the future of the magazine industry lies in specialization, the TvB analysis concludes. Magazines edited to individualized and specialized interests apparently are sure to find an audience, limited in size perhaps, but made up of loyal and interested readers.

Attacking television, as so many of the big-circulation magazines do, is not the answer to their problems, TvB's study indicates. The solution lies rather in making the proper adjustments to the "new" medium.
These are gage blocks, among the most precise of all measurement standards. They represent the best (and almost the only) means by which the standard inch is given physical form and made usable as a direct representation of the unit of measurement or as a calibration standard. Such gage blocks, made by several precision manufacturers, are made accurate by comparison with the Standard of Length kept in vault safety at the United States National Bureau of Standards, at Washington, D. C. (see number 2 in this series).

So precisely are the lapped surfaces of these gage blocks machined that they stick together tightly when placed together and held in the hand, as in our photograph. The figures designate dimensions. One set of such blocks is composed of 83 units—nine blocks designated in ten-thousandths, four in inches, two .050" wear blocks—which make possible over 120,000 accurate combinations of measurement in steps of one ten-thousandth of an inch.

Television audience research, while not as precise as a calibration standard, nevertheless offers many practical dimensions of measurement for judging TV’s audience value. For example, ARB can now identify the sex and age of viewers to each network program. The new ARB TV-National Report shows this data by fourteen different categories. This is an important qualitative research breakthrough, and a further step toward identifying optimum types, as well as sizes of desired audience groups. Such audience delineations provide better standards by which TV dollar efficiency may be judged... and are offered to ARB clients with...

Accuracy ... Reliability ... Believability
In the picture

Roland H. Cramer has joined Lennen & Newell, Inc., as a vice president on the Colgate-account, it has been announced by Adolph J. Toigo, president and chief executive officer of the agency. Mr. Cramer comes to Lennen & Newell from Batten, Barton, Durstine & Osborn, Inc., for which he had been an account supervisor since May 1957. Prior to his BBDO association, Mr. Cramer served as a vice president with account responsibilities at three other advertising agencies—Ted Bates & Co. and Ruthrauff & Ryan, Inc., following an association over a period of 17 years with McCann-Erickson, Inc. During his lengthy time with the last-named agency Mr. Cramer was a vice president and account supervisor in the New York office and a vice president and member of the plans board in the Chicago branch. A graduate of Bowdoin College, he lives in Roslyn, L. I.

Allen F. Flouton (l.) and Jack P. Rees (r.), senior vice presidents and directors of Compton Advertising, Inc., have been elected executive vice presidents of the agency. Mr. Flouton, senior management representative on Procter & Gamble soap brands, has been with Compton since 1937 and became a director and senior vice president in 1953. Mr. Rees joined Compton in 1944 after service with three other agencies. He has been in charge of the marketing department and branch operations and is also management supervisor on several accounts. He became a director in 1953 and a senior vice president in ’56.

Richard J. Farricker has joined Geyer, Morey, Madden & Ballard, Inc., as executive vice president and will have general supervision of the Sinclair Oil Corp. and Sinclair Refining Co. accounts. Mr. Farricker comes to Geyer, Morey, Madden & Ballard from McCann-Erickson, Inc., where he was management service director. He joined that agency as a vice president in 1955, in charge of the Chrysler Corp. account in Detroit. Moving to the New York headquarters in 1956, he continued to head the Chrysler account until 1958, when he took charge of the Esso Standard Oil Co. account. Previously Mr. Farricker had been with the Kudner Agency, Inc., for seven years, first as a copywriter, then as head of the radio-tv commercial department, and subsequently as account executive. He was made a Kudner vice president in 1953 when he became manager of the agency’s Detroit office.

John Karol (l.) has been named vice president and director of special projects in the CBS-TV network sales department, and Sam Maxwell Jr. (r.) has been appointed general sales manager. Mr. Karol switched to CBS-TV from CBS Radio last September; he joined CBS in 1930 as director of research. Mr. Maxwell, daytime sales manager for CBS-TV for the past 18 months, has been with CBS since 1946, starting as sales service manager of WBBM, CBS-owned radio outlet in Chicago. He succeeds Edmund C. Bunker as CBS-TV general sales manager. Mr. Bunker recently was placed in charge of the CBS Washington office.

George D. Matson has been promoted to the newly created position of vice president, general manager, NBC-TV, in which post he will be responsible for business control of the network’s activities, for forward planning and for coordination between the various NBC-TV departments and between the network and other operating divisions of the company. Mr. Matson, who has been vice president and treasurer of NBC since January 1958, joined the organization on Feb. 1, 1952, as operations analyst. He was appointed assistant treasurer on June 8, 1953, and controller on Oct. 23 of the same year, before his selection as vice president and treasurer. Born in South Dakota, Mr. Matson graduated from the University of Wisconsin in 1940, at which time he went with the public-accounting firm of Arthur Anderson & Co. as a junior accountant. He left there to join NBC.
That is the word for the Rochester, Minnesota Market. It is easy to figure out why. Some $886 million are spent annually in the Rochester Market.

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KROC-TV CHANNEL 10

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National Representative: The Meeker Co., Inc.
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