

Television Age

What is the outlook for color television this year? PAGE 33

Are color production problems different from black and white? PAGE 38

Iron mining industry finds tv helps promote its products PAGE 42

**When
STP-TV
says
"GO OUT
AND
BUY IT"...**

**people
go out
and
buy it!.....**



The Original Station Representative

KSTP television
CHANNEL
5

MINNEAPOLIS • ST. PAUL
100,000 WATTS • NBC

A GOLD SEAL STATION

*General's
new division...*

...MEETS YOU HALF WAY

Here in Kansas City . . .
General's new Central Division
. . . offers on-the-spot service
to speed your production
to the laboratory.



No matter where you are . . .
Industrial Center to College
Town . . . or what you do
. . . Educational, Religious,
Industrial, Television films . . .
General Film can help you.

Our new Central Division will
greatly facilitate your film
production . . . and bring to your
doorstep the Academy Award-
winning skills of General Film of
Hollywood, the most respected
film processing lab east or
west of the Rockies.



GENERAL
FILM LABORATORIES CORP.

1546 ARGYLE
HOLLYWOOD 28
CALIFORNIA HO2-6171



KC



FEBRUARY 22, 1960

Television Age

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No
matter
how you
measure
it...
you get
more for
your
advertising
dollars
on
San

Antonio's

Channel
K 12
K O N O tv

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



YOU KNOW WHERE YOU'RE GOING with STORER

—THE STATIONS THAT ACCENT THE SELL

Steer your sales to steady increases with a name that is known for results. Storer stations give you maximum audience sales impact in the nation's important markets. For example, in Miami, Storer Radio WGBS covers all South Florida with 50,000 watts, CBS programming, and top local personalities. In Milwaukee, Storer Television WITI-TV provides one of America's most prosperous markets with CBS programs and the largest library of film features of any station in the area. With Storer stations, you know where your sales are going. With Storer... they're going up!

STORER STATIONS

TELEVISION

DETROIT
WJBK-TV

CLEVELAND
WJW-TV

TOLEDO
WSPD-TV

ATLANTA
WAGA-TV

MILWAUKEE
WITI-TV

RADIO

PHILADELPHIA
WIBG

DETROIT
WJBK

CLEVELAND
WJW

WHEELING
WWVA

TOLEDO
WSPD

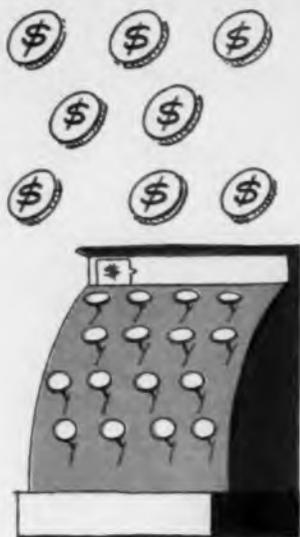
MIAMI
WGBS

LOS ANGELES
KPOP

NATIONAL SALES OFFICES:
625 Madison Ave., N.Y. 22
Plaza 1-3940
230 N. Michigan Ave., Chicago
Franklin 2-6498

KNOWN THROUGHOUT THE NATION

STORER BROADCASTING COMPANY



\$3.8 BILLION
annual retail sales

946,863
TV households

1,057,725
households

3,749,960
people

\$6.8 BILLION
annual income

AMERICA'S
10th
TV MARKET



Letter from the Publisher

Spot Grows Fastest

Television billings in 1959 reached another record high. The Television Bureau of Advertising has just completed compiling the year's gross time billings and reports the total for national and regional spot was \$1,240,000,000. This is an increase of 15 per cent over the \$1,078,360,000 which the two divisions totaled in 1958. The figures do not include local advertising expenditures or the cost of television talent.

With bright business prospects ahead for 1960 television may be expected to reach even higher totals in the next eleven months.

One of the interesting things about the television totals is the fact that spot television gained ground at a much faster rate than did network. Network totals for 1959 came to \$627,311,530, up 10.7 per cent from the \$566,590,401 reported for the division in 1958. Spot totals came to \$614 million, up nearly 20 per cent from the \$512 million total in 1958, and almost twice the percentage gain registered by network.

If this rate of gain for national spot continues 1960 will probably be the year in which that division of television exceeds network totals for the first time. Since spot business is the most important to station revenue this trend is an optimistic one for commercial television stations.

Color is Gaining

Another trend which promises much for television as a whole is the constant gain in programming and number of receivers chalked up by color. The past year has been the best by far for color and, while one should not expect an overwhelming rush to the new medium this year, 1960 will undoubtedly be a better year for color than 1959. (See Color Climb, page 33).

Last year color's number one booster, the Radio Corporation of America, got into the black with its color receiver production for the first time. Other manufacturers went into color set production seriously and were pleased to find the market even better than anticipated. Many additional television sponsors showed interest in color programs. The many thousands who bought color receivers found improved pictures and trouble-free operation.

While the color audience is still relatively small it is becoming substantial. The fact that many more viewers watch the average color set than see the average program on a black and white set makes this share of audience bigger than one would suppose. Viewing programs in color (particularly the network spectaculars) is becoming more popular daily.

All of this promises to be a great thing for the television industry. Color telecasting is the next big step forward for tv because it gives the sight and sound medium another most important dimension—the lifelike depth and natural hues that no other medium can approach. With color, television can reach heights of popularity that would never be possible with black and white alone.

It also promises to make possible still greater advertiser interest, sales effectiveness and total industry billings.

Cordially,

S. J. Paul



SELL the family board of directors... with your local Meredith Station!

These days, more and more family purchases are voted on by the entire "board of directors" — mother, father, sister and brother. To reach this select group, make sure your schedule is included with other discriminating advertisers on the Meredith Station . . . *appealing* to the entire family, *motivating* the entire family. Meredith Stations are well-established in the community they serve . . . have earned the respect and confidence of the audience *and* the advertiser.

Contact the Meredith Station manager or the rep . . . get the facts on audience loyalty, coverage area and low cost circulation.

Meredith Stations Are "One Of The Family"

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

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

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co. — Blair-TV
John Blair & Co.

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

LOOKING TO



ILLINOIS



ALABAMA



TENNESSEE



NORTH CAROLINA



OHIO

OUR BANNERS...



GEORGIA



INDIANA

KENTUCKY

WEST

The flags of 9 great states fly over a part of America called WLW TV and Radio Land.

And the Crosley WLW Stations have tried to be good citizens under these 9 State banners—thru service to their communities.

For it has always been the principle of the Crosley Broadcasting Corporation that a Television or Radio Station must be truly a good neighbor in its community — by performance and leadership in entertainment, religion, education, news, safety, health, civic and charitable causes, fine arts, and for the fundamental freedoms of our Nation.

The WLW Stations pledge continued service—unfurling progress and patriotism before them for the 20 million people of these communities. This is our Pride and our Privilege!

the dynamic WLW Stations:

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Akron

WLW-I
Television
Indianapolis



CROSLEY BROADCASTING CORPORATION, a division of **AVCO**

WSBT-TV ... SOUTH BEND, INDIANA'S DOMINANT STATION



The Giant Store—35 self-service depts. in 60,000 sq. ft. of shopping space.



W. W. Wilt Corp., area super-market operators, recently opened 3 stores in South Bend market.



The South Bend Shoppers Fair—newest of 15 such department stores in the mid-west.

**South Bend...
Indiana's New
Capital City
is covered by
WSBT-TV**

Investment Capital
That Is.

South Bend, Indiana is in the midst of a vigorous growth cycle. Rising per household incomes (15th nationally) have attracted new capital investment for the construction and operation of supermarkets, department stores and shopping centers. Industry, too, continues to come into South Bend, thereby adding more stability to this industrially diversified market area.

There's no doubt about it—South Bend families have money to spend. Last year, for instance, nearly \$70 million was spent for food in South Bend's Metro Area alone!

One of the best ways to stay competitive and to support your sales program in the 14-county South Bend market, is to use its dominant station . . . WSBT-TV. With a full schedule of CBS shows and popular local programs, WSBT-TV averages 47.8% share of sets in use, sign-on to sign-off! This is real impact—the kind that leads or supports a good sales program. You can get all the facts about WSBT-TV, its programs and its market from your Raymer man or this station.

***CAPITALIZE ON WSBT-TV'S POPULAR LOCAL SHOWS: A few avail-
abilities remain on "Homemakers Time With Hazel Burnett" (9:00-
9:30 A.M. daily), one of the nation's leading shows for housewives.**

WSBT-TV

South Bend, Indiana • Channel 22

Ask Paul H. Raymer • National Representative



Television Age

VOL. VII

No. 15

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Business barometer

Billings for national spot showed the customary decline in December.

The Business Barometer survey indicates that the decline from November to December was 15 per cent. In spite of this, the month was 14.9 per cent ahead of December 1958 spot billings.

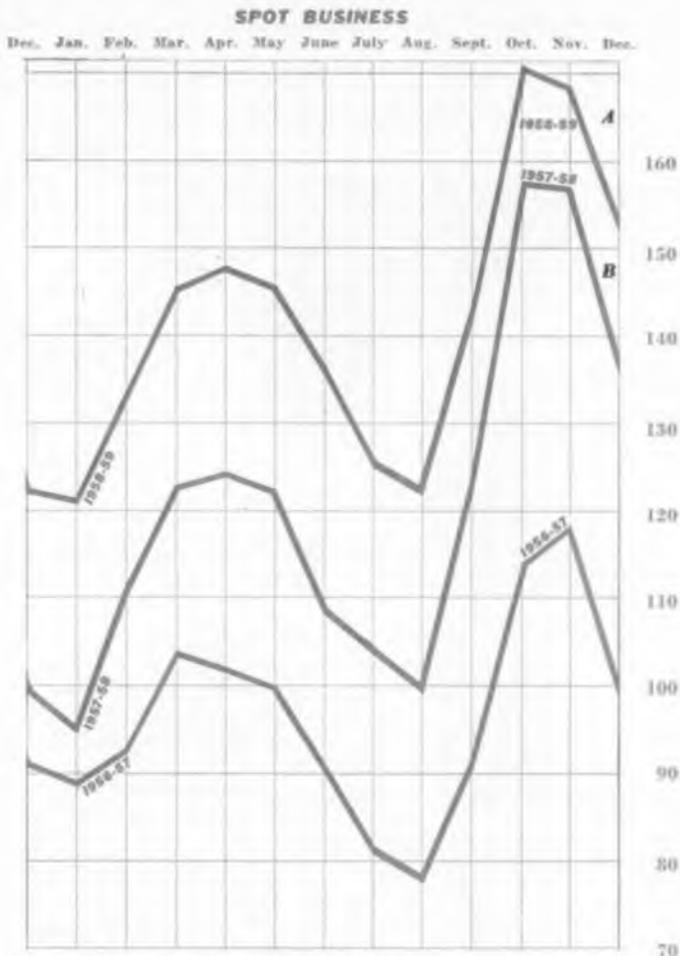
Television totals in the past indicate the drop in December is a normal one. In 1953 there was a drop from November to December of 4.4 per cent. In 1954 the decline was 8.3 per cent; 1955, 4.6 per cent; 1956, 9.8 per cent; 1957, 17 per cent, and in 1958, 14.1 per cent.

Spot has had a good year in 1959 as the chart on this page indicates. There was considerable strength in February, March, October and November and the fluctuations in other months were minor for the most part.

Throughout the year spot has been running well ahead of 1958 with the difference greater in the first part of the year than the last.

This smaller difference toward the end of 1959 was because of increased strength in this division toward the end of 1958.

There are indications that in 1960 spot will run well ahead of the record set in 1959. While January may be expected to show a small drop under December billings, February may be expected to turn upward again as in the past.



A Dec. off 15 per cent under Nov.
B Dec. 1959 up 14.9 per cent over Dec. 1958

Business Barometer reports are prepared with the help of reporting stations in all classifications and in all sections of the country.

The Business Barometer reports for December network and local billings will be reported in the March 7th issue.

"INTERPOL CALLING"

Starring **Charles Korvin**

Produced by

THE RANK ORGANISATION, LTD.

(of **J. ARTHUR RANK** fame)

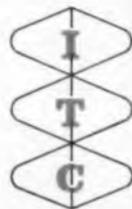
LIFE Magazine's lead series
of the 60's...
the fascinating story
of INTERPOL and international crime
that's capturing headlines
all over America...
now available for your sponsorship!

EVERYBODY'S

BUYING THE SHOW

**INDEPENDENT
TELEVISION
CORPORATION**

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
ITC OF CANADA, LTD.
100 UNIVERSITY AVENUE • TORONTO 1, ONTARIO • EMPIRE 2-1166



BREWERY ADVERTISERS

like Miller High Life, Blitz-Weinhard, Labatt's Brewing

AUTOMOTIVE ADVERTISERS

like Renault Cars, Dodge Dealers, Volkswagen Dealers

REGIONAL AND LOCAL ADVERTISERS

like Santa Fe Wine, Restonic Mattress, Sealy Mattress

LARGE MARKETS

like Los Angeles, Pittsburgh, San Francisco

MEDIUM-SIZED MARKETS

like Buffalo, Portland, Ore., Miami, Denver

SMALLER MARKETS

like Odessa, Tex., Bellingham, Wash., Medford, Ore.

ABC-TV STATIONS

like WLW-D-TV (Dayton), WJAC-TV (Johnstown-Altoona)

CBS-TV STATIONS

like KFMB-TV (San Diego), KSL-TV (Salt Lake City)

THAT EVERYBODY'S TALKING ABOUT

NBC-TV STATIONS

like KERO-TV (Bakersfield), WDSM-TV (Duluth)

INDEPENDENTS like KPHO-TV (Phoenix)

NORTH like Carthage-Watertown **SOUTH** like New Orleans

EAST like Wheeling-Steubenville **WEST** like Honolulu

AND ALL OVER THE WORLD

Australia, Cyprus, Denmark, Eire, England, Japan,
Lebanon, Mexico, Northern Ireland, Philippines,
Puerto Rico, and Venezuela

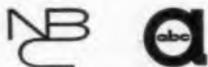
In these, and many other markets everywhere,
INTERPOL CALLING is the ideal answer to today's
television audience appeal needs.



RISE AND SHINE WITH PAUL BUNYAN



We're up and "on" at 6:00 a.m. broadcasting to a responsive audience of 264,200 people in Northern Michigan's Paul Bunyanland



WTCM WATT WATZ
Traverse City Cadillac Alpena

WMBN WATC
Petoskey Gaylord

Total retail sales in our radio coverage area reached \$319,-884,000 in 1959. These dollars were spent by people "tuned in" to PBN Radio advertising.

FOR SALES RESULTS

Paul Bunyan Network

Les Biederman, General Manager
national representatives

Venard, Rintoul & McConnell

444

Tv Quotes

... realize many fine things have been said about television, but it takes an article like yours ("Quoting the Experts," Jan. 25, 1960) to make one realize the importance of the people who are saying them. The constant newspaper criticism of tv in the past few months makes one overlook the opinions of the majority in the well-publicized criticism of the few. . . .

JOSEPH C. SMITH
J. C. Smith & Assoc.
Miami, Fla.

Expert Opinion

We at WJXT feel that your article "Quoting the Experts" (TV AGE, January 25, 1960) would be an excellent mailing piece to our local client list. . . .

TOM W. MAHAFFEY
Advertising-Promotion Director
WJXT Jacksonville

Outstanding Tv

... I was most interested in the "Superior Tv" story concerning our experience with television with our regional brand, Morning Milk. Some rather extensive research, conducted for Carnation Evaporated Milk, has shown that television does an outstanding job of moving this type of product. This has been borne out in our "track record" with Morning Milk as well. . . . TELEVISION AGE is one of my favorite publications.

H. R. CHAMBERLIN
Advertising Manager
Evaporated Milk Division
Carnation Co.
Los Angeles

Success Stories

... Please rush airmail two copies of your product group success stories on paint and hardware stores. . . .

MALCOLM BRECKENRIDGE
Wesley K. Nash Co.
St. Louis



FEBRUARY						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

Miss February

Another example of viewing pleasure that attracts such vast audiences to KOCO-TV.

Miss February says, "Buy Oklahoma's largest coverage . . . buy the station with an imagination!"

KOCO-TV



OKLAHOMA CITY
CHARLIE KEYS, GEN. MGR.

BLAIR TELEVISION ASSOCIATES.

the Price of color TV is RIGHT



Yes, The Price *Is* Right when homemakers get the whole color-full picture via compatible color television. The magic of the modern super-market is set down right in the living room with every product displayed with the exact colorful persuasion planned by its manufacturer.

New packages and products are appearing in increasing numbers at WBAP-TV, where complete color facilities include the new RCA television color tape recorder.



FIRST IN COLOR
FIRST IN PROGRAMS
FIRST IN TEXAS

wbap-tv



FORT WORTH 3900 BARNETT ST.
DALLAS 1900 NORTH AKARD



In Gorgeous Color . . .
Watch Bill Cullen in
"THE PRICE IS RIGHT"
Wednesday nights over NBC-TV
For Lever Brothers.



PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives



HEADQUARTERS FOR CO

IN THE STUDIO AND CONTROL ROOM

For originating live color programs, RCA offers everything needed, including color television cameras, color monitors, switching, distribution, and lighting equipment... The RCA precision color camera with its new precision yoke and prism optics is outstanding for its superb resolving power and clear precise registration of colors... The RCA color monitor affords a reference standard for evaluating the quality of color television pictures... Switching and special color effects equipment impart peak program flexibility and spark up commercials in living color.

For further information about RCA Color Television Equipment, see your RCA Broadcast Representative. Or write to RCA, Dept. DD-278, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Limited, Montreal.



RCA COLOR STUDIO CAMERA



RCA COLOR MONITOR

**RCA SWITCHING
SYSTEMS**

**RCA SPECIAL
EFFECTS**

PROVIDE WHAT
RCA SERVED
THROUGH
ELECTRONICS

R COLOR TV EQUIPMENT

IN THE TV TAPE / FILM ROOM

Because RCA tv tape equipment is designed for color, the picture, as reproduced by the new RCA color television tape recorder, has the freshness and sparkle of the real thing. The RCA advanced television tape recorder offers built-in improvements for superior color quality such as *electronic quadrature adjustment, sync regeneration, four-channel playback equalization and built-in test equipment* . . . Likewise, for top color quality on film, and slides, here is the 3-V color film system. The success of color film programming is the result in large measure of the performance standards which were made possible by the development of the RCA 3-Vidicon system.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.



**RCA 3-VIDICON
COLOR FILM SYSTEM**



RCA TV TAPE RECORDER

*“He was just
about to leave,
but I know
he’ll see you!”*

Seen — seen at the point-of-sale:

*That’s because more of your best prospects
make time to learn more about your field
and theirs with the one publication that
is 100% television: Television Age.*

*And when Television Age takes the train with
your buyers, you can bet it’s not just along
for the ride. This book is there on business
... more business for you with*

Television Age.
the climate is compelling



Television Age

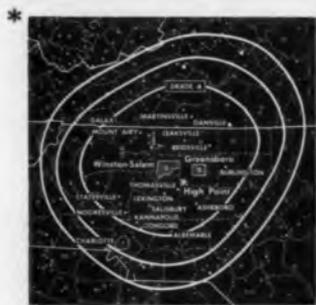
How are TV makers finding time to program holiday season? PAGE 2
Does language difference slow film sales in foreign markets? PAGE 3
Can Remond win leader track with heavy TV concentration? PAGE 12



THIS FACT FACES YOU!

PROOF:

In North Carolina's biggest Metropolitan market, total retail sales within WSJS-Television's Grade A Coverage area come to \$1,396,079,000. Only WSJS-Television offers this strong signal strength in its industrially rich Piedmont market.



WSJS television

Winston-Salem / Greensboro



CHANNEL 12
Headley-Read, Reps.

Irish Tape

Orr Industries, Ampex's wholly owned subsidiary, is going into the video-tape market soon. Minnesota Mining & Manufacturing has been the only supplier of video tape in the past. Orr's audio tape, called "Irish" tape as compared to 3M's "Scotch" tape, is being offered to the trade currently. Ampex video tape is expected to be ready for distribution on a large scale within a few months.

Borden Builds

Following a pattern which worked satisfactorily for its Instant Dutch Chocolate—using spot until the product has national distribution, then switching to network—Borden's new Instant Malted Milk has spot schedules currently running in a few areas and plans to add more shortly. Among markets to be included are Chicago, Fort Wayne, Columbus, Omaha, Kansas City, Miami, Salt Lake City and South Bend, with others proposed. Kid-show minutes are the primary medium. Gene Camerik at Young & Rubicam, Inc., New York, is the timebuyer.

Formats to Get Mixed Up?

The coming season, which is expected to see a renaissance of situation-comedy shows, and a de-emphasis of straight action programs, will also be a year in which these program categories will overlap one another, according to Hendrik Booraem Jr., vice president and broadcast director of Ogilvy, Benson & Mather. Mr. Booraem thinks there will be less mayhem in the action shows and a greater emphasis on suspense "without all the blood and thunder." In addition, a new format may come into its own, he says—comedy-suspense, where the hero of an action or mystery series finds himself in a number of comedy situations.

'Reader's Digest' Spends for Spot

After an eight-month period of testing various media, *Reader's Digest* breaks a major campaign this week, with placements of ID's going into better than 80 markets. The one-week schedules, about 12 spots per market, will promote the March issue of the magazine on newsstands and in supermarkets. The circulation drive is the first major activity in some years, although regular use of spot is made for subscription promotions. Mario Kircher and Joan Ashley are the buying contacts.

Here Comes the Circus!

Ringling Bros.-Barnum & Bailey Circus, a major spot advertiser each spring, will shortly set a tv program similar to last year's activity. Live minutes in kid shows will begin in New York late in March and run through May 15, when the circus departs for Boston. Late-night

movie spots will be used to reach parents. The same type of activity will follow in Boston, New Haven, Detroit, Toledo, Chicago and other markets reached afterward. Lee Strohl at Clifford Strohl Associates, New York, is the contact.

Image Orthicon in Production

The new GE image orthicon tube, which needs only a tenth as much light as former tubes (see *Newsfront*, TV AGE, Dec. 14), is now in production on a limited basis. Demonstration of the tube in 25 markets across the country has already begun. Practical demonstrations already staged by stations include telecasting of basketball games in color by WLW-TV Cincinnati and the traditional Christmas Eve mass from the St. Louis Cathedral in the French Quarter of New Orleans by WDSU-TV.

Crayolas Make Mark

Binney & Smith Co., primarily a spot user for its line of Crayola crayons, recently shifted from a multi-market *Ding Dong School* purchase to one quarter-hour per week on CBS-TV's *Captain Kangaroo*. The network buy is for an indefinite period, but the company is bolstering it with spot schedules that kicked off last week in 10 markets. Seven weeks of filmed and live minutes run in strong frequencies in kid programs. Tv director Channing Hadlock at James Thomas Chirug Co., Inc., New York, is the contact.

Major Regional Exits Syndication

The Amoco decision to drop CBS Films' *U. S. Border Patrol* this April and concentrate on announcements and news/weather programs is not especially heartening for syndication. The sponsor purchased the series last year in a 60-market spread, and is understood to be satisfied with the results of it. Its decision to drop syndicated programs, it is understood, is no reflection on syndication; it is based, rather, on a news/weather pattern that has been evolving in the gasoline field.

Humor Sells Blair Presentation

Using Bob and Ray's inimitable humor to woo viewers into giving rapt attention is a device that insures the new Blair Television presentation, "See it, Hear it, Learn it," a long run in tv markets across the country. The 22-minute 16mm film which was shown at the Feb. 12-13 annual manager's conference in New York features spot tv's role in today's economy. It traces seven specific revolutions that will make the '60s the "decade of the discretionary dollar." Script was written by Martin Katz of Blair, with hilarious touches from Bob Elliott and Ray Goulding (Bob and Ray) and production by Informatics Center. Filmograph color sound system is used.



ALL TELEVISION'S F



ALMANAC

THE FASTEST SELLING 5 MINUTES!



Market after market is snapping up **ALMANAC**... an exciting new concept in programming, a great new *selling* showcase. 365 five-minute *epic events*... produced by Richard B. Morros in association with Hearst Metrotone News Inc.... narrated brilliantly and beautifully mounted with fine musical scoring. Now you can program every day of the year with **ALMANAC**... in any five-minute time slot, day or night—as many times a day as you like! In Los Angeles, for instance, KRCA schedules **ALMANAC** Monday through Friday... at 7:25 AM, 8:25 AM, 5:55 PM, 1:00 AM. **ALMANAC** is selling like hot cakes... call, wire or write now...

 **OFFICIAL FILMS INC.** Plaza 7-0100
25 WEST 45TH STREET
NEW YORK 36, N. Y.

LEGWORK IS BASIC Somebody has to
get in and sell the product in the specific
market you're after...and spot does
it best/Spot, as any successful
advertiser will tell you,
enhances the most
perfectly proportioned
ad schedule/In fact,
spot is a *basic*
buy because you
reach the prospective
customers you must
reach with maximum
exposure, high return, low
investment and *no waste*/
Impact plus selectivity
puts your campaign on

two . . . good legs/



"We always send a man to do a man's job"

 **HR** Television, Inc.
Representatives

Spot expected to pass network in 1960 page 25

Will all CBS-TV n&o's telecast editorials? . . . page 29

Agency man cites importance of public trust . page 29

Tv Climbs Again

The percentage increase in spot television investments in 1959 was almost double the percentage climb in network television, according to figures released this week by the Television Bureau of Advertising. Spot television investments last year amounted to an estimated \$614 million, an increase of almost 20 per cent over the \$511 million invested in that medium in 1958. The network increase, which represents a new high, is 10.7 per cent over the 1958 total of \$566,590,401. Network billings in 1959: \$627,311,530.

The grand total invested by national advertisers for network and national and regional spot television, as estimated by TvB, amounts to more than \$1,240,000,000, for a 15 per cent climb over 1958, when total investments were \$1,078,360,000. The figures are gross time billings, and do not include local advertising expenditures or the cost of talent.

The figures show that spot tv investments are gaining on network investments, and indicate that if the trend continues spot may overtake network this year. The preliminary totals compiled by TvB for 1959 show that network now accounts for approximately 50.3 per cent of the expenditures and spot for 49.7 per cent. In 1958 the ratio was network, 52.5 per cent; spot, 47.5 per cent of the \$1.078 billion invested that year. If last year's rate of climb continues, those roles will be reversed.

TvB gross time billings by individual network are as follows: In 1959 ABC-TV billed \$125,665,324, as compared to \$103,016,938 in 1958. CBS-TV billed \$266,355,269 in 1959, as compared to \$247,782,734 in 1958. NBC-TV in 1959 billed \$235,290,937, as compared to \$215,790,729 in

1958. It can be seen at a glance that ABC-TV not only scored the largest percentage increase, but also the largest dollar increase for the year: more than \$23.6 million. CBS-TV's increase was just over \$19 million, while NBC-TV's billings climbed more than \$19 million.

The December, 1959 network totals, just released by TvB, are as follows: ABC-TV, \$13,280,610; CBS-TV, \$23,935,048; NBC-TV, \$21,453,811. In December, 1958, network gross time billings broke down in the following manner: ABC-TV, \$10,466,104; CBS-TV, \$22,836,275; NBC-TV, \$20,636,442.

TvB will release final grand-total tabulations in several weeks. The preliminary total quoted above shows that television as a whole gained \$160 million. The TvB network figures are compiled by Leading National Advertisers—Broadcast Advertiser Reports. Source for spot television expenditures is TvB-Rorabaugh.

Beauty and Fashion

Chesebrough-Ponds', Inc., which makes its maiden entry into television specials next week, will be using more one-shot extravaganzas if this one is the success it is expected to be.

The program is *Pond's Presents Paris a la Mode*, a full-hour color special featuring the latest Parisian fashions. It will be seen over NBC-TV next Monday (Feb. 29) from 10-11 p.m. and represents the first time that the new Paris fashions are to be unveiled over tv. They are to be presented under the auspices of the *Chambre Syndicale de la Couture*.

It is also the first time that Chesebrough-Pond's has invested in a television special. Albert Richardson, vice president in charge of advertising, says that company's investment



ALBERT RICHARDSON
... a unique opportunity ...

in this program is in addition to normal advertising expenditures. Essentially, it was the natural tie-in between fashion and beauty that made sponsorship of this special irresistible, Mr. Richardson explains. "It seemed a unique opportunity to have an exciting special event which could be promoted and used in many ways."

However, this doesn't mean that the sponsor would not consider other specials. "If we're successful we'll undoubtedly do others. For instance, we have a long-term option with the *Couture* people for other fashion shows. With specials we believe we can generate the kind of excitement which sells over and above our regular promotional efforts."

One interesting point about the upcoming show is that many of the fashions which so drastically affect the look of our women and the pocket-books of the men were determined by the color reproduction needs of tv. It's understood that many French designers investigated the kinds and shades of colors which best reproduce on color tv before making their creations.

Chesebrough-Pond's is currently using network daytime shows as well as a spot television schedule. In 1959 the company invested an estimated \$2 million in various NBC-TV daytime

***THIS MAN
MEANS
BUSINESS!***



TRACKDOWN'S

Hoby Gilman aims to please.

Just ask Brown & Williamson, Anheuser-Busch or Schlitz Brewing...only three of the sharpshooting TRACKDOWN sponsors currently hitting the sales mark with a series based on the true adventures of the Texas Rangers.

Or ask audiences in more than fifty U.S. markets who have made TRACKDOWN, with Robert Culp as Hobo, one of first-run syndication's most popular Westerns... duplicating its two-season success on the CBS Television Network, where it averaged a 23.0 total Nielsen rating (October 1957-April 1959).

Better yet, round up all the facts on TRACKDOWN—71 half-hours produced by crack Four Star Films—from the nearest office of CBS Films.

THE BEST FILM PROGRAMS FOR ALL STATIONS' OFFICES IN NEW YORK CHICAGO LOS ANGELES, DETROIT, ATLANTA SAN FRANCISCO, ST LOUIS DALLAS, BOSTON, CANADA: S. W. CALDWELL LTD

CBS FILMS 



WHY IS VIDEO TAPE MADE ONLY BY 3M?

When the first video recorders were introduced in 1956, there was a big "if." Video recording would revolutionize the television industry IF someone could make a magnetic tape that would meet its fantastic demands for quality and durability.

This meant a tape with an essentially perfect oxide coating that would hold up under tremendous operating pressures, heat and tension under repeated use. This, then, would result in cutting production costs for TV commercials in half, provide perfect rehearsal conditions, eliminate fluffs and insure a "live-looking" finished product. In short, it meant doing the nearly-impossible.

3M did it . . . and when the daylight saving time deadline of April 27, 1957, brought demands for video tape in quantity, 3M did it again.

What made the difference? Experience and research. 3M had 50 years of experience in precision coating processes. 3M pioneered in magnetic tape manufacture.

After three years, 3M remains the only commercial manufacturer of video tape. While others try to make a workable video tape, 3M can concentrate on further advances in "SCOTCH" BRAND, the tape that is already time-tested.

MINNESOTA MINING AND MANUFACTURING COMPANY
...WHERE RESEARCH IS THE KEY TO TOMORROW



"Scotch" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.

programs. The investment in *Pond's Presents Paris a la Mode* is said to be in excess of \$300,000. Products to be advertised include eye cosmetics, cold cream and face powder.

Tv Editorials

The owned-and-operated stations of the CBS Television Stations Division are expected to initiate on-the-air editorial policies in the near future.

This was indicated earlier this month when Clark B. George, vice president of the division and general manager of WBBM-TV Chicago, disclosed to the Advertising Executives' Club in that city that he had set up an editorial board to reflect and carry through the opinions of station management. It was indicated later that the other CBS-owned stations would follow suit in their respective markets. One of them—KNXT Los Angeles, formerly directed by Mr. George—already has an editorial board.

Mr. George told the Chicago advertising club that "after long consideration we are convinced that we not only have the right, but the responsibility to editorialize at the station level." The station's editorial board is comprised of five men at the station's management level.

"The immediate future here in Chicago," Mr. George said, "will see considerably more informational, cultural and educational programming," which is to be conceived and produced locally. A new program, *Seminar '60* (about law, literature, science, government etc.) will be presented five mornings a week, beginning at the end of this month.

In addition, Mr. George said, WBBM-TV will produce four hour-long documentaries in the areas of information, education and culture, which will be aired in prime evening time. These programs, of course, are in addition to network informational material, which according to Mr. George, comprises 27.1 per cent of the prime time schedule of CBS-TV.

The WBBM-TV editorial board consists of the following: William Garry, news and public affairs director; Virgil Mitchell, promotion and information services director; Edward Kene-

fick, sales manager; Charles Hinds, program director, and Mr. George.

Whether or not the other stations (WCBS-TV New York, WCAU-TV Philadelphia and KMOX-TV St. Louis) set up similar operations is up to the individual managers. Policy on this matter will be more clearly defined at the CBS-owned stations managers' meeting, which will be held in Washington Feb. 28. Reportedly, it's just a matter of time before these stations initiate editorial policies.

Mistrust at Local Level

"Belief," says Ernest A. Jones, president of MacManus, John & Adams, "is the essence of advertising." "It is," he told the Sales Executives Club of New York, "a painful paradox that the totality of public confidence in advertising can be no greater than the public confidence in any part of advertising. . . . In the demanding decade ahead, advertising and business must not be hamstrung by a lack of public trust."

Mr. Jones is of the opinion that the chief problem lies, not at the national level, but with shady or uninformed local businessmen. "A great deal of the mistrust of all advertising," he says, "is generated at the strictly local level, where honest national advertising is sometimes perverted by the fly-by-night shyster with one eye on the sucker and the other on the Better



ERNEST A. JONES

... a painful paradox ...

Business Bureau. In some publications . . . over some television and radio stations . . . in handbills and printed cards . . . is the advertising which prowls like a jungle cat, and yet has gone comparatively unscathed in the critical onslaught on network television and radio and in the criticism of great national advertisers."

Unfortunately, although the rest of the apples in the barrel are untouched by the rotten one, the consumer tends to see rot in all the layers. "The public," points out Mr. Jones, "does not distinguish between the business which sponsors honest advertising and the business which in one way or another brings about dishonest advertising."

"We don't need more laws . . . present laws can be made to function for the good of all through close cooperation of advertisers, agencies and media."

This close cooperation is the key to Mr. Jones' plan to do away with advertising abuses. He sees it as a joint effort. "Recently," he says, "it was publicly suggested that media could clean up advertising by the simple expedient of demanding proof of claims. But . . . why should media be asked to assume the entire responsibility. Who wrote the ad? Who approved it? Who paid for it? Who gains by it?"

"Advertising, business, media . . . we are linked together, and linked together we can stamp out the danger before it destroys us."

As a solution to the plague of dishonest and distasteful advertising, Mr. Jones suggests formation of a Crusade For Advertising Decency, on both the national and local levels. "On a national basis the Crusade group—comprised of media, agencies and advertisers—would watchdog the national advertising effort. And I would like to see an exact duplicate of this national group operating in every community in the land large enough to support commercial communication.

"At both levels these Crusaders could do these things: seek out those responsible for objectionable advertising and call for a face-to-face explanation; serve as a clearing house

(Continued on page 45)

(take your c

1st in TRENDEX

	average audience ratings*
ABC	19.9
NET Y	19.7
NET Z	14.4

*Source: Trendex Report (including first West Coast measurement) 7 days ending Feb. 7, 8-10:30 PM

ABC TELEVISION

r choice)

1st in NIELSEN

	average audience ratings*
ABC	21.6
NET Y	21.0
NET Z	17.9

*Source: Nielsen 24 Market TV Report, for seven days ending January 31, 8-10:30 PM, Mon.-Sun.

ABC TELEVISION

*buy St. Louis à la card**

**KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis*

MARK C. STEINBERG MEMORIAL
Forest Park — largest outdoor
ice skating rink in the world.

KTVI 2
CHANNEL
ST. LOUIS



Represented
nationally by

BLAIR-TV



Color climb

*Color tv gains momentum
as it widens programming and
local acceptance*

For nearly six years, since color television was first offered to the public, the industry has waited for a sudden surge that would see the new medium supplant—or, at least, threaten—black-and-white tv in popularity. That this must happen eventually is an acknowledged fact on the parts of many, with color advances each year helping to support their confidence.

But the realization is growing that any “break-through” which would send millions rushing to dealers for color sets is only the slimmest of probabilities. “Color is picking up momentum all the time,” said an RCA executive. “It’s building interest among viewers and advertisers alike.

Unlike monochrome, however, which raced across the country in a short time, color is spiraling outward slowly. But the important thing about a spiral is that it widens its coverage with each revolution.”

When color achieves its maturity, 1959 might be remembered as the year in which the color spiral was given a healthy spin.

For the first time, in 1959, RCA produced and sold a sufficient number of color receivers to make a profit. While neither the size of the profit nor the number of sets sold was announced by chairman David Sarnoff in the company’s year-end report, it was stated that sales were

Hallmark's Tempest contrasted pastel scenery, bright costumes



Sammy guested in tint



CBS colored Bert Lahr . . .



NBC's Moon & Sixpence, painted in color



. . . and Red Skelton's several shows

running better than 30 per cent ahead of 1958's. The heightened increase in color could possibly have surprised the medium's chief champion itself. Only last spring RCA executive committee chairman Frank Folsom told the *Wall Street Journal* that the company "probably" would sell 80-85,000 color sets in 1959, but would sell 100,000—the number needed to begin realizing a profit—by mid-1960. Evidently sales are some six months ahead of schedule—an indication that the 12 months ahead should be good ones.

In 1959 also, Admiral entered the color-receiver field after virtually all leading manufacturers had let RCA enjoy a monopoly for some time. According to Ross D. Siragusa Jr., Admiral vice president, the firm sold "approximately 40 per cent more color sets than originally projected" for the year and anticipates doubling its sales

in 1960.

From the west coast, Packard Bell Electronics—the third producer of color receivers in 1959—noted that its sales were up some 60 per cent over the previous year, and "substantial" gains are expected this year.

The total number of color receivers in use at the end of 1959 has been placed by various industry sources at between 550,000 and 600,000, with Don Durgin, NBC-TV vice president for network sales, holding to the latter figure.

Possibly the most significant point about '59 color-set sales is that the industry now finds itself in a position within striking distance of the sought-after one-million-sets mark. The field has already reattracted a fourth set manufacturer, Emerson, which discontinued tint receiver production last summer. (At that time, president Benjamin Abrams said color sets

could only be sold below cost. "Color will catch on," he emphasized, "when a set can be sold for less than \$500 with a legitimate profit, and if color programs continue to improve." In its color-set line to be marketed next fall, Emerson plans at least one of three models under \$500.) If the projections made by the quartet of manufacturers prove true in 1960, color advertisers may truly begin to speak of their audience in terms of "millions."

A major advancement that furthered the cause of color in 1959 was the development of General Electric's low-level light tube for color cameras. As explained by Howard Clark, GE applications engineer, the new tube reduces the amount of light needed for colorcasts from more than 400 foot-candles to about 40. The great advantage of the tube is that it enables local tv stations to broadcast in



color without extensive addition to their monochrome light facilities.

First to receive delivery of the tube was WLW-TV Cincinnati, a station of the Crosley Broadcasting Corp. which worked with GE on its development. WGN-TV Chicago and WBRE-TV Wilkes-Barre followed with orders. The Cincinnati station intends to utilize the new development for the first telecasts of night baseball under existing light conditions. Some 10 of 23 Redlegs home games to be colorcast this summer will be played at night.

As the camera tube can be used for low-level telecasts in black-and-white as well as color (only one foot-candle of illumination reportedly is needed for a b-&-w picture), GE hopes to equip one-fourth of stations currently originating live local color in a year's time. That means roughly eight or 10 sales at \$2,525 each.

That the latest color development came from General Electric, rather



than from the RCA laboratories, caused some surprise—and elation—among color devotees. While evidently grateful for an innovation that will undoubtedly get more hours of color programming on the air, an NBC official noted that the GE tube is “only the first step” and spoke of a lack of quality in its indoor color picture. “RCA has similar tubes under development,” he noted, “and is also working on smaller cameras. New-to-color

directors complain about the mobility—lack of mobility, rather—of present units.”

Perhaps prodded by the competition (and GE's Howard Clark said the new tube is being further refined for greater quality), RCA expects to announce several innovations of its



own this year.

Yet another boost to color, in potential, at least, was the year-end report that Japan might begin exporting color receivers to the U. S. at prices just about one-half those charged by domestic manufacturers. As this is written, however, the reports appear based more on rumor than in fact.

In a report published by the Japanese National Association of Broadcasters, it was noted that the country has progressed rapidly in color tv. Both the Nippon Tv Network Corp. and Radio Tokyo Co. have conducted regular colorcasts for nearly a year, with NBC sending a weekly tape of its *Perry Como's Kraft Music Hall* to Japan for playback in color.

Japanese electronics firms have announced that several transistorized, portable black-and-white sets will be marketed in this country in 1960. Prices on these receivers fall into the \$200 range. Definite plans for color exports are much more nebulous.

The Japan Trade Center told TV AGE it understood a group of concerns—Tokyo Shibauri Electric, Matsushita Electric Industries, Nippon Electric Co. and Hitachi, Ltd.—were working on color-set export plans. (The NAB booklet noted, “Japanese electronic-equipment makers have succeeded in manufacturing color picture tubes and are now ready to produce all-Japanese color tv sets.”) A fifth manufacturer, Mitsubishi Elec-

tric Mfg. Co., which reportedly was interested in marketing color sets in this country, said it was unable to do so “because of a license agreement in force with an American manufacturer.”

Admiral vice president Ross Siragusa voiced the opinion of several U. S. color executives by stating, “Our feeling is that there will be no Japanese imports on color tv in 1960; if and when they export sets, the prices will be higher than the \$250 figures rumored. At the same time, because of the complexity of color, we feel the consumer will be very leery of parts and service, and he'll stay with American brands.”

While a “half-price” Japanese receiver might conceivably cause a rapid sizable increase in color circulation, it appears that for the present color must grow through this country's efforts alone. The ways of speeding growth are threefold: offer a cheaper set that would warrant public confidence, promote color more heavily and/or increase color programming to a great extent.

As has been stated repeatedly, retail prices on color receivers are unlikely to fall for a considerable length of time. RCA's sets list from \$495 to more than \$1,000; Admiral's sets are priced at \$595-\$895, and Packard Bell's three models are each around \$800. Interestingly, the majority of color-set sales are reportedly not in the lowest-price bracket. Research continues on the one-gun picture tube and similar shortcuts, but RCA contends that many refinements and technical innovations that were made to bring black-and-white prices down from their original heights have already been built into its color sets. Mass production, the manufacturer states, is the only way to achieve fur-

(Continued on page 63)





Wizard was two-hour rainbow treat



Fred Astaire spent Another Evening with color-set viewers, too.

Behind the color scene

*Experts working in
medium stress similarities
to black-and-white*



Colorcasting has been in effect on

Roddy McDowall is readied for The Tempest



There is little doubt the public at large has numerous misconceptions about color television—its tuning difficulties, constant repair calls, off-color flesh tones, etc. Strangely, according to many producers and directors working in the medium, the public's attitude is often echoed by local-station personnel who deplore the "problems of color production."

"We hear them say," reported an NBC-TV producer, "that they'll buy color equipment for the local station 'when the bugs are ironed out,' or when they don't have to worry about 'not using white or black or red sets' or 'loading down our talent with layers of special make-up.' Basically, what they want is color production that's as easy to handle as black-and-white is today."

As each passing year shows more and more of the viewing public that its ideas on color reception are faulty,



The Chevy Show for four seasons



Sue Delmar sets a Kraft commercial

so are more station people becoming aware of the simplicities of color-casting.

"Of course there were problems when we first began," said Richard Swicker, unit manager on countless NBC color shows, "but newcomers to the field must realize that, in five years' time, experts have met—and solved—almost any problem imaginable. In almost any phase, color production today is no more difficult than good black-and-white work."

From a technical viewpoint, he said, color cameras must be treated with greater care than is customary with standard units; they require lengthier periods of warm-up before use, and two or more cameras must be color-matched before a telecast and often rebalanced after several hours of use.

"These operations require time," noted Mr. Swicker, "but they are

within the realm of any competent engineer and cameraman. The kind of thing that often bothers a station manager more is when he sees a network color camera being balanced against a pretty model's flesh tones. Most stations know they can't hire a girl just to stand before a camera. What they don't realize is that—even with the great number of color shows we do—we only use a model just before an actual taping or broadcast. The rest of the time, for rehearsals, cameras are balanced against a color transparency of the model's face. This technique works perfectly well; and if a local station has an attractive secretary, she could stand-in as well as a professional."

Of even greater importance is the station manager's attitude toward such matters as make-up and scenery: does each become more complicated (and therefore more costly) in color

production?

"There's virtually no difference in a designer's attitude—or at least in mine—whether I'm working in color or not," said Duane McKinney, who most recently did the sets for Art Carney's *Three-In-One* and whose experience in the tint medium goes back several years on *Kraft Theatre* shows and others.

"You see in color," he said, "and so you naturally conceive a set in color. I primarily work in a realistic manner, but I imagine color has even greater attraction for someone working in the realms of fantasy or impressionism."

"One technique important to color-cast scenery is that of toning shadows into the painted details. In black-and-white, a designer can fill in shadows or background with soft lights. With color tv requiring much stronger

(Continued on page 59)

Art for ad's sake

*Ogilvy, Benson & Mather,
proud of creativity,
still feels content
more important than form*



David Ogilvy, president

Ogilvy, Benson & Mather is an agency of maxims. "The consumer is not a moron. She is your wife." is one of its more frightening ones. It is also an agency of contradictions: it will violate, almost ravish, any one of its maxims at the drop of a genuinely creative idea.

It is an agency with a chi-chi reputation, but it has a no-nonsense approach toward all advertising problems. It is an agency justly renowned for its creativeness, but it is one of the most severely research-oriented in the business. And today, with almost two-thirds of its billings in television, it has yet to achieve in that medium the kind of agency identification it has in print. In brief: OBM is a creative agency on a creative quest in tv.

But the problem, such as it is, could only be Ogilvy's, since it's largely a matter of measuring up to itself. The agency's commercials are not lacking in creativity (witness Maxwell House, Ban, Helena Rubinstein, Dove, Schweppes, or the Pepperidge Farm tv and radio messages), but the OBM trademark is yet to be established in tv as it has been in print. It is a problem every top agency in the business

would like to have. To an outsider, at least, the issue appears to be complicated, rather than resolved, by the provocative and usually sensible maxims laid down by David Ogilvy, president and founder.

OBM has grown phenomenally under Mr. Ogilvy's guidance. In 1959 the agency's billings amounted to just under \$30 million, of which 66 to 67 per cent were in television. Currently, billings are running higher than that, with six and one-half out of every 10 dollars going into tv. Approximately four years ago, however, billings were under \$20 million a year, and only 38 per cent of its total advertising dollar went to television.

Move into Television

Obviously, the acquisition of clients in the package-goods field, notably certain Lever Bros. products, Bristol-Myers' Ban and Maxwell House coffee for General Foods, dictated a move into television. But the relationship between clients and media used isn't that fixed. Actually, television, because of its reach and cost efficiency, proved itself in such a way that it was used by the agency more often, and

for more products. This process began in 1952, when OBM acquired a piece of the Lever Bros. business.

"We've had dramatic evidence of tv's ability to sell," says James J. McCaffrey, senior vice president. "We have a strong conviction here that if properly handled, television is the most powerful sales medium we can ever be involved with—and for a wide variety of products."

It should be noted that Mr. McCaffrey's endorsement contains one qualification: "if properly used." The proper use of television is a subject that gets a close scrutiny almost every day from the agency's media, broadcast, creative and commercial-production departments. It is a subject that has been examined and discussed by president Ogilvy, who a long time ago decided that tv "is the most potent advertising medium ever devised by man." And so, in his systematic, crisp way ("advertising is salesmanship—it is not a fine art") Mr. Ogilvy worked out, with the aid of research, a list of commandments which apply to the use and abuse of television.

A brief summary of some of these



Everard Meade



Hendrik Booraem Jr.



Samuel Frey

John Hoagland (l) and Gene Schiess discuss program plans

basics, as they relate to commercials, is printed on page 81. In addition, agency personnel are guided by maxims which cover the art of advertising in general:

"Content is more important than form. What you say in advertising is more important than how you say it."

"Unless your campaign is built around a big idea, it will be second-rate."

"Advertisements should be friendly. People don't buy from salesmen who are bad-mannered."

"We cannot bore people into buying our product. We can only interest them."

"The brand name must be visible at a glance. Almost all advertisements are deficient in brand identification."

These, as president Ogilvy has noted, are a mixture of research and common sense. But there are others, relating specifically to television, which seem at first glance to make it more difficult for the agency to achieve the reputation in television that it has in print. Two of them—"humorous copy does not sell" and "never use jingles; persuasive salesmen never sing"—do not seem as

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Miners go major

Iron-mining industry uses year-round tv program to promote products and problems



Viewers get close-up of mining operations

Most local tv advertisers think of the medium as a tool to sell products or to promote services. Infrequently, in the guise of public-service programming, a station may offer a survey of local industry and the part it plays in the community.

But few are the advertisers such as the Iron Mining Industry of Minnesota, which uses a regularly scheduled weekly program to deliver a triple-threat message—one selling services and products as well as ideas—in a “public-service” format.

The problem faced by Minnesota’s iron-mining industry in recent years was one familiar to many U. S. concerns: how to meet competition not only from rival industries in this country, but from foreign markets. In order to produce ore competitive in price and quality, the industry must

attract investment money for the construction of new and additional processing plants. Cited as a deterrent to investment was the matter of heavy state and local taxes.

Feeling that the public had to be made aware of the industry’s position, a search was begun for the proper advertising medium. The group of mining companies and allied firms which compose the IMIM, and its agency, H. E. Westmoreland, Inc., of Duluth, knew a certain amount of dry and statistical matter would have to be put across. As a peg on which to hang the factual material, it was decided to use the human-interest appeal of the workers themselves, many of whom represent the second and third generation of families employed in ore processing and mining.

Therefore, the medium needed had

to tell a story dramatically, reach a large audience and deliver both a visual and a written presentation. The obvious answer was television.

How best to use the medium became another matter of conjecture. With an objective of showing a correlation between the individual Minnesota worker and his dependency on favorable state-wide business conditions, it was realized that more time than normal one-minute announcements provide was needed. A spot campaign and regular program sponsorship were quickly eliminated.

The method finally decided on was full purchase of *Producer’s Playhouse*, a feature movie shown on KDAL-TV Duluth, 10:15-11:30 each Tuesday night. Rather than break the films with commercial interruptions, the industry uses a five-minute



KDAL-TV cameraman films five-minute "program" on location

"story" at the beginning of the program and then shows the movie complete to its conclusion. As an extra point of interest, KDAL-TV newscaster Earl Henton, who does the station's 10 p.m. news immediately preceding *Producer's Playhouse*, also serves as narrator for the Iron Mining Industry commercials.

Preparing a five-minute commercial weekly takes considerable planning and teamwork on the parts of sponsor, agency and station. The initial step involves the selection of a particular mine or plant whose workers will be featured in the announcement. Several weeks before air time, the agency's writers, account men, etc., visit the chosen site to study operations and personnel and block out the script. A production crew from KDAL-TV then is brought in to film the

subjects at their jobs. After following the over-all production processes, the cameramen move to the workers' homes to show their families and leisure lives.

According to a station spokesman, the scripts establish first the worker: who he is, what he does, where he lives and his length of service in the iron-mining industry. Next, the plant or mine where the worker is employed is shown in relation to the individual's job and the industry as a whole. Then, featuring the worker's home life indirectly shows the high standard of living he enjoys—a standard directly related to general business conditions. At this point the film, which has been carefully edited and scored, is concluded and announcer Henton delivers a live "talk to the people" message.

From a typical recent script which followed the activities of a man employed in a shop which repairs huge tires used on trucks hauling iron ore, the message went as follows:

"Pete Grosso is one of thousands of men and women working at hundreds of different jobs in the mining industry. Each of these jobs plays an important role in the industry's efforts to produce an iron ore product which can compete with those produced elsewhere.

"All of us who live in Minnesota can play a role in this effort, for it is our attitudes and our actions which go to forming the business climate of our state. With a climate marked by understanding, fairness and foresight, Minnesota's mining industry has a better chance to attract the in-

(Continued on page 59)

Cops and rompers

**Robbery suspect
unexpectedly plays
star role on
KING-TV kiddie show**

When a children's show can turn unexpectedly into a "crime drama," probably anything can happen in television. While such things, of course, are hardly commonplace in the medium, just such a transformation did occur in the KING-TV Seattle studios one night at the end of last month.

The last person in all of Seattle who expected to be on television that Thursday evening was 46-year-old Henry Jackson, but he turned out to be the "star" of the show. And thereby, as the saying goes, hangs a tale.

Seattle police received a call from a passerby who said he saw a man crawl through the window of a building adjacent to the KING Broadcasting Center. Unable to find another entrance into the building, officers made their way through a fire door in the KING-TV studio where *Wunda Wunda*, a daily moppet program, was being video-taped.

Al Smith, directing *Wunda Wunda*, interrupted the program to train lights and cameras on the place where the police officers entered the other build-



ing. The result, pictured above, would hardly suffice for identification purposes of any of the gendarmes concerned, but the shots showed the first steps (sic) in an unrehearsed, real-life drama that was nevertheless played out on camera.

After about a 15-minute wait, wherein the law made like Sergeant Joe Friday and Frank Smith—off camera, however, for this sequence—Jackson,



captured, handcuffed and in the custody of three officers, made his television debut with, as can be seen, a certain measure of reluctance and a mien definitely not compatible with the innocence, insouciance and gaiety customarily associated with kiddie shows on tv.



As Jackson had his brief moment of electronic glory, his performance, consisting of little more than an entrance and an exit, evoked varying degrees of reaction from the normal personnel of *Wunda Wunda*—reaction that included amusement, despite the fact that this was probably H. Jackson's farewell appearance before the American public.

Obviously, Jackson's role was edited out before the program was shown to the small fry, thereby depriving them of getting some firsthand knowledge to the effect that crime does not pay, but the entire taped episode was shown on KING-TV news as a fine example of exclusive, on-the-spot news coverage by a station in its own studios.

News (Continued from page 29)

for consumer complaints; refer those incorrigibles who resist moral suasion to the Better Business Bureau or the proper legal authorities; judge questions of taste in advertising; stand and act as the beacon of honest advertising in all its forms.

"This would be a true crusade for advertising decency, capable of earning public confidence . . . and public trust."

Tv's Image Surveyed

Pulse-feeler Elmo Roper, reporting his latest survey on public opinion of television in the editorial columns of the *Saturday Review*, finds that the people "have not succumbed to a blanket condemnation of the whole television industry. Their appraisal has been sharp, but limited to the actual offenses that have been revealed."

An overwhelming majority, 65 per cent of those interviewed, felt that the practices recently revealed by Congressional inquiry and Grand Jury



Richard D. Hefner has been named to the newly created post of director of special projects, information services, CBS Television Network, it has been announced by John P. Cowden, vice president, information services. Mr. Hefner has been editorial consultant to the CBS Editorial Board since Sept., 1959. He joined CBS after two years as director of programs for the Metropolitan Educational Television Association, N. Y. C. He was producer-moderator of The Open Mind on WRCA-TV New York. Before that he occupied faculty posts at the University of California, Rutgers University, Columbia University and Sarah Lawrence College.

investigation were very wrong and should be stopped immediately, but that all of television could not be blamed because of them.

Only the rigged quiz shows and "payola" received strong public disapproval. Ratings, free plugs, canned laughter, etc., received divided opinions. The greatest degree of skepticism was shown over the industry's ability to do a thorough clean-up job. But even here, 39 per cent expected that the housecleaning would be done with sufficient elbow grease, while only nine per cent expressed the fear that the dirt would be swept under the rug.

In general, Mr. Roper's figures show that television continues to hold the public confidence and chalks up a good score for general reliability. Of the four major media tested, newspapers were found both the most and least believable, with television hot on their heels for the "most believable" spot and rarely mentioned as "least believable."

Most of all, Mr. Roper concludes

WLBC-TV
MUNCIE
Middletown, U.S.A.

WLBC-TV
MUNCIE
Crossroads of the Middle West

WLBC-TV
MUNCIE
Cross-section of the nation

WLBC-TV
MUNCIE
Test Market, U.S.A.

and the Gateway to Sales
in "the heart of Indiana"

WLBC-TV
Muncie, Indiana

Where Can You Make Such An
"Expanding MARKET"
BONANZA BUY?
KMSO-TV, Serving All Of
WESTERN MONTANA

Is **BIG** in Coverage
BIG in Programming
BIG in Viewership

9 out of every 10 TV Homes
in the Far-Western Montana Market view
only KMSO-TV, the 191,000 watt station with
the best lineup of programs in Montana.
1,000 x 58=58,000 TV HOMES
in 13 counties are delivered by KMSO-TV, at
a low cost/thousand of just \$1.00.
NOT JUST 1 BUT 6 CITIES
enjoy KMSO-TV's top programs of

CBS-NBC-ABC

18 COMMUNITY BOOSTERS
have been installed in Butte, Anaconda,
Deer Lodge, Kalispell, and many other com-
munities to rebroadcast KMSO-TV programs.



NATIONAL REPRESENTATIVES
FOR JOE-TV, INC.

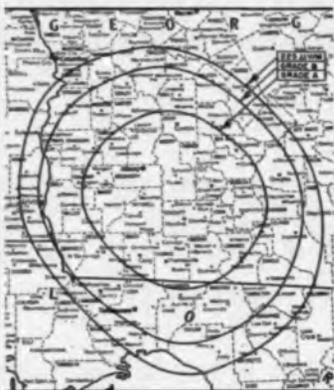
You cover ALL this
\$739,000,000

South Georgia and Northwest
Florida market only on

WALB-TV

CH. 10—ALBANY, GA.

The only primary NBC
outlet between Atlanta
and the Gulf!



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

WALB-TV

ALBANY, GA.
CHANNEL 10



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

One Rate Card

that the public demonstrates its sanity by placing the quiz scandals in their proper perspective. In a list of recent issues which the respondents were asked to judge as to their seriousness as moral problems, quiz rigging and payola were at the bottom of the pile, far below such truly serious modern manifestations as increasing juvenile delinquency, dishonest labor leaders and Government officials, segregation and disarmament.

Mr. Roper does not interpret the public's relative apathy to entertain-ment-business scandals as a sign of moral decay. "Twenty-six years of asking the public thousands of ques-tions have convinced me that the pub-lic judgment is usually pretty sound," he says. "The public, if it is anything, is human, and it knows that wherever one finds human beings, one will find instances of merit, instances of medi-ocrity and instances of shabbiness.

"In this case the public seems to have concluded that while corruption should be stamped out wherever dis-covered, the fact of corruption is likely to be always with us. and the



Stephen A. Flynn (l.), director of sales services for NBC Television Net-work Sales, has been named director, station sales, station clearance and sales services. Also promoted was Joseph Iaricci (r.), manager of con-tract services, who has been appointed director, sales administration.

best we can do is fight its various forms as they turn up. But they haven't taken the quiz-show revela-tions as conclusive evidence of this country's cultural degradation, or de-cided that all entertainers are crooks, any more than they damned the entire Eisenhower Administration for the peccadilloes of Sherman Adams or the entire American labor movement for the sins of Jimmy Hoffa."

If you sell home
furnishings in Oregon...

Nearly 1/4 of
Oregon's buying
families watch
KVAL-TV-KPIC-TV

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

- Oregon Home Furnishings Sales
\$98,918,000—1958.

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

KPIC-TV Roseburg • Channel 4
Satellite



Wall Street Report

ELECTRONICS OFFERING. Another interesting tv security entered the marketplace last month with the offering of convertible debentures and equity shares in Telechrome Manufacturing Corp. Telechrome was incorporated in October, 1950, with its prime manufacturing function the output of electronic equipment for industry including color tv broadcasting equipment, tv transmission test equipment, telemetering equipment for guided missiles and industrial telemetering equipment.

Of these areas the most significant to tv security investors was the company's work in the field of color tv as a research and development organization where it originally performed as an engineering consultant. As an outgrowth of this work Telechrome developed over 200 proprietary items for the tv and communications fields. Telechrome products are sold to the major networks, to AT&T and major tv set manufacturers. The color and monochrome equipment includes equipment for converting of stations to color telecasting such as cameras, video signal amplifiers, video and audio frequency converting units and many item technical products.

This tv equipment division accounts for approximately 40 per cent of the company's total sales.

The next major activity of the company is in the field of telemetering equipment such as miniature transmitters, amplifiers and sub-carrier oscillators used in tracking missile systems. This division accounts for over 50 per cent of the company's total volume. While the government is the principal customer for these missile systems Telechrome sells its output to key suppliers and no one customer accounts for over 10 per cent of the company's total telemetry volume.

ACQUIRED ENCAPSOR. In late 1958 Telechrome purchased stock control of Encapsor Products Sales Corp., which is active in the field of industrial telemetering systems used in plants and between plants. Tele-

chrome also has an automation division which is engaged in the output, design and development of automation control systems and components. One such system is for use in the manufacture of steel pipe and tubing. It permits the weighing and measuring of steel pipe on a linear foot basis; accepting or rejecting and stenciling the appropriate information on the product. Telechrome was installing this system in the plant of a major steel producer when the long steel strike intervened last year. Work is now going ahead to complete this automatic system and upon completion and testing may open a whole new area of activity for the company.

The fields in which Telechrome is working call for heavy concentration on research. In 1959 the company devoted 20 per cent of its total sales to research and engineering work, almost double the amount expended in the previous fiscal year. Moreover, joint research programs are being conducted in England and Japan on tv equipment, cameras, video tape, computers and other related equipment. However the company owns no



patents and depends more on its continuing engineering development and techniques to keep its competitive position.

Telechrome sells its products through its own sales force which, because of the nature of the products, requires trained engineers or men of comparable skill. In 1959 the company had 125 or more customers with

Telechrome's sales and earnings are summarized in this table:
For the year ended June 30

	1956	1957	1958	1959
Sales	\$500,000	\$1 million	\$1.3 million	\$1.6 million
Net earnings	\$ 47,661	\$117,481	\$175,600	\$47,406
Earnings per share	18 cents	44 cents	65 cents	16 cents
Dividends	6¼ cents	26¼ cents	30 cents	15 cents

UNUSUAL OPPORTUNITY!

Well established and very profitable V H F
Television Station
\$2,000,000.00.

contact:

Blackburn & Company

(Incorporated)

RADIO - TV - NEWSPAPER BROKERS

Washington, D. C.—630 Washington Bldg.,
ST 3-4341

Chicago, Ill.—333 N. Michigan Ave.
FI 6-4460

Beverly Hills, Calif.—9441 Wilshire Blvd.
CB 4-2770

Atlanta, Georgia—Healey Building
JA 5-1576

three of them accounting for 32 per cent of the company's total volume and no other customer accounting for over 5 per cent. Approximately 15 per cent of Telechrome's sales volume was made to foreign customers and this volume is steadily increasing.

The work force totals 210 employees, more than double the work force on hand as of June 30, 1958.

BOUGHT UNIVERSAL TRANSISTOR. In the summer of 1959 Telechrome also acquired stock control of the Universal Transistor Products Corp. from Henry R. Luce and his son, Peter Paul Luce. Universal had filed a voluntary petition for reorganization. In return the Luces received 3,500 Class A shares of Telechrome and the company agreed to indemnify the Luces against any losses incurred by reason of guaranties of certain trade debts and notes of Universal. Universal makes transistorized power supplies and nucleonic instruments. Universal doesn't make transistors but utilizes them in the power supplies



David P. Crane (l.) has been elected a senior vice president of Ogilvy, Benson & Mather. He joined the agency in October 1958 as a vice president and account supervisor. He had previously been a vice president at Benton & Bowles. Christy Walsh (r.) has been elected a vice president of the same agency. He will be in charge of the OB&M Beverly Hills office. He joined the agency in December 1958 after having been previously with Ted Bates.

and instruments it makes or assembles. Universal's power supplies are used in guided missile systems, atomic powered submarines and radiation detection devices.

Universal also makes geiger counters. It turns out four types, all currently in use. The Office of Civil Defense has purchased approximately 35,000 and some 2,000 have gone to the Canadian National Health Department while others have gone to educational institutions and industry. It also has developed an X-ray survey meter to detect and measure X-rays produced as secondary emission from high power radar transmitters or other hi-frequency installations.

Bought Hammarlund

In the fall of 1959 Telechrome also purchased control of the Hammarlund Manufacturing Co. This company, organized in 1917, is one of the oldest makers of high-quality specialized radio receivers for commercial communications and general short-wave usage including amateur radio operators. Hammarlund's products are sold through more than 500 trade outlets serviced by a four-man sales force. Hammarlund's sales in 1958 totaled \$3,329,000 and it reported a net profit of \$22,000.

Reader's Service

Television Age

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

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

No.	Number of copies
33. Auto Dealers	_____
44. Bakeries	_____
42. Banks & Savings Institutions	_____
26. Beer & Ale	_____
36. Candy & Confectionary Stores	_____
22. Coffee Distributors	_____
31. Cosmetics & Beauty Preparation	_____
24. Cough & Cold Remedies	_____
41. Dairies & Dairy Products	_____
27. Department Stores	_____
14. Drugs & Remedies	_____
43. Drug Stores	_____
4. Dry Cleaners & Laundries	_____
18. Electric Power Companies	_____
25. Electrical Appliances	_____
17. Farm Implements & Machinery	_____
46. Furniture & Home Furnishings	_____
19. Gas Companies	_____
47. Gasoline & Oil	_____
5. Groceries & Supermarkets	_____
10. Hardware & Building Supplies	_____
45. Home Building & Real Estate	_____
21. Insurance Companies	_____
8. Jewelry Stores & Manufacturers	_____
23. Men's Clothing Stores	_____
29. Moving & Storage	_____
38. Newspapers & Magazines	_____
9. Nurseries, Seed & Feed	_____
35. Pet Food & Pet Shops	_____
40. Pre-fab Housing	_____
28. Restaurants & Cafeterias	_____
16. Shoe Stores & Manufacturers	_____
11. Soft Drink Distributors	_____
13. Sporting Goods & Toys	_____
20. Telephone Companies	_____
30. Television & Radio Receivers	_____
39. Theatres	_____
37. Tires & Auto Accessories	_____
12. Travel, Hotels & Resorts	_____
32. Weight Control	_____
34. Women's Specialty Shops	_____

Name _____

Company _____

Position _____

Address _____

City _____ Zone _____

State _____

Bill me

I enclose payment

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



**THE
LAUREL
AND
HARDY
SHOW**

**Gets Top Ratings On
WBAL-TV, Baltimore**

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



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

Film Report

OVERSEAS . . .

Ziv International has opened dubbing studios in Rio de Janeiro and is currently translating four of its productions into Portuguese and Spanish there. Although Ziv is not the first American distributor to dub product into Portuguese, it is probably the first to establish its own dubbing operation in that language area. In addition to this Brazil office, Ziv International has operations going in Paris, Mexico City, Toronto and Montreal. The four programs now being dubbed and already sold to Radio Rio Ltda, Rio de Janeiro and Sao Paulo, are: *Sea Hunt*, *Men Into Space*, *Cisco Kid* and *Highway Patrol*. At present, 31 different Ziv series are

in distribution in 27 different countries.

MCA TV has relocated its international headquarters to the offices of MCA Canada, Ltd., in Toronto. The world-wide office is under the direction of Peter McDonald and Gunnar Rugheimer, vice presidents of MCA Canada. Mr. Rugheimer's area of operation is mainly in the western hemisphere, while Mr. McDonald covers the eastern hemisphere. In addition, both men are in charge of program development abroad.

MGM-TV has completed an exclusive deal with the newly formed Michel Productions for the production of telefilms overseas. Alan Jay Lerner, dramatist and lyricist, will

head the corporation, which has headquarters in Europe. First project is a half-hour series tentatively titled *Harry's Girls*, which deals with an American entertainer traveling in Europe with four show girls. Joseph Stein is head writer for the program. Second project, scheduled for filming this spring, is *P.S. From Paris*, which is based upon material written by Art Buchwald, syndicated Paris correspondent.

The Ampex Corp. has established a Canadian company, Ampex of Canada, Ltd., to assume marketing responsibilities for all Ampex magnetic tape recording products in that country. . . . A foreign-language radio-television-film production company, Round Hill International Productions, has been established in New York by John Gres, who is director of the firm. The company was organized to meet the demand for foreign-language media material for use in overseas markets.

FILM SUCCESS

Vietti Foods

How use of syndicated film resolved distribution problems and led to an increase in sales is a story related with some pride by a sponsor in Knoxville, Tenn. Vietti Foods began sponsoring Ziv's *This Man Dawson* over WATE-TV Knoxville in October of last year, and today can credit its phenomenal success to that program.

Prior to Vietti's use of this action program, according to Harry S. Jones, president of Harry S. Jones Co., food and specialty brokers, it had never been able "to secure what we or the manufacturers considered adequate distribution in the Knoxville market. This lack of distribution was primarily because Vietti products were not being sold in east Tennessee's largest chain — the White Stores." (Vietti is in east Tennessee and southern Kentucky. Mr. Jones' firm serves as broker.) However, Mr. Jones says this problem was resolved "through increased customer demand."

The following was accomplished: 100-per-cent distribution in the White Stores, which have 40 retail outlets in the 64-county coverage area of WATE-TV; 100-per-cent distribution in the leading independent chains in the same area; 50-per-cent increase in



sales in all key accounts, and distribution by all the wholesale food firms in that same 64-county area.

"Since Vietti has used no other means of advertising in the Knoxville market," Mr. Jones concludes, "we can attribute the success we are now enjoying only to its sponsorship of the syndicated show."

This Man Dawson is an action-adventure series starring Keith Andes. He portrays the head of a police force in a city which does not yet exist. It is supposed to be the perfect answer to organized crime. Elliot Lewis and William Conrad co-produced the Ziv series.

GOING, GOING, GONE . . .

Ziv's latest syndication offering is one of the few offbeat entries to go on the market-by-market route in some time. The program, *Home-Run Derby*, stars the leading sluggers of both major baseball leagues in a world championship home-run contest for prizes of \$3,000 to \$10,000 a game. Award money for the season has been set at \$250,000.

The half-hour program is scheduled to start on stations in April to coincide with the opening of the baseball season. It was conceived and will be produced by Lou Breslow, Ben Stoloff and Jack Harvey under the firm name

JF FILM SERVICE

. . . A FILM EDITING
SERVICE FOR PRODUCERS
AND ADVERTISING AGENCIES
45 WEST 45th ST., N. Y.
Circle 6-4030

Advertising Directory of SELLING COMMERCIALS

Blatz Brewing Co. • Kenyon & Eckhardt, Inc.



BILL STURM STUDIOS, INC., New York

Carter Products, Inc. • KNCC&A



WILBUR STREECH PRODUCTIONS, INC., New York

Bissell • Clinton E. Frank



TELEVISION COMMERCIALS, INC., Hollywood

Census Bureau • Meldrum-Fewsmith



RAY FAVATA PRODUCTIONS, INC., New York

British Petroleum Canada Ltd. • Collyer Adv Ltd.



NATIONAL SCREEN SERVICE CORP., New York

Coca Cola • McCann-Erickson



MPO TELEVISION FILMS, INC., N. Y., Hollywood

Butter-Nut Coffee Co. • D'Arcy Advertising



FINE ARTS PRODUCTIONS, Hollywood

H-O Farina (Best Foods, Inc.) • SSC&B



PELICAN FILMS, INC., New York

of Homer Productions. Mark Scott will supply color and commentary for *Home-Run Derby*. First program will pit Mickey Mantle against Willie Mays.

PROGRAMS . . .

With an industry shutdown threatened momentarily because of the union situation, all production organizations are rushing filming on next season's pilots. The networks are financing a major portion of the properties.

Being bankrolled by CBS-TV are: *Savage of the Deep*, 60-minute underwater adventure, being produced by Ivan Tors at Ziv, with Keith Larsen in the title role; *King of Diamonds*, starring John Lupton, to be filmed by Harry Tatelman in England, also in a co-production deal with Ziv; *The Unexpected*, suspense series, being filmed by Hampshire Productions, and *The Defenders*, courtroom drama written by Reginald Rose, being produced by Herbert Brodtkin.

For NBC-TV, Hubbell Robinson Productions is turning out *Thriller*, an hour mystery skein, for which Fletcher Markle is producer and host; Gordon and Sheila MacRae have been signed as the starring team for the comedy, *No Place Like Home*; Gordon Kay is producing *The Blue and the Gray*, Civil War series, and Martin Rackin and John Lee Mahin are writing and producing the hour-long adventure dramas, *The Barbarians*.

ABC-TV has two pilots in production both at Warner Bros. and Desilu. The Warner series are: *The Roaring Twenties*, an hour in length, and *Room for One More*, situation comedy based on the theatrical feature. Desilu shows are: *For Men Only*, anthology starring Lee J. Cobb, and *Harrigan and Son*, comedy drama about a lawyer, starring Pat O'Brien.

Screen Gems is no less active. *The Boston Terrier*, with Robert Vaughn in the lead, is being produced by Blake Edwards; *Sea Rover*, adventure skein, is being produced by Art and Jo Napoleon; *Here Comes Melinda*, situation comedy, will be produced by Charles FitzSimons, and *333 Montgomery St.*, based on the life of lawyer Jake Erlich, will star DeForest Kelly.

Advertising Directory of SELLING COMMERCIALS

Other producing companies and their pilots: CBS Films: *Call Me First*, half-hour mystery being produced by Herb Meadows, and *Turnpike*, featuring Frank Gifford, in a Frank LaTourette production. Paramount TV: *Mr. Garland*, adventure dramas, for which Bernard Girard is producer, and *Innocent Jones*, comedy, being produced by George Gruskin.

MGM-TV: *Diamond Jim Brady*, based on the life of the famed personality, being produced by Seton I. Miller; *The Paradise Kid*, a western, starring Dick Chamberlain, Paul Monash producing. Revue: *Love and Wahr*, dealing with adventures of a pair of photographers. Four Star: *Willy Dante*, in *Dante's Inferno*, starring Howard Duff in dramas built around a nightclub.

TCF-TV: an untitled series of religious dramas, being written by Eugene Vale, and *Be It Ever So Humble*, situation comedy, being written by Max Shulman and produced by Rod Amateau. Allied Artists: *Simon Lash, Detective*, to be syndicated by ABC Films. Roncom Productions: *Tate*, a western, starring David McLean, and *The Hollisters*, situation comedy. ADRA Productions: *The Genius*, situation comedy starring Willard Waterman, being produced by Rudy Ralston. Robert Alexander Productions: *That Man Rand*, starring Steve Cochran in an adventure series.

Other programming developments: The Three Stooges are readying a new series of 39 half-hours which will contain both animated and live-action sequences. The new series, tailored especially for tv, will be a joint venture by the trio's company, Comedy Three Productions, Inc., and Norman Maurer Productions. A deal has been completed with TV Spots, Inc., whereby the latter will produce 78 five-minute cartoons of the Stooges, two of which are to be incorporated in each half-hour film. . . . Sean O'Casey's one-act comedy, *The End of the Beginning*, is the latest half-hour segment to be taped for CBS Films' *The Robert Herridge Theatre*. E. G. Marshall has been signed for the lead role.

Hot Shot Bug Killer • Simon & Gwyon



TELEPIX CORP., Hollywood

The May Company • Milton Weinberg Adv.



ANIMATION INC., Hollywood

Hunt Club • Ted Bates & Co.



KLAEGER FILM PRODUCTIONS, INC., New York

Milady's Blintzes • Smith-Greenland



GIFFORD-KIM PRODUCTIONS, INC., New York

Kaiser Foil • Young & Rubicam



PLAYHOUSE PICTURES, Hollywood

Nestle Co. • McCann-Erickson Inc.



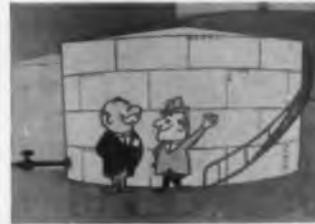
ELEKTRA FILM PRODUCTIONS, INC., New York

Labatt's, Ltd. • Ellis Advertising Co.



NFB PRODUCTIONS, INC., New York

Pacific Telephone • BDB&O



TV CARTOON PRODUCTIONS, San Francisco

Advertising Directory of SELLING COMMERCIALS

Old Holland Beer Shampoo • Jerome O'Leary Adv.



WONDSEL, CARLISLE & DUMPHY, INC., New York

The Seven-Up Co. • J. Walter Thompson Co.



RAY PATIN PRODUCTIONS, Hollywood

Reader's Digest • J. Walter Thompson Co.



GRAY-O'REILLY STUDIOS, New York

Shell Dealer Training • J. Walter Thompson Co.



FARKAS FILMS, INC., New York

R. G. Dun Cigars • Maxon, Inc.



ANIMATION, INC., Hollywood

Success Wax • Torobin Adv., Ltd.



BANDELIER FILMS, Hollywood

Rival • Guild, Bascom & Bonfili



PANTOMIME PICTURES, Hollywood

Universal CIT Credit Corp. • F&S&R



JAMES LOVE PRODUCTIONS, New York

Crosby/Brown Productions is placing its first telefilm series, *Squad Car*, in syndication. Total of 26 half-hours is available to stations. . . . Hollywood Television Service has acquired 23 *Red Ryder* features, each just over 50 minutes in length, for television distribution.

Herts-Lion Productions has signed a contract giving Fawcett Publications paperback book rights to H-L produced television series. First books to be published will be *What Are the Odds?* and *13 Demon Street*, both being produced and syndicated presently. *What Should You Do?*, presenting problems and their solutions, has been set as a future project.

SALES . . .

A major regional brewery has boosted the market total on California National Productions' *Not For Hire* to 121. This latest regional buy was made by Ruppert Brewery for Knickerbocker beer throughout New England. Markets purchased to date include Boston, Providence, Burlington, Bangor and Springfield. Earlier, Carl-ling's Black Label ordered *Not For Hire* for Buffalo, Rochester, Watertown and Erie.

Ziv's *Tombstone Territory* has been purchased by the Studebaker dealers and Brown & Williamson in a total of 17 markets. The Studebaker transaction is for eight markets in New England and Pennsylvania. Brown & Williamson has ordered the series for nine markets, including New York City. In addition, Brown & Williamson will sponsor Ziv's *This Man Dawson* in five markets: New York, Los Angeles, Baltimore, Pittsburgh and Louisville. . . . Ziv's *Man and the Challenge* has been renewed over NBC-TV by R. J. Reynolds and Chemstrand for an additional six months. . . . Another Ziv series, *Highway Patrol*, has been purchased by Procter & Gamble, Cincinnati, for Puerto Rico and Mexico, reportedly the first time in Latin America that a series has been used for stripping purposes. A total of 156 episodes was ordered.

National Football League Presents, tape and/or film series distributed by World-Wide Television Sales Corp., has been sold in more than 85 markets. A Peter De Met production, the

series consists of 26 hour-long telecasts of complete football games played in the course of the 1959 professional football season. . . . Independent Television Corp.'s *Interpol Calling*, has grossed \$515,000 in sales made in 12 overseas areas.

SHUTDOWN?

Indications are that the entire motion-picture and television film industries will be shut down by strikes of Writers and Screen Actors Guilds, unless a sudden and unexpected break in the present impasse develops. SAG, which has asked authorization from members to call a strike, is working on a day-to-day basis, the contract with producers having expired. WGA is calling a strike against the networks, lone segment of the industry still unaffected (writers on live shows will not be affected at present). Actors' strike would bring all production to a halt, and would seriously impair preparation of programming for next season.

TAPE . . .

Ampex Corp. has developed an "inter-sync" accessory to its tape recorder, making it possible to lock in the recorder to other broadcasting equipment and signal sources, such as network or live broadcasts. The new device, production model of which is expected to retail for less than \$6,500, will eliminate much of the present

Advertising Directory of TV SERVICES

TV FILM TRAFFIC SERVICES

BEKINS FILM SERVICES

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

BONDED T. V. FILM SERVICE

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

EAST-WEST DISTRIBUTORS, INC.

630 NINTH AVENUE
NEW YORK 36, NEW YORK
FILM CENTER BUILDING
JUDSON 2-4727

SPONSORS FILM SERVICE, INC.

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

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need for splicing and editing tape.

National Telefilm Associates has made its *Play of the Week* taped dramas available for syndication, and is pricing them at approximately the same as first-run features in a market. Initial sale has been made to KCOP Los Angeles, the price paid reportedly being between \$7,000 and \$9,000 a program. . . . *Inside Story*, featuring interviews with celebrities, is being taped as a series by Mobile Video Tapes, Inc.

PERSONNEL . . .

CBS Films, Inc., continues its expansion in the program area. John F. Meyers, formerly manager of network film programs for NBC-Hollywood, has joined the company as manager, programs, Hollywood. In his new post at CBS Films, Mr. Meyers reports to Robert F. Lewine, vice president, programs. Mr. Meyers originally worked for CBS: in 1951, as associate director of business affairs for radio and



MR. LERNER

tv, and later as a general program executive for CBS-TV in the development area. . . . Louis C. Lerner has succeeded Harold L. Hackett as chairman of the board of Official Films. Mr. Hackett, who has resigned, also served as president of that company, and that post has been filled by Seymour Reed, formerly a vice president of Official. In addition, Leonard I. Schreiber has been appointed vice president and general counsel. Mr. Hackett is expected to announce his future plans shortly. The executive realignment is said to presage a new emphasis by Official on syndication, both in the acquisition of new product and in the expansion of the sales staff. Mr. Lerner, with heavy stock interests in Official, is an officer of several additional companies and is proprietor of Lerner & Co., investment security dealers in Boston.

David A. Bader, formerly vice



Maurice Rashbaum Jr. has been appointed vice president in charge of research and promotion of Harrington, Righter & Parsons, Inc., tv station representatives. A veteran of nine years as a sales executive at HR&P, Mr. Rashbaum will head an expanded division of six people.



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COMMERCIAL CUES . . .

Ellsworth-Loud productions, new west-coast firm headed by Virgil (Buzz) Ellsworth, has been signed to produce 18 Pabst Blue Ribbon spots for Kenyon and Eckhardt. . . Hanna-Barbera Productions, makers of animated-cartoon series, will double its present staff to more than 150 by late spring to become the largest operating organization of its nature in Hollywood.

Jerry Madden has been named director of NBC TeleSales. Mr. Mad-



MR. MADDEN

den, formerly manager of production services for NBC's Pacific Division for the past three and a half years, is in charge of all commercial tape production and closed-circuit presentations. Prior to his present appointment, he also handled west-coast Tele-Sale operations. He replaces James G. Hergen, who has been appointed director, daytime sales.

Lee Blair, president of Film-TV Graphics, has been elected president of the New York Film Producers Association, succeeding Nathan Zucker of Dynamic Films, who has been FPA president for the past two years.

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MR. BLAIR

Other newly elected FPA officers are: William Van Praag, of Van Praag Productions, first vice president; Robert Crane, Color Service Co., second vice president; Albert Hecht, Bill Sturm Studios, secretary, and Edward Lamm, Pathscope Co. of America, treasurer. Serving on the board of directors are: Steve Elliot, EUE; Sandy Greenberg, MPO; Dave Horne, Titra; Martin Ransahoff, Filmways; Henry Strauss, Henry Strauss & Co., and F. C. Wood Jr., Sound Masters.

Commercials

ALL-SCOPE PICTURES, INC.

Completed: DeSoto Div. Chrysler Corp. (DeSoto cars), BBDO; MacMillan Petroleum Corp. (Royal Triton oil), Walker Saussy; Gunther Brewing Co. (beer), L&N; Lucky Lager Brewing Co. (beer), McCann-Erickson; E & J Gallo Winery (Mainline brands), BBDO.

ELEKTRA FILM PRODUCTIONS, INC.

Completed: Longines-Wittnauer Watch Co., Inc. (show opening), direct; Ford Motor Co. (cars), JWT; American Telephone & Telegraph Co. (show opening), Ayer; Socony-Mobil Co. (Mobilheat), Compton; Standard Oil Co. of NJ (institutionals), McCann-Erickson; Bristol-Myers Co. (Vitalis), DCS&S; American Tobacco Co. (show opening), BBDO; Jantzen, Inc. (commercial feature), Hockaday; Buick Motor Div. General Motors Corp. (cars), McCann-Erickson; American Motors Corp. (Rambler), GMM&B; General Motors Corp. (show opening), McLaren; Campbell Soup Co. (soup), BBDO; General Electric Co. (show opening), BBDO; Nestle Co. (Quik), McCann-Erickson; B. F. Goodrich Co. (show opening), BBDO; National Biscuit Co. (cookies), McCann-Erickson; Shulton, Inc. (Desert Flower), Wesley.

In Production: Clairol, Inc. (industrial feature), direct; Imperial Oil, Ltd. (gasoline), McLaren; General Mills Co. (Kix), D-F-S; American Safety Razor Co. (Gem razors), K&E; Quaker Oats Co. (Puss 'n' Boots), Spitzer & Mills; General Mills Co. (show opening), BBDO; Fawcett Publications, Inc. (True magazine), direct; Johnson & Johnson (Band-Aid), Y&R; Reuben H.

Donnelly Corp., Canada (Yellow Pages), Spitzer & Mills; California Oil Co. (gasoline), BBDO.

GRAY & O'REILLY

In Production: Reader's Digest, JWT; General Foods Corp. (Jell-O), Y&R; Seabrook Farms Co. (frozen foods), Smith-Greenland; General Electric Co. (can opener), Y&R; Monroe Auto Equipment Co. (Monroematics), Aitkin-Kynett; Drug Research Corp. (Regimen tablets), KHCC&A.

NATIONAL SCREEN SERVICE CORP.

Completed: Hudson Vitamin Products Corp. (pharmaceuticals), Pace; Gibbons Brewery (beer), Gann; Pontiac Motor Div. General Motors Corp. (cars), MacManus, John & Adams.

In Production: British Petroleum (gas & oil), Collyer; B. C. Remedy Co. (pharmaceutical), C. Knox Massey; P. Ballantine & Sons (beer, ale), Esty.

FRED NILES PRODUCTIONS

Completed: International Milling Co. (Robin Hood flour), H. W. Kastor; International Shoe Co. (Amigo shoes), Krupnick; Neuhoff Packing Co. (Frosty Morn and Valleydale meats), Noble-Dury; Montgomery Ward & Co. (Salem Square Colonial Home Furnishings), direct; Arrival, Inc. (Arrive Beautiful nail polish), Bozell & Jacobs; Duquesne Brewing Co. (beer), Vic Maitland; Procter & Gamble Co. (American Family detergent), Tatham-Laird; Jr. Achievement of Chicago, direct. In Production: Durkee Famous Foods Div.

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HAS JUST HOPPED ON THE
BIG MAC
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of Glidden Co. (Durkee's coconut, spices), Meldrum & Fewsmith; Gordon Baking Co. (Silvercup bread), W. B. Doner; Montgomery, Ward & Co. (Riverside tires), direct; Midas, Inc. (mufflers), Edward H. Weiss.

PINTOFF PRODUCTIONS

Completed: General Electric Co. (vacuum cleaners), Y&R; Isodine Pharmacal Co. (Isodine gargle), Reach, McClinton; Stahl-Meyer Co. (Ferris meat products), Hicks & Greist; Ward Baking Co. (Tip Top Lucky cakes), Grey; Kings Wine Co. (wine), Wermen & Schorr; Aluminum Co. of America (Alcoa), F&S&R; Texas Co. (Texaco gasoline), C&W.

In Production: Stewart-Warner Corp. (Alemite auto accessories), MacFarland, Aveyard; S. A. Schonbrunn & Co., Inc. (Savarin), FC&B; Citizens Committee to Keep N. Y. Clean (promotionals), JWT; Bayuk Cigars, Inc. (Phillies), Wermen & Schorr; Nestle Co. (Zip), McCann-Erickson; Stahl-Meyer Co. (Ferris meat products), Hicks & Greist; Curtis Publishing Co. (American Home promotional), direct; G. R. Kinney Corp. (Kinney Drive-Inns), Sawdon.

WILBUR STREECH PRODUCTIONS, INC.

Completed: Sinclair Refining Co. (institutional), GMM&B; Golden Press, Inc. (record library, encyclopedia), Wexton; Television Bureau of Advertising (institutional), Wexton; Theon Co. (Lashbrite makeup), Joseph Reiss; Carter Products, Inc. (Colonaid), KHCC&A; Quaker Oats Co. (Aunt Jemima pancake mix, cereal), Spitzer & Mills; National Bank & Trust Co. (institutional), Rabko.

In Production: Sinclair Refining Co. (No-Freeze gas), GMM&B; Geo. W. Helme Co. (snuff), KHCC&A; O'Keefe Brewing Co. (ale), Foster; H. Goodman & Son (Wet & Set hair curler), Joseph Reiss; Golden Press, Inc. (encyclopedia), Wexton; Potter Drug Co. (Cuticura cream), KHCC&A; Permutit Co. (water softener), Rumrill.

TELEPIX

Completed: Max Factor & Co. (cosmetics), direct; Knott's Berry Farm (resort), Paul Mitchell; Aerojet-General Corp. (rockets), direct; Amsco Chemical Co. (Hot Shot in-



Jack McGrew, station manager of KPRC-TV-AM, has been named to the board of directors of the Houston Post Co., owners of the station, it has been announced by Mrs. Oveta Culp Hobby, president. Mr. McGrew has been with the station since 1936.



Tom Garten has been appointed vice president and general manager and a member of the board of directors of WSAZ, Inc. Mr. Garten has been with WSAZ since 1946 when he joined radio sales. Most recently he has been vice president and commercial manager of WSAZ-TV-AM. He succeeds Lawrence H. Rogers II in the manager's position.

secticides), Simon & Gwynn; Farm Equipment Inst. (association), direct.

In Production: American Snuff Co. (Garrett snuff), Simon & Gwynn; Bull of the Woods Co. (tobacco), Simon & Gwynn; American Auto Assn. (safety), direct; Auto Club of S. California (safety), direct; Hycon Mfg. Co. (electronics), direct; Aerojet-General Corp. (rockets), direct.

TV CARTOON PRODUCTIONS

Completed: Pacific Telephone & Telegraph Co. (long distance), BBDO; Kilpatrick's Bakeries, Inc. (bread), Reinhardt; Ingram's Foods (Red's Tamales), Cappel, Pera & Reid; Safeway Stores, Inc. (egg dept.), direct; California Spray-Chemical Corp. (Ortho lawn spray), McCann-Erickson; M. J. B. Co. (various products), BBDO; California Packing Corporation (Del Monte sauce), McCann-Erickson; Lucky Lager Brewing Co. (beer), McCann-Erickson.

In Production: Standard Oil Co. of Calif. (Chevron gasoline), BBDO; Alemite Co. of Northern California (Alemite CD-2), Roy S. Durstine.

WONDSSEL, CARLISLE & DUNPHY

Completed: Nestle Co. (Quik), McCann-Erickson; Rootes Motors, Inc. (Hillman), EWR&R; Lever Bros. Co. (Lucky Whip), OB&M; Johnson & Johnson (Glade), B&B; General Electric Co. (G. E. floor polisher), Y&R; General Foods Corp. (Tang), Y&R; American Home Products, Inc. (Chef Boy-Ar-Dee Spaghetti, Beef-Aroni), Y&R; Bristol-Myers Co. (Bufferin), Y&R; Goodyear Rubber Co. (mattress), Kudner; Silver-K Corp. (Old Holland Beer shampoo), Jerome O'Leary; American Machine & Foundry Co. (Pin Spotters), C&W.

In Production: H. C. Moores Co. (Pream), B&B; General Foods Corp. (Birds Eye baby food), B&B; Vick Chemical Co. (Lavoris), Morse International; Charles H. Phillips Co. (Instantine), Compton; Sterling Drug Co. (Fizrin), Compton; Bristol-Myers Co. (Fortisun), Y&R; General Foods Corp. (Tang), Y&R.

Scene (Continued from page 39)

lighting and more spot than flood, background effects are handled in the artwork."

George Schaefer, producer-director of the *Hallmark Hall of Fame* series, speaking at a recent color seminar, stated that as striking as many color

Miners (Continued from page 43)

vestment money to provide the plants we need to improve the quality of our iron ores."

With this "soft-sell" message preceded by four minutes of film showing a local community and a number of "hometown" people and places, viewers reportedly look forward to the commercials as much as the feature films each week. Ratings on *Producer's Playhouse* show the program is one of the station's top attractions. For the time period, the November ARB report gave the film a four-week rating of 22.6 vs. 9.7 on the competing station.

The success of the program speaks for itself. At first it was thought there might be political problems, or a conflict between management sponsor and the union personalities involved in the films, but neither difficulty materialized. After the initial purchase, the client set three renewals on the film package, including a full run through the summer months. Early this year the organization met to approve 1960 budgets and plans, and the tv program allocation was unanimously passed.

Even more indicative of the campaign's success in Duluth was the decision to sponsor a similar program on WCCO-TV Minneapolis. Using the same format and talent, the live portion of each commercial is recorded on tape in groups of four-to-six a month or so before broadcast.

The theme of the Iron Mining Industry of Minnesota is "produce and provide"—produce iron ore and provide jobs and opportunity for state residents. From its experience with television, the industry has found the medium can produce and provide, too—produce an exciting story and provide a wide audience to see and hear it.

programs have been, none has ever realized the full potentialities the medium affords. The reason? A color designer is aware, consciously or not, that the program must be correct first of all for a much larger black-and-white audience. "When color is universal," Mr. Schaefer said, "the medium will reach even greater heights."

While agreeing with the Hallmark producer, Duane McKinney felt scenic designers are not forced to make compromises in their color pictures to favor the black-and-white image. "Contrary to early beliefs, we've found the cameras can handle almost any color as long as you stay within certain tonal ranges. Those ranges, incidentally, are widening all the time with new technical developments so that we're not too far from the white-to-black of monochrome. At present, a natural use of color is easy to obtain, and it has a great psychological effect on the director and actors."

The designer noted that one dramatic series of several years ago decided to save money by painting all its sets in shades of grey, the feeling being that viewers saw grey-toned scenery anyway.

Grey Depressing

"The results were pretty bad," said Mr. McKinney. "While the picture on the tube looked all right, the actors felt miserable working with grey walls, grey furniture, etc. After a season, the show realized it was better to work in color even for black-and-white viewing."

Peter Dohanos, a designer currently working on *The Perry Como Show*, believed there might be some difficulties when an artist first moves from monochrome into color. "But it takes only five seconds to see that a color may appear darker or lighter on the screen than it does on the set. When working with products, the biggest concern is seeing that a colored background doesn't upstage the package or whatever. Usually, the simpler the setting, the better off you are. This holds true, however, in black-and-white work as well, so there really isn't too much difference."

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Television Age

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UNITED ARTISTS ASSOCIATED, INC.

commercial production in both tint and monochrome is Bern Nolan, who has supervised the Kraft announcements for J. Walter Thompson Co. for 13 years. She did some of the earliest color tests for the account, placing tint commercials in the first hour-long network drama presentation in color—*Kraft Theatre*—in 1953, and weekly since 1956 in the drama series and its successors, *Kraft Music Hall* and *Como's show*.

"My case might be out of the ordinary," Miss Nolan said, "in that I worked in color photography before getting into tv. I consequently had a knowledge of what looked best, what colors posed problems, etc. Generally speaking, however, there's very little that must be sacrificed in color for black-and-white, or vice versa.

"One thing looked for in either picture is contrast between product, plate and background. From an artistic viewpoint, we try to make the color picture as beautiful as possible, but we do concentrate on the black-and-white monitor and 'give' to its picture if need be. Such an instance occurs so

seldom, however, that I can't recall any specific one offhand."

The producer noted that originally blue was predominantly used for backgrounds for Kraft's yellow cheeses, red tomatoes, white milk and light-toned dishes. "In a short while we found that almost any color—red, turquoise, pink—could be employed if it provided sufficient contrast. We were told by the engineers to steer away from light-on-white, but have even tried it on occasion in order to provide variety. Once in a while we'll experiment with something that looks good in color to see the result in black-and-white. For instance, we recently showed a powdered jelly-roll on a pink plate. The color picture was delicately attractive, but the black-and-white washed out. It's a simple matter to use a darker plate in future cases."

Does colorcasting a commercial increase rehearsal time? Miss Nolan reported no difference in schedules since Kraft moved into tint. With six minutes of commercial time allowed per week, the number of separate an-

nouncements vary from four to seven, and individual commercials may range from 30 seconds to two minutes in length. Working in a complete kitchen filling NBC-TV's Studio 3K in New York, three assistants select backgrounds, dishes and cooking utensils and rehearse each announcement the day before the telecast. Cameras are not called in until 3:30 the following afternoon, with rehearsal running until 7 p.m.

"Although we've expanded greatly in the complexity of cooking equipment," said Miss Nolan, "the camera-rehearsal time is about the same as it was when we worked in black-and-white. Originally, both the Kraft program and commercials came live from one-half the studio space now used for the commercials alone. The additional space was used to expand our kitchen facilities and generally make for easier mobility as we increased the number of commercials per show. But we have always allowed 30 or 40 minutes of on-camera rehearsal per commercial. Three cameras have always been used, whether black-and-white or color, in order to switch from a product in preparation to a finished one."

Fewer Cameras

The possibility of using fewer cameras was discussed, with tape recording perhaps allowing time-lapse effects. "There are several reasons Kraft hasn't gone to tape," said Vincent Kennedy, assistant to the director of Kraft commercials at J. Walter Thompson. "One is that we've discovered that the use of tape almost invariably increases your costs. There's a tendency to do things over and over on tape, whereas everyone knows a one-time live announcement must be perfect the first time."

"And," said Miss Nolan, "after so many years at the job, our takes are as close to perfection as possible, we feel. If there is a slight error, we believe the housewife understands. She knows little things can go wrong in our kitchen as well as hers."

An important element in the colorcasting of several commercials within a single show, she noted, was that of variety. "Often each of the three girls



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Michael S. Artist has been named promotion manager of WAST Albany, it has been announced by William A. Ripley, general manager. Mr. Artist has been with the Stanley Warner Corp., station owners, since 1956 and came to WAST in May of 1959 as program director.

will select blue as the background color of her particular announcement. While there wouldn't be too much difference in the black-and-white picture where any background would appear grey, for color we keep the most attractive blue for one spot and use different shades for each of the other commercials."

Another discovery made in initial colorcasts was that commercials could be effectively done with little movement of the cameras. Color cameras, necessarily larger and heavier than their monochrome counterparts, require more effort to move about a studio. "We can't get in quite as close with color equipment as with black-and-white," noted Mr. Kennedy, "but with color providing contrast, there's no need to get detail through extreme close-ups."

Also brought out in the discussion of Kraft commercial technique was the fact that absolutely no color-correction of the products is necessary. "We're lucky in that the cheeses and accessories such as tomato sauce, fruit, etc., are very colorful in themselves," said Miss Nolan. "Also, refuting the often-heard 'you-can't-colorcast-white' theory is the evidence that week after week we've shown white cream cheese, white cakes, white milk and so on. Nothing is ever tinted to make it show up better."

"On the contrary," Mr. Kennedy pointed out, "in black-and-white tv,

it's often necessary to grey packages or labels to make details stand out. This kind of extra art work isn't needed in color as most products are designed to be seen in color from the beginning."

Whether working in commercial or show production, somewhat more care must be taken with make-up for color than for b-&w, said Bob O'Bradovich, chief make-up director on countless telecasts in both media. "Simply because color make-up is more painstaking," he said, "you automatically get a better picture in black-and-white. In monochrome, you can 'get away' with things, such as using no make-up on background extras or letting a light beard show."

The color cameras, he stated, are particularly sensitive to red skin tones as well as whisker growth. A swarthy extra in the background usually must wear make-up to prevent his being too noticeable. "Rather than being thought of as requiring additional work or time, however, the same procedure should be followed for any telecast."

Color make-up in general, he said, is more subtle than in monochrome. Lipstick is light and vivid eye-shadows are avoided. Actual techniques, though, are the same as used regularly in other media.

Shades Seem Same

Mr. O'Bradovich and Dick Smith, another make-up man with considerable experience in color tv, devised a number of new formulas for tint make-up which are produced and sold by Max Factor. To the untrained eye, the various shades appear virtually identical with ordinary bases, powders, etc., but their over-all characteristic is a lack of red tone. Color lipsticks tend toward pink or whitened shades; pure whites used for greying hair in monochrome are replaced by a make-up more flesh-toned in character; blood seen on color tv is lighter and more realistic-looking than the darker products used in black-and-white.

"Obeying a few basic rules," Mr. O'Bradovich said, "any local station wanting to use color should have no make-up problems."

One major difficulty that does con-

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KTRE-TV, Luftin, Texas, latest ARB reveals a 98.5% share of audience Monday through Sunday.

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Luftin, Texas
Channel 9



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HAS JUST HOPPED ON THE
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1/2 HR A WEEK FOR 26 SOLID WEEKS!

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front the smaller stations planning tint telecasts is the matter of lighting. From an artistic standpoint, the problem is non-existent in that scenery can be painted or defined more heavily than usual to provide accents that would normally wash out under color lights.

Technically, however, it's a different story. "Our basic lights are five-kilowatt units," said NBC's Dick Swicker. "Many local stations could have trouble getting the power needed. But lights have been considerably cut down in the past five years and are being reduced more all the time."

"There are problems in commercial production with color's extra lights and heat eventually affecting our food products," stated Vincent Kennedy at J. Walter Thompson. "But black-and-white lighting has presented similar difficulties. We merely replace the rehearsal foods with new ones just before air-time."

On the effect of color lights on make-up, Bob O'Bradovich noted that in the '40s black-and-white lights often melted lipstick, and actors found

studio temperatures broiling. "Color today is essentially warmer than monochrome, but innovations in camera tubes and air-conditioning insure that it's not uncomfortable. As lighting improves, make-up gets easier."

The consensus of opinion was that from a director's viewpoint, except for the psychological "lift" provided by knowing a program or commercial will be seen in full color, there is little difference between tint and monochrome telecasting.

"It's true," Dick Swicker said, "that with the great majority of viewers seeing a show in black-and-white, there often is no real motivation for a director to make full use of color. For instance, on the recent production of *Strawberry Blonde*, we had a number of cheerful scenes at the turn-of-the-century contrasting with more modern, sombre scenes.

"Momentarily, it was thought that by lowering the contrast on the modern settings, we could provide a bright-past-vs.-dull-present color effect that would be very striking. The re-

sult on the black-and-white screen, though, would have been very weak. So the idea was put into storage."

Designer Duane McKinney believes more arresting use of color could be made if the designer had the time and funds to experiment. "The producer wouldn't understand a delay," he said, "while you repaint an entire set because it doesn't look quite the way you thought it would. It's the same problem, however, in black-and-white, on the stage or elsewhere."

Agreeing that a designer or director can often make something work over technical objections, an NBC engineer with considerable color experience noted that technical operators can similarly correct production faults. "Suppose a color film is received," he said, "and it's seen in a screening to have a blue haze due to poor lighting, inferior film stock, etc. The blue cast can be eliminated through proper color control. Or, a designer might want to use a certain color for tint receivers that wouldn't show up well on black-and-white sets; often, by working for the monochrome picture first, the engineer can 'paint' the desired shade into the color picture.

Engineering Harder

"Generally speaking," he said, "a color engineer works three times as hard as someone in black-and-white. He's actually working with three different cameras in one, and must compensate for any flaws in equipment or production. In addition, he needs qualities of taste that aren't so necessary in black-and-white. Once he's trained, however, color work becomes matter-of-course. While it requires control, color seldom presents any impossible difficulties."

Reid Davis, one of several color coordinators who check all NBC-TV shows for color quality during rehearsal, taping and broadcast, added the final note. "There are no production problems in color that haven't been—or can't be—solved readily. Trouble develops only when a station spends thousands of dollars on color equipment, then doesn't bother to spend a few hundred dollars for a week or two of non-technical suggestions on the best way of using it."



FROM SUCCESSVILLE . . .
*musical commercials that guarantee
 the happiest results—created
 for you by—*

phil davis musical enterprises, inc.

59 EAST 54 STREET
 NEW YORK 22, N. Y.
 MURRAY HILL 8-3980

Color (Continued from page 36)

ther cost reductions.

Prices of service contracts were lowered this past year, with both RCA and Admiral now offering one-year policies for \$69.95. Sets carry full-year warranties on all parts and tubes, including the picture tube, and tuning continues to be simplified to almost black-and-white ease.

While prices may not come down, experience has shown that strong promotion can move color sets at existing prices. The Crosley stations in Ohio, WFIL-TV Philadelphia and a handful of other outlets with extensive local tint production and promotion have boosted sales in their areas. A group of Atlanta furniture dealers recently staged a joint color promotion with good results.

New RCA Approach

In the realm of national promotion, the January 1st change of advertising agencies by RCA has already produced a noticeable difference in approach. Where the '59 campaign for color was built around consumer advertisements showing various "fashionable" owners of color tv receivers, the first ad from J. Walter Thompson Co.—it appeared in *Time* and *Life* early this month—was built on a more "down to earth" basis.

"Our research showed," said JWT account executive Hank Jackson, "that a surprisingly high percentage of people have seen color tv through the past years, and that many saw it under unfavorable conditions—in a bar or hotel or store window. Many of these people were naturally unimpressed. They're the ones we want to tell about the changes in color tv—improvements in sets, programs, prices." During the first half of the year RCA will run a regular schedule of ads in *Reader's Digest*, the *New Yorker* and *Sports Illustrated* in addition to the aforementioned national magazines. For the last half of 1960 the agency reportedly has a greatly expanded campaign in the works. "The assumption," said Mr. Jackson, "that the year's color advertising budget will be considerably increased



Bill Spiller has been appointed general manager of KFDD-TV Amarillo, it has been announced by Gene Cagle, president of Amarillo Broadcasting Co. He succeeds Ed Moore, who has moved to Dallas to head up the Texas State Network's sales offices there. Mr. Spiller has been in broadcasting since 1943. He was formerly operations manager of KFDD-TV.

over previous ones would not be incorrect."

Network programming of color shows in 1959 reached a point high enough that the single company offering the great majority of shows could well have difficulties increasing the number of hours still further. NBC-TV presented 733 hours of color in '59, as against 688 in '58. This year's plans, said sales chief Don Durgin, call for about 845 hours. The first half of the year, he noted, would have 450 hours of color vs. 336 hours in the same period last year.

To air its impressive total of tint hours, NBC installed color shows seven nights a week, with only one—*Bonanza*—on film; in addition, it beamed *Continental Classroom* Monday-Friday in the pre-dawn hours, put on an hour daily for the housewives with *The Price Is Right* and *It Could Be You*, and gave the kids an hour of color on Saturday morning. Some 200 specials, ranging from Jerry Lewis shows to the NBC Opera productions, appeared in numerous prime-time periods, on Sunday afternoons and (in the case of some sports events) virtually at any time of day.

The network added a considerable amount of color-casting hours when it presented the entire 1959 World Series in tint from Chicago and Los

Angeles. The coverage in both cities was largely made possible through use of a second mobile unit added to the network's facilities at a cost of \$100,000. Mobile units on both coasts are expected to furnish increased "remotes" in color during the coming season.

During the pre-Christmas weeks, CBS-TV made viewers a present of six hours of color tv. Two hours were filled by its presentation of the film, *The Wizard of Oz*. A half-hour holiday feature, *Mr. O'Malley*, was taped in color by the network for showing on *The General Electric Theater*. *The Red Skelton Show*, presented in color on a now-and-then basis (largely because the comedian is a strong adherent of color), filled the balance of the schedule.

A CBS spokesman stated program clients on the colorcast shows were not charged for the additional values received. The effort expended represents the network's idea of keeping its "foot in the door" for the day when color becomes an "actual, rather than

KTVR

DENVER, COLORADO
HAS JUST HOPPED ON THE
BIG MAC
GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
1/2 HR A WEEK FOR 26 SOLID WEEKS!
GET COMPLETE DETAILS FROM:

U.A.A.
UNITED ARTISTS ASSOCIATED, INC.

a potential, advertising medium."

The quotes are from an address made last spring by William Lodge, CBS vice president, at a meeting of the network's affiliates. At the time, he commented on the results of studies conducted by the Crosley stations and by NBC which showed color homes had viewing of color programs approximately twice that of the same programs in non-color homes. Mr. Lodge noted, however, that as the total color audience is but a fraction of the national tv audience, the increased color viewing raises a program's national rating a quarter of one per cent. "Even at five-per-cent color saturation," he said, "meaning more than two million color receivers in use, a 100-per-cent increase in ratings in color homes would only raise a 25 rating to 26.25."

Fractions Important

When asked to comment on the significance of a fractional increase in a program's rating, Mr. Lodge, who stated his position has not changed,

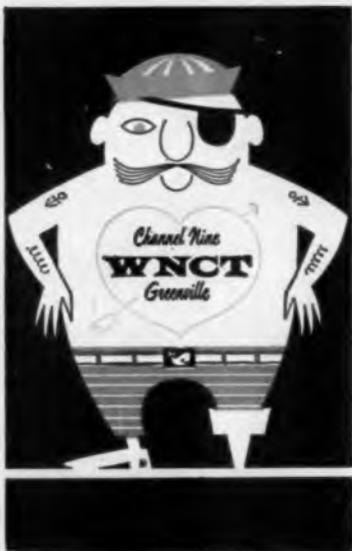
LET US BE YOUR NEW YORK OFFICE

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

PLAZA 9-3400

Telephone Message Service

722 E. 56th St., New York City



acknowledged that such an increase could put a show into the top 10 Nielsens or perhaps keep it from being canceled by an advertiser. "Of course, we're interested in every fraction of a rating point that can be gained," he said, "but you have to figure the cost needed to gain it."

CBS has prepared itself for color by setting up tint studios on both coasts, with each equipped with two Ampex color-tape recording units. The network had no further plans for color shows this spring, although its program department indicated it could decide to offer "something" at short notice.

ABC-TV Policy Same

The ABC-TV policy on network color remains unchanged from previous years, with president Leonard Goldenson reporting that the service will offer color "when public interest in the medium warrants it, and when a sufficient number of receivers assures wide circulation of an advertiser's program and commercials in color." The network declined to provide a figure for the amount of sets it believed necessary to cause its entry into color.

ABC has no color-tape recorders, noted Ken Herring, Ampex sales head in New York, while CBS has four and NBC has 10 Ampex units in the east and several in Los Angeles. Other stations with Ampex color converters include WNBQ Chicago, WLW-TV Cincinnati, WRCV-TV Philadelphia and WHO-TV Des Moines. Some stations have a pair of machines and several have equipment on order. WBAP-TV Dallas-Fort Worth is using RCA's new color-tape recorder, while NBC studios in New York are testing two of the units for color compatibility of the recording-playback heads.

Norman Grant, director of color coordination for NBC, pointed out that RCA has nearly achieved complete one-way compatibility in that tape recorded in color on an Ampex unit can be played back in color on any RCA unit. As both companies cooperate on technical information, two-way compatibility is not far off. Such a development would lessen worry about the number of markets

able to use syndicated color shows on tape, and would obviously increase local color to some extent.

While only 39 stations are equipped to produce live shows in color locally, 101 can show color films and 102 can broadcast color slides. Nearly 300 outlets, however, can carry network color shows, with NBC affiliates numbering 153, CBS 130 and ABC 101.

NBC proudly points to an ever-growing advertiser interest in tint by noting that of \$70 million invested in network tv by the automobile industry in 1959, \$50 million went to NBC-TV, while CBS-TV got \$9 million, and ABC-TV \$12 million. Of the NBC total, \$43 million went into color shows. J. Walter Thompson Co. recently advertised the fact that it will produce 600 minutes of color commercials in 1960, with Kraft and Ford accounting for the majority of the time. Early this month Block Drug Co. and Hazel Bishop, Inc., became regular color-show advertisers with their purchase of *Masquerade Party*—a show added to the rapidly growing network color schedule so suddenly it was not included in the early JWT ads listing regular tint programs.

Some Fast, Some Slow

Some things happen that quickly in color, but others take long hours of development and growth before they make an impression. Few are the voices predicting a tremendous color surge in the remaining months of 1960, but everyone actively concerned with color is optimistic about the year and the ones to follow: "The market is very bullish," said Ken Johnson, Packard Bell vice president. "We anticipate acceleration of replacement sales which will prompt a large increase in color." Admiral's Ross Siragusa added, "We anticipate in not too many years the bulk of large screen sales will be in color." Zenith Radio Corp. president Joseph Wright looks for developments in "the next few years . . . to make color a real business."

Estimates and predictions and conjectures aside, there is strong evidence at last that the industry as a whole is ready to speed the color spiral.

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Spot advertisers have always had two areas in which they could concentrate their announcements—either in straight placements between programs or in participating shows, or in sponsorship of syndicated fare. Many prefer the latter method for the feeling of identification it provides, much as that a network advertiser enjoys.

A third approach used infrequently is that in which a "regional network" is set up by the advertiser himself, so a single program is seen in multiple markets at one time. In recent years, Ronzoni Macaroni Co. (handled by Mogul Williams & Saylor, Inc.) set up such an arrangement for *The Honey-mooners* in New York, Philadelphia and New Haven. The use of leased wires and micro-wave facilities for a syndicated property was a decided novelty.

A larger buy in number of markets used was the recent telecast of the Westminster Kennel Club dog show over a chain of stations in New York, Washington, New Haven, Philadelphia and Providence. National Biscuit Co. sponsored the one-shot live program, with Kenyon & Eckhardt, Inc., handling the buying.

One of the largest (if not the largest) such set-ups, however, will take place March 10 when Gamble-Skogmo, Inc., presents a one-hour tv special in 70 markets in 20 midwestern states. The show has been prepared on tape by Talent Associates, Ltd., with pro-

ducer Dave Susskind lining up such stars as Herb Shriner, Jaye P. Morgan, and Dennis Day.

Sponsor on the telecast is 2,300 Gamble stores throughout the area. Handling appliances, hardware, automotive supplies, etc., the stores have previously used only local sports shows in a few markets for their tv expenditures. The idea of the "special" is attributed to B. C. Gamble, president, who wanted something unusual for the company's 35th anniversary.

The plan evolved meant clearing an hour of prime time, 7:30-8:30 Thursday night, or the nearest available 60 minutes of similar quality. As the buying neared completion, some 60 markets were set to carry the show via three originations—one each for the Mountain, Central and Eastern

time zones. Another 10 areas will telecast the show via tape or kinescope the day before or after the main showing.

Commercials on the program, in addition to an institutional approach, will feature actual merchandise for sale. One announcement will tie in with the company's ads appearing in national magazines. Another will pitch from the free sales catalog mailed before the telecast to all homes in the area.

Talent and production costs on the program total \$150,000, and time charges, transmission costs, etc., will probably cost at least another \$100,000. One difficulty faced was that of getting network affiliates to clear the wanted time, but buyer Betty Hitch at BBDO, Minneapolis, reported excellent cooperation in nearly every market.

The Gamble stores are getting powerful promotional aspects of "network" programming while effecting considerable savings. The "home town" aspects of the show are expected to help attract a wide audience. Other advertisers can be expected to investigate the possibilities of the flexibility such spot buys offer.



At Benton & Bowles, Inc., Sam Haven is timebuyer on Schick shavers and Procter & Gamble's Whirl and Fluffo products.

AMERICAN MACHINE & FOUNDRY CO. (Cunningham & Walsh, Inc., N. Y.)

For AMF pin-spotters, this company has embarked on a test campaign utilizing spot announcements rather than the program buys used previously. Schedules of filmed minutes start this month in Seattle and

TOWERING GROWTH

draws Katz Agency to the Twin Cities... advertisers to
WTCN RADIO AND TELEVISION

Katz goes where the market grows... straight to the Twin Cities. As of March 1, Katz opens for business - bigger business - with quarters in a boom area they have long serviced, now - a brand new office in Minneapolis' skyscraping, new First National Bank Building.

WTCN Radio and Television welcomes Katz to Minneapolis-St. Paul, a radio-TV market where over 3 million people will spend close to 4 billion dollars this year.

If there's a special way you'd like to see this consumer money spent, call your Katz man. Advertisers find WTCN Radio and TV a powerful way to get to the top of this towering market.



Happily discussing the mushrooming Twin Cities market, above, are Dave Abbey, manager of the new Twin Cities Katz office; Rufus Hanson, exec. vice president, First National Bank; and Phil Hoffman, vice president and general manager, WTCN-TV and Radio (mushrooming ABC).

WTCN

MINNEAPOLIS - ST. PAUL RADIO and TELEVISION

AFFILIATES OF ABN AND ABC-TV REPRESENTED NATIONALLY BY THE KATZ AGENCY



Shel Boden buys on Norman, Craig & Kummel's recently-won Ruppert Knickerbocker beer account, using programs and spots.

Rochester for 30-35 weeks, with spots running all around the clock to reach both men and women. The test is being checked weekly for results, with good ones obviously meaning more spot in the future. Al Randall is the timebuyer.

AMERICAN MOTORS CO. *(GMM&B, N. Y.)*

A continuation of the one-week KELVINATOR schedules which ran last fall is set for early March, with about 65 top markets getting a week of mostly daytime minutes and 20's. As noted here last issue, RAMBLER AMERICAN cars start four weeks of prime-time 20's in about 80 markets late this month. Friday night is bought first, then Thursday and Wednesday if availabilities are tight. Ed Richardson is the Kelvinator buyer; Betty Powell is the Rambler buyer.

AMERICAN OIL CO.

(Joseph Katz Co., N. Y.)

Word is in that AMOCO, as predicted here Jan. 25, is dropping its sponsorship of U. S. Border Patrol, which it ran in about 60 markets, and moving to news/weather program buys. The new schedules will begin in April-May, with some straight announcement placements possible if programs are unavailable. Associate media director Robert Rowell is the contact.

BALI. BROTHERS CO.

(Applegate Adv. Agency, Muncie)

With home-canning time approaching, this maker of jars and lids is setting plans for campaigns in selected markets primarily in the south and west, but with New England included. Some 20-30 minutes in daytime slots will run weekly to reach housewives over a 13-week period starting in April. Account executive Lester Johnson is the contact.

BROWN SHOE CO.

(Leo Burnett Co., Inc., Chicago)

For its BUSTER BROWN shoes, this firm is setting live minutes in kid shows in 67 major markets. The placements will start March 7 and continue for five weeks in a pre-Easter push. Number of spots varies according to market from eight to 17 over the period. Eloise Beatty is the timebuyer.

The Buyer Talks About . . .

THE HORSE'S MOUTH

There's a theory rampant in the heads of some station sales managers that the best way to make a sale is to ignore the agency and go straight to the client . . . talk it over "manager to manager" . . . get the word straight from the horse's mouth. Unfortunately, the horse sometimes bites, and the salesman finds himself in a most unfortunate position.

In almost all cases, the client who is faced with the hard-selling station man will either refer him back to the agency or will contact the agency himself to discuss the situation. A buyer who is suddenly asked what he thinks of John Doe's deal when he has no idea of what the deal is feels that he has been overlooked and his position with the client has been somewhat undermined. He is not inclined to look with great favor on a station man who has not recognized his authority.

It's really not a question of the buyer getting his "feelings hurt," although it is a human failing to dislike being ignored. The fact is that it is one of the agency's duties to act as a screen for the client's advertising department. It's part of the buyer's responsibility to see salesmen. If a man feels that he cannot get results by going to the buyer, then the buyer is forced to assume that he is not doing his job. If it happens too often, the client is likely to assume the same thing.

A conscientious buyer will be aware of a good deal when he hears of one. This facility is what enables him to scoop other buyers and spend his client's money in the best possible way.

Station representatives' salesmen are well aware of this situation and rarely make the mistake of invading the client's headquarters. The guilty plea must usually be entered for out-of-town station men on their annual good-will tours.

Actually, the buyer has no objection to the station man going to see his client as long as the agency is informed of the fact that he is going and knows approximately what he is going to say. Buyers have even been known to send a salesman to the client's ad manager, especially if he is trying to make a point that the buyer has tried to make without success.

Some station men, instead of going to the client, try to hit the agency account men. This generally has the same results as going to the client—referral back to the buyer.

The client and the account men are not going to commit themselves because they are not in possession of all the facts. No one expects a salesman to give information that is more advantageous to his competitors than to himself, but buyers are expected to know the full situation in a market. They are bound to be consulted.

It's a mistake to go over the buyer's head because the buyer doesn't like it. And in spite of all theories to the contrary, the buyer is usually the one who makes a decision on which station gets what share of a budget.

A good buyer will not overlook an obviously better buy just because the station man has tried to go over his head. However, in a market where all things are relatively equal, it's an easy guess as to who won't get the business. Station salesmen who run to clients without the buyer's knowledge are cutting their own throats.

Time was when **Manischewitz** was considered just a ceremonial wine. Then, two years ago, the **Monarch Wine Company** decided to create a new product image and broader market appeal for **Manischewitz**, based on the theme "everybody's wine." Naturally, **Monarch** turned to the medium that reaches nearly everybody... spot television.

Sales spurted immediately. As a result, last fall **Manischewitz** launched the largest advertising campaign in its history. Same theme... same medium... same results! Again spot television's sight, sound and motion—introducing new **Manischewitz** beverage combinations and showcasing the revamped **Manischewitz** bottle and label—hypoed consumer acceptance and sales. Toasting successful spot campaigns on such stations as **CBS Television Spot Sales**.

Representing **WCBS-TV** New York, **WBBM-TV** Chicago, **KMOX-TV** St. Louis, **WBTW** Charlotte, **KHOU-TV** Houston, **WJXT** Jacksonville, **WBTW** Florence,



represented **WCBS-TV** New York, **KOIN-TV** Portland, **WCAU-TV** Philadelphia, **WJXT** Jacksonville, **WTOP-TV** Washington, **KNXT** Los Angeles and **WBBM-TV** Chicago, **Nort Wyner**, **Manischewitz** sales manager, says: "Our changed product image and increased sales are due largely to spot television's dynamic ability to focus attention forcefully when, where and how we need it...effectively and economically."

Broadening your product's sales appeal by changing its name, use, appearance? Spot television has helped dozens of major advertisers make a change for the better, as you'll see in our example-filled booklet, "How Spot Television Changes a Product Image." For your copy, write to 485 Madison Avenue, New York 22, main office of **CBS TELEVISION SPOT SALES**

WCAU-TV Philadelphia, **WTOP-TV** Washington, **KNXT** Los Angeles, **KSL-TV** Salt Lake City, **KOIN-TV** Portland, and the **CBS Television Pacific Network**

"...spot television
helped make **Manischewitz**
'everybody's wine.'"





**Look
what
you
get
in Michigan
with
WJRT**



Complete grade "A" signal coverage of Michigan's other big market (Flint, Lansing, Saginaw and Bay City) with one single-station buy!

WJRT
CHANNEL 12—FLINT

PRIMARY **abc** AFFILIATE

Represented by **HARRINGTON, RIGHTER & PARSONS, INC.**
New York • Chicago • Detroit • Boston • San Francisco • Atlanta



Final judging for the Denver Ad Club television commercial competition took place in the Minneapolis office of Phil R. Hoffman, vice president and general manager of WTCN-TV, sister station of Denver's KJLZ-TV. Present at the session were (seated l. to r.) judge Hale Byers, BBDO, Russell Neff, Knox Reeves, and Marshall A. Souers, General Mills. Standing, Arthur A. Swift and Mr. Hoffman of WTCN-TV and judges Arthur Lund, Campbell-Mithun, and Wilton Krause, W. A. Krause Inc. Winner in the longer than 20-second division was Mountain States Telephone Co. and in the 20-second or less division the J. C. Penny Co.

BROWN & WILLIAMSON TOBACCO CO.

(Ted Bates & Co., N. Y.; Keyes, Madden & Jones, Inc., Chicago) For VICEROY, LIFE, RALEIGH, etc., the tobacco firm recently set buys of Ziv's Tombstone Territory and This Man Dawson

and NTA's Grand Jury in top markets. Dawson will sell cigarettes in New York, Los Angeles, Baltimore, Pittsburgh and Louisville; Tombstone will do likewise on WJAR-TV Providence; WJW-TV Cleveland, WHDH-TV Boston, WDAF-TV Kansas City, WTCN-TV Minneapolis, WHC Pittsburgh, WNEW-TV New York; WXYZ-TV Detroit and KABC-TV Los Angeles. Raleigh cigarettes will use Grand Jury, in Chicago, with Merle Myers buying from KM&I. Bill Warner and Jack Sinnott are the Bates buyers.

Personals

MARY ELIZABETH LOEBER has taken over the buying on Burgermeister beer at Batten, Barton, Durstine & Osborn, San Francisco. She replaces FRANCES LINDH who has left the agency. BOB WILSON who has been handling Gallo wine for five eastern states out of BBDO's New York office will move to San Francisco and take over the Gallo assignment previously handled by Miss Loeber.

Miss MARY ELIZABETH VOSBERG has joined Werman & Schorr, Philadelphia, as a timebuyer.

JAMES KYSOR has retired as media supervisor from the Chicago office of Foote, Cone & Belding after forty-four years in advertising.

OTIS HUTCHINS, formerly buyer on Dreyfus and Thom McAn at Doyle Dane Bernbach, New York has joined McCann-Marschall as broadcast buyer.

Dr. J. ROBERT MILLER has been named director of research and media at Aubrey, Finlay, Marley & Hodgson, Chicago.

ELIZABETH PARSONS has joined Bresnick, Boston, as assistant director of media and research.

BULOVA WATCH CO., INC., DEALERS

(Direct, local markets)

A new 50-second filmed commercial has been prepared for placement by local jewelers, offering a trade-in deal on BULOVA watches. Irving Holczer, Bulova merchandising manager, said a "couple of hundred" dealers are expected to use the film, noting that many requests were received within a week after it was offered. While the company thinks now is the time for the "Swap-un-watch" promotion, local stores may run it at various times. The film features a cowboy-and-Indian theme, the first time a "special" commercial for the jewelers has been made, rather than altering a company commercial to fit.

BURLINGTON INDUSTRIES (Donahue & Coe, Inc., N. Y.)

This company's plans for a spot campaign on its BUR-MIL support hosiery have progressed to the point where availabilities were being called for in selected markets at press time. Filmed spots in minute length have been prepared for the initial tv push. Len Tronick is the timebuyer.

a T.W.X.
from
"REX"



**C-O-M-M-A-N-D-I-N-G
L-E-A-D-E-R-S-H-I-P**
on all viewing fronts!

WREX-TV continues to dominate Rockford and Area Viewing . . .

- **AT NIGHT**
45 of the Top 50 Shows . . .
- **IN THE DAYTIME**
All 20 of the Top 20 Shows
- **TOP WESTERNS**
7 of the Top 8 Shows
- **TOP FAMILY SHOWS**
5 of the Top 5 Shows
- **TOP SPORTS, SYNDICATED FILM, MOVIES, PUBLIC SERVICE.**

*Source ARB Oct. 25 - Nov. 21, 1959

IN FACT . . . All Day and All Night! . . . Every Hour of the Week is "Good Time" on . . . WREX-TV.

J. M. BAISCH
Vice Pres.-Gen. Mgr. Represented by
H.B. Television, Inc.

WREX-TV
channel 13



Joseph R. Stauffer, 62, retired last September from N. W. Ayer & Son where he was in charge of television program development, died on Sunday, February 7 at the home of his brother Donald Stauffer, in Stamford, Conn. Mr. Stauffer is survived by his widow, Mrs. Elinor Stevenson Stauffer, his son Major Joseph R. Stauffer, Jr. of the Command and General Staff School, Ft. Leavenworth; his mother, Mrs. Walter F. Stauffer and his brother Donald D. Stauffer, retired partner of the advertising firm, Sullivan, Stauffer, Colwell and Bayles, and two sisters, Mrs. Frank L. Snider of Uniontown, Pa., and Mrs. John W. Gordon of Belle Vernon, Pa.

CONGOLEUM-NAIRN, INC.

(Keyes, Madden & Jones, Chicago)

An early-March start is set for schedules on this company's floor and wall coverings in a campaign supplementing its network buys. Some six or eight markets will get 10 weeks of day and night minutes, about five per week. Virginia Russett and Merle Myers are the timebuyers.

CORN PRODUCTS CO.

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

Back again with a spring campaign is NU-SOFT, which will be running minutes and 20's in day and night periods in about 20 top markets. The placements start the first week in March and continue for six weeks. Judy Bender is the timebuyer.

HELENE CURTIS INDUSTRIES, INC.

(Edward H. Weiss Co., Chicago)

ENDEN shampoos are reported adding to the five-week placement in 20-25 markets noted here Jan. 25. About two weeks of mostly night, with some daytime, minutes run late this month in 50 nationwide markets. Nora Weintraub is the timebuyer.

FOULDS MACARONI DIV. Grocery Store Products, Inc.

(Clinton E. Frank, Inc., Chicago)

This brand of macaroni, spaghetti and noodles will be featured this spring in an eight-week campaign covering seven scattered markets. Both day and night IDs will be used. Helen Davis is the timebuyer.

H. FENDRICH, INC.

(Noble-Dury & Associates, Inc., Nashville)

The maker of LA FENDRICH and other brands of cigars just switched agencies and will switch media strategy March 15, with 80 per cent of the budget reportedly going into spot. Markets to be used are in North Dakota, Minnesota, Wisconsin, Illinois, Indiana, Ohio and some southern areas. Media director Jane Dowden is the contact.

FRENCHETTE CO., INC., DIV. CARTER PRODUCTS, INC.

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

Cutting back in spot from the 30-40-market campaign used in previous springs, FRENCHETTE dressing is doing so only because part of its budget now goes into network. About 10 major and secondary markets will get brief spot schedules next month to support *Jack Paar* and *Hawaiian Eye*, or to put weight where the shows are not cleared. John Catanese is the timebuyer.

GAMBLE-SKOGMO, INC.

(BBDO, Minneapolis)

As noted in Tele-Scope last issue, this midwest chain of GAMBLE appliance stores is sponsoring a one-hour "big name" special March 10 in some 81 markets. The show, pre-taped by Talent Associates, will be carried over a regional network at 7:30 p.m. local time in each city, or the nearest available 60 minutes of prime time closest to the Thursday date. Originations will be on tape and kinescope (where tape facilities are unavailable). Markets included in the 20-state purchase are Nashville, Cincinnati, Lansing, Lima, Traverse City, Kalamazoo, Fort Wayne, Indianapolis, Evansville, Terre Haute, South Bend, Chicago, Champaign, Cape Girardeau, St. Louis, Peoria, Rockford, Milwaukee, Madison, Green Bay, Wausau, Eau Claire, LaCrosse, Davenport-Rock Island, Columbia-Jefferson City, Springfield (Ill.), Joplin, Kansas City, Des Moines, St. Joseph, Austin, Rochester, Minneapolis-St. Paul, Duluth, Alexandria (Minn.), Grand Forks, Fargo, Bismarck, Sioux Falls, Dickinson (N. D.), Sioux City, Omaha, Lincoln, Kearney (Nebr.), Hays Center, Topeka, Hutchinson-Wichita, Rapid City, Roswell, Albuquerque, Colorado Springs, Denver, Cheyenne, Casper, Billings, Great Falls, Butte, Flint, Great Bend, Grand Junction, Missoula, Marquette, Aberdeen (N. D.), Mason City, Glendive (Mont.), Quincy-Hannibal, Goodland (Kans.), North Platte and Hastings. Minor changes in the list may occur before air date, depending on availabilities. Hale Byers and Betty Hitch are the timebuyers.

HERTZ RENT-A-CAR SYSTEMS

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

Although Tele-Scope last issue as seeking minutes, 20's and ID's late this month on stations carrying the winter Olympics, HERTZ changed its plans when Renault automobiles took part-sponsorship of the network telecasts. The account now is looking for adjacencies near other sports shows in markets where its year-long schedules run. Betty Harper is the timebuyer.

INTERNATIONAL MILLING CO.

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

Three weeks of minutes start Feb. 29 in at least 20 markets where ROBIN HOOD

flour is sold. The areas are primarily midwestern ones. Naida McLain is the timebuyer.

S. C. JOHNSON & SON, INC.

(Foote, Cone & Belding, Inc., Chicago)

The middle of this month saw an eight-week campaign begin for KLEAR floorwax in 25 top markets as a supplement to Johnson's network activity. Genevieve Lemper is the timebuyer.

S. C. JOHNSON & SON, INC.

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

Several major Ohio markets reportedly will get test schedules for four new varieties of JOHNSON'S shoe polish from this company. The placements of day and late-night filmed minutes should begin

Agency Appointments

Donald F. Keeslar, formerly head of the tv division of Dallas Jones Productions, Chicago, joined Clinton E. Frank in that city as a producer. Mr. Keeslar's experience includes positions with Colmes-Werrenwrath Productions and Wilding Pictures.



David Mathews (seated, l.), was named director of network programming on the west coast in the Los Angeles office of Fuller & Smith & Ross, Inc. He replaces Willson M. Tuttle, deceased. Continuing in their present positions are Harmon Nelson (standing), broadcast director and vice president, and Norv LaVene (r.), general manager and vice president.

Helen H. Lydon joined John W. Shaw Adv., Inc., Chicago, as tv-radio department manager. She has been a broadcast supervisor and assistant director for seven years at Clinton E. Frank.

Bart McHugh 3rd, previously in the tv department of General Artists Corp., joined SSC&B, New York, on the agency's video staff.

In Detroit, David Siegel was named tv-radio director at Ross Roy, Inc., moving from N. W. Ayer & Son, Inc., where he worked on Plymouth's Steve Allen show.

Albert Morrison joined J. M. Mathes, Inc., as associate director of tv-radio.

Profile

GEORGE SIMKO

"Because of the volume of spot tv advertising that has been placed in the past few years, a new problem has arisen," notes George Simko, all-media buyer at Kenyon & Eckhardt, New York. "Some large stations are taking their best available spots and offering them to advertisers with the condition that they must also buy poorer spots in poorer time periods."

Mr. Simko, who handles Lever Bros.' Handy Andy and Dinner Redy frozen turkey and frozen ham slices, adds: "The stations maintain that by operating in this manner they can accommodate more advertisers and also prevent the major spot advertisers from locking up the best availabilities. I don't believe these are valid reasons.

"I believe the stations think they



have found a way to gain revenue, while filling in certain periods which heretofore may have been sparsely commercialized.

"I am sure that the only thing these stations will succeed in doing will be to antagonize buyers and advertisers alike by forcing the so-called com-

binations on them. I am sure that they do not realize that they are prohibiting one of spot television's major advantages, that of free choice. In addition, with a practice like this in full scale, it's obvious that the cost efficiencies of spot will suffer, and it's possible that advertisers may seek other ways of reaching the consumer.

"It seems to me that the present procedure of premium rates for the best time periods and package rates for marginal time is still sound and should be continued."

Mr. Simko, who maintains he's "too busy for hobbies," was graduated from Commerce High School in February 1953 and went to work in the K&E mailroom. He became a time-buyer in 1958, was recently promoted, and, in line with the agency's policy of training and promoting is being groomed for media supervisor.

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



After
Statistics*
**THEN
WHAT?**

We have no quarrel with statistics. After all, they've been pretty good to us. But sales are made by audience response, and a responsive audience is earned.

KOIN-TV's high standards of program service have earned the type of confidence that causes people to respond and act. "Let's Face It," for example, is a weekly no-holds-barred panel discussion on matters of critical public interest, moderated by an ex-Governor of Oregon. Such bold programming in the service of its audience has brought rich reward in public confidence to KOIN-TV... and to its advertisers. This is why KOIN-TV is one of the nation's outstanding advertising media.

*Such as: (a) Highest Nielsen ratings in the area, and (b) widest coverage in the region... 7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties (Nielsen NCS #3).



One of the Nation's Great
Influence Stations
Represented Nationally by CBS-TV
Spot Sales

early next month. Marianne Monahan is the timebuyer.

KIWI POLISH CO., LTD.
(Cohen, Dowd & Aleshire, Inc., N. Y.)

With the New England schedules noted in Tele-Scope last Oct. 5 just having been renewed for four-eight weeks, KIWI SCUFF MAGIC polish for children's shoes moves to the west coast about issue date. Three markets get some 11 weeks of minutes, 20's and ID's in day and prime-time slots to reach the housewife. Spot schedules are following distribution and good-sales areas. Bob Turner is the timebuyer.

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

After pulling out of tv for a few weeks, LESTOIL is returning to many of its markets throughout late February and early March, with new schedules set for 52 weeks. Minutes, 20's and ID's in prime and non-prime times will be used as before. Eleanor Miller is the buying contact.

P. LORILLARD CO.
(Lennen & Newell, Inc., N. Y.)
An introductory campaign of indefinite



Richard W. Solon has been named advertising manager of Mars Inc., it has been announced by Norman Vance Jr., vice president and director of marketing for the Chicago candy bar manufacturer. He moves to Mars from Post Cereals Division of General Foods.

length kicks off next week in major markets coast to coast for OLD GOLD STRAIGHTS in king-size. Minutes and 20's in prime and late-night times will be used. Tom McCabe is senior buyer on the account, with various buyers handling different areas of the country.

Spot Saturation Equals SRO

A one-week saturation spot campaign by the Colfax Theatre over WNDU-TV South Bend resulted in the turnout pictured below to see the Pat Boone-James Mason starring vehicle, *Journey to the Center of the Earth*. This first use of television by Ralph Essex, general manager of the independent film house, also resulted in the picture grossing more for the one theatre than the usual combined gross for the five theatres that once operated in downtown South Bend.



The tv promotion, devised and sold by WNDU-TV's Bill Hessian, began three days before the film opened with heavy saturation—15 to 20 spots a day. This pace was maintained for a week and then tapered off to a maximum of six spots the last day of the campaign.

The interest in the feature created a sufficient demand for the picture to be held over a second week. Mr. Essex was "completely overwhelmed" by the success of the campaign and indicated to WNDU-TV general manager Tom Hamilton that future tv promotions for special feature films would be standard operating procedure for the theatre.



Kenyon & Eckhardt's Bob Morton serves as buyer on the Mercury automobile account.

MAYTAG CO.

(Leo Burnett Co., Inc., Chicago)

The first week of next month sees a 13-week drive begin for MAYTAG's new line of washers and dryers. About 70 top markets will get minutes, with buys made on a rating-points basis. Marge Flotran is the timebuyer.

MAIDEN FORM BRASSIERE CO.

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

The spring campaign reported forthcoming here Jan. 25 starts early next month in about 20 top markets, with late-night minutes running for 13 weeks. Inez Aimee is the timebuyer.

MEGS MACARONI CO.

(Weightman, Inc., Phila.)

For its PENNSYLVANIA DUTCH noodles, this firm will use spring schedules of minutes and 20's in day and late-night slots in New York, Philadelphia, Baltimore, Washington, Pittsburgh, Harrisburg, Richmond, and Scranton-Wilkes-Barre. Leonard Stevens is the timebuyer.

MELVILLE SHOE CORP.

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

For its THOM McAN shoes, this firm has become a regular spot-user during the four weeks preceding Easter and back-to-school time. The spring drive gets under way the middle of next month in selected markets, with minutes bought locally in and around American Bandstand, or in local dance-party shows where the network program can't be cleared. Otis Hutchins handled the early buying, but a new buyer takes over the account at issue date.

Media Switch

In a major change of audience promotion policy WTCN-TV Minneapolis-St. Paul will use on-the-air promotion, radio, billboards, bus cards, *Tv Guide* and suburban newspapers, it has been announced by Robert H. Van Roo, station promotion director. The Time, Inc.-owned outlet for ABC-TV in the Twin City area will drop most of its daily newspaper promotion.

In February and March WTCN-TV will use 100 billboard showings, two showings of 1,000 bus cards on Twin City buses, a heavy schedule of prime-time announcements on WTCN and five other local radio stations and weekly quarter-page ads in six suburban papers, as well as a kick-off in *Tv Guide* and four quarter pages weekly.

Agency Changes

Largest of the account relocations in early February was the move of Reddi-Wip, Inc., from North Adv., Chicago, to Kenyon & Eckhardt, Inc. K&E acquired the product's sister brand, Top-Wip, last July. North held the \$1-million account only a few weeks, after winning it from D'Arcy Adv.

Benton & Bowles, Inc., added \$750,000 in billings with the acquisition of Allied Chemical Corp.'s Fiber Marketing department. Fuller & Smith & Ross loses the account on May 1.

Puritron Corp., frequent spot-user for its air purifiers, named Doyle Dane Bernbach, Inc., to its account, replacing Maxwell Sackheim, Inc.

S&W Fine Foods, Inc., leaves Honig-Cooper & Harrington, San Francisco, on May 1, with a new agency to be named shortly.

Grey Adv. Agency, which had the Dobbs and Knox divisions of Hat Corp. of America, won the Cavanagh line from BBDO.

A new product reportedly preparing to bill \$15 million was placed by Dow Chemical Co. at its agency, MacManus, John & Adams, Inc. It's Dowgard, an all-year automotive coolant. MJA also was announced to handle Pinkies, Dow's disposable plastic gloves which it has been testing for some time. Norman, Craig & Kummel, Inc., was named to the company's new transparent-wrap product.

DCS&S, New York, which had no beer accounts until last fall, added its third with the acquisition of Jackson Brewing Co. The New Orleans brewery was with Fitzgerald Adv. previously.

Flotill Products, west coast food processor, named Grant Adv. to succeed Heintz & Co., Los Angeles, on its account.

SUPERIOR COVERAGE*

- *LOCATION on 1314 foot San Bruno Mountain... highest TV site in the San Francisco area... used by 3 of the 5 San Francisco VHF Stations... close to the geographical population center of the Bay Area.
- *POSITION Low Band Channel 2... more effective penetration and range.
- *MAXIMUM POWER - 100,000 watts video, 50,000 watts audio.
- *MODERN EQUIPMENT - completely RCA, embracing technical developments of the past four years.

KTVU CHANNEL 2

San Francisco • Oakland
Represented by H-R Television, Inc.



AN NAB
CODE STATION

ARB City-by-City Ratings November 1959

BEAUMONT-PORT ARTHUR

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt* (Ziv) KPAO-TV Mon. 8:30	42.5
2. Rescue 8 (Screen Gems) KFDM-TV Thu. 7:30	35.3
3. Shogun Blade* (MCA) KPAO-TV Wed. 9	35.0
4. This Man Dawson (Ziv) KFDM-TV Sat. 9:30	34.0
5. Lock-up (Ziv) KFDM-TV Wed. 7:30	31.5
6. State Trooper* (MCA) KFDM-TV Tue. 8	28.0
7. Roy Rogers (Roy Rogers Synd.) KFDM-TV Tue. 5:30	16.3
8. Huckleberry Hound (Screen Gems) KFDM-TV Thu. 5:30	16.3
9. Woody Woodpecker (Burnett) KFDM-TV Fri. 5:30	14.3
10. Superman (Flamingo) KFDM-TV Wed. 5:30	13.1
11. Tales of the Texas Rangers (Screen Gems) KFDM-TV Mon. 5:30	11.5
12. Captured* (Victory Program Sales) KFDM-TV Sat. 3	8.8
13. Bishop Sheen (NTA) KPAO-TV Sun. 1:30	7.9
14. It's a Great Life* (Victory Program Sales) KFDM-TV Sat. 3:30	6.0
15. MacKenzie's Raiders* (Ziv) KPAO-TV Sat. 11 P.	2.3

TOP FEATURE FILMS

1. TV Hour of Stars KPAO-TV Thu. 8:30-7:30	37.0
2. Week-end Theatre KPAO-TV Sun. 3:30-4:30	16.0
3. Million Dollar Movie KPAO-TV Thu. 9:30-11:30	16.5
4. Hopalong Cassidy* KPAO-TV Sat. 12:30-1:30	13.7
5. Showtime KFDM-TV Sat. 10:30-12 mid.	11.6

TOP NETWORK SHOWS

1. Gunsmoke KFDM-TV	51.4
2. Wagon Train KPAO-TV	50.0
3. Red Skelton* KFDM-TV	47.5
4. Ernie Ford KPAO-TV	44.5
5. Davila Playhouse KFDM-TV	44.0
6. I've Got a Secret KFDM-TV	43.7
7. Rawhide KFDM-TV	43.1
8. Roy Rogers Rodan* KPAO-TV	39.6
9. Wanted—Dead or Alive KFDM-TV	39.3
10. Hotel de Paris KFDM-TV	39.1

PORTLAND, ORE.

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. You Asked For It (Crosby/Brown) KPTV Sun. 6	30.3
2. Huckleberry Hound (Screen Gems) KOW-TV Thu. 6	30.1
3. Colonel Flick (CBS) KOIN-TV Mon. 6:30	28.4
4. Rescue 8 (Screen Gems) KOW-TV Thu. 7	23.5
5. Sea Hunt (Ziv) KOW-TV Sat. 7	23.1
6. Death Valley Days (U.S. Borax) KOIN-TV Sat. 10:30	23.4
7. Phil Silvers (CBS) KOIN-TV Mon. 7	21.2
8. State Trooper (MCA) KOW-TV Tue. 7	20.5
9. Science Fiction Theatre KOIN-TV Thu. 6:30	18.0
10. City Detective* (MCA) KOIN-TV Wed. 7	17.6
11. Quick Draw McGraw (Screen Gems) KOW-TV Mon. 8	16.0
12. Dial 999 (Ziv) KOIN-TV Thu. 6:30	14.0
13. Tombstone Territory (Ziv) KPTV Thu. 7	13.2
14. U.S. Marshal (NTA) KOW-TV Mon. 7	15.0
15. San Francisco Beat (CBS) KPTV Fri. 7	15.5

TOP FEATURE FILMS

1. Shirley Temple Feature* KOW-TV Sat. 5:30	10.0
2. Major Studio Preview KPTV Sat. 6:15	9.4
3. Saturday Matinee* KOW-TV Sat. 3:30	6.5
4. Movie 12 KPTV Fri. 11:15-1 a.m.	5.0
5. Channel 8 Playhouse KOW-TV Sat. 11-12:45 a.m.	5.0

TOP NETWORK SHOWS

1. The Real McCoys KPTV	41.8
2. Perry Mason* KOIN-TV	37.3
3. 11 Sunset Strip KPTV	25.7
4. Bob Hope* KOW-TV	24.5
5. Red Skelton* KOIN-TV	23.3
6. Maverick KPTV	22.0
7. Danny Thomas KOIN-TV	21.4
8. Father Knows Best KOIN-TV	21.2
9. Wagon Train KOW-TV	20.2
10. Gunsmoke KOIN-TV	19.2

*Indicates programming changes during four-week period. Ratings for one-week are given.

COLUMBIA-JEFFERSON CITY

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) KRCO-TV Thu. 5:30	34.5
2. U.S. Marshal (NTA) KRCO-TV Thu. 9	33.0
3. Flight (CNP) KRCO-TV Sat. 9:30	28.0
4. Mike Hammer (MCA) KRCO-TV Thu. 9:30	27.3
5. 30 Men (ABC) KRCO-TV Sun. 7	27.0
6. Lock-up (Ziv) KRCO-TV Sun. 7:30	25.3
7. Life of Riley (CNP) KRCO-TV Fri. 8:30	23.0
8. State Trooper (MCA) KRCO-TV Thu. 8	22.0
9. Special Agent 7 (MCA) KRCO-TV Thu. 8	22.7
10. Cisco Kid (Ziv) KRCO-TV Thu. 6:30	18.4
11. Burns and Allen (Screen Gems) KRCO-TV Sat. 11	15.0
12. New York Confidential (ITC) KRCO-TV Thu. 5:30	13.7
13. San Francisco Beat (CBS) KRCO-TV Tue. 10:15	12.5
14. Ramerous (CBS) KRCO-TV Wed. 11	12.0
15. Our Miss Brooks (CBS) KRCO-TV Thu. 10	12.3

TOP FEATURE FILMS

1. Show Time KRCO-TV Wed. 5-6	20.5
2. Show Time KRCO-TV Tue. 5-6	19.6
3. Show Time KRCO-TV Mon. 5-6	19.7
4. Show Time KRCO-TV Fri. 5-6	18.3
5. Feature Film KRCO-TV Sun. 10:30-12:15 a.m.	8.7

TOP NETWORK SHOWS

1. Wagon Train KRCO-TV	53.0
2. Wyatt Earp KRCO-TV	49.1
3. Ernie Ford KRCO-TV	39.5
4. O.E. Theatre KRCO-TV	37.7
5. The Rifleman KRCO-TV	37.9
6. Alfred Hitchcock Presents KRCO-TV	36.3
7. Lorena Young Presents KRCO-TV	36.1
8. Red Skelton* KRCO-TV	36.0
9. Gunsmoke KRCO-TV	35.5
10. Have Gun, Will Travel KRCO-TV	35.3

QUAD CITY

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. This Man Dawson (Ziv) WHBF-TV Sat. 9:30	28.3
2. Huckleberry Hound (Screen Gems) WOO-TV Fri. 6	26.0
3. Whirlbirds (CBS) WOO-TV Sun. 9:30	25.0
4. Manhunt* (Screen Gems) WOO-TV Thu. 9:30	25.6
5. Highway Patrol (Ziv) WOO-TV Mon. 10	24.0
6. Rescue 8 (Screen Gems) WOO-TV Sat. 9:30	24.6
7. State Trooper (MCA) WOO-TV Tue. 9:30	24.0
8. Sea Hunt (Ziv) WOO-TV Thu. 10	24.3
9. Quick Draw McGraw (Screen Gems) WOO-TV Mon. 8	20.1
10. Superman (Flamingo) WOO-TV Wed. 6	19.4
11. Bold Venture (Ziv) WHBF-TV Fri. 10	19.3
12. Championship Bowling (Schwimmer) WHBF-TV Sun. 12	16.3
13. Roy Rogers (Roy Rogers Synd.) WHBF-TV Fri. 6	16.3
14. 30 Men (ABC) WOO-TV Fri. 10	15.5
15. Cannonball* (ITC) WOO-TV Sat. 10:30	16.3

TOP FEATURE FILMS

1. Saturday Night Theatre WOO-TV Sat. 11:15-1 a.m.	20.0
2. Channel 6 Theatre WOO-TV Sat. 12-1	9.7
3. Matinee Theatre* WHBF-TV Sat. 2-3:30	5.0
4. Late Show WHBF-TV Fri. 11:30-12:45 a.m.	5.3
5. Late Show WHBF-TV Sat. 11:15-12:30 a.m.	5.2

TOP NETWORK SHOWS

1. Red Skelton* WHBF-TV	48.7
2. Gunsmoke WHBF-TV	45.4
3. Have Gun, Will Travel WHBF-TV	47.5
4. Wagon Train WOO-TV	46.0
5. Rawhide WHBF-TV	46.0
6. Ernie Ford WOO-TV	46.5
7. Johnny Ringo WHBF-TV	46.4
8. The Texan WHBF-TV	46.0
9. Tightrope* WHBF-TV	39.5
10. Garry Moore* WHBF-TV	38.3

HOUSTON

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Rescue 8 (Screen Gems) KRCO-TV Thu. 9:30	34.0
2. State Trooper (MCA) KRCO-TV Sat. 9:30	33.0
3. Whirlbirds (CBS) KRCO-TV Sat. 6	31.7
4. U.S. Marshal (NTA) KRCO-TV Tue. 9:30	28.4
5. Popeye (UAA) KTRK-TV Fri. 6:30	24.4
6. Sea Hunt (Ziv) KRCO-TV Tue. 10	15.0
7. Life of Riley (CNP) KRCO-TV M-F 6	13.8
8. Huckleberry Hound (Screen Gems) KTRK-TV Thu. 5:30	14.3
9. Quick Draw McGraw (Screen Gems) KTRK-TV Tue. 5:30	13.0
10. Shogun Blade* (MCA) KRCO-TV Thu. 7	13.3
11. Superman (Flamingo) KTRK-TV Mon. 5:30	12.7
12. Death Valley Days (U.S. Borax) KRCO-TV Thu. 10	13.3
13. Mike Hammer* (MCA) KTRK-TV Sun. 10	11.0
14. Bugs Bunny (UAA) KTRK-TV Wed. 5:30	11.3
15. Highway Patrol (Ziv) KRCO-TV Mon. 6:30	11.1

TOP FEATURE FILMS

1. Academy Award Theatre KRCO-TV Sat. 10-11 mid.	12.8
2. Sunday Playhouse KRCO-TV Sun. 4:15-5:30	10.1
3. Academy Theatre KRCO-TV Sun. 11:30-12:45 a.m.	8.6
4. MGM Theatre KRCO-TV Fri. 10:45-1 a.m.	6.6
5. Daily Show KRCO-TV Sat. 2-3:30	5.5

TOP NETWORK SHOWS

1. The Rifleman KTRK-TV	43.3
2. Gunsmoke KRCO-TV	42.8
3. Wagon Train KRCO-TV	41.9
4. Wyatt Earp KTRK-TV	35.0
5. Bob Hope* KRCO-TV	34.7
6. Perry Como* KRCO-TV	33.8
7. The Real McCoys KTRK-TV	32.4
8. Have Gun, Will Travel KRCO-TV	32.4
9. Oandgar Theatre* KRCO-TV	30.3
10. Lawman KTRK-TV	30.3

SPOKANE

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) KRCO-TV Thu. 7	31.7
2. Death Valley Days (U.S. Borax) KRCO-TV Sat. 7	21.0
3. State Trooper (MCA) KRCO-TV Thu. 7:30	20.3
4. Huckleberry Hound (Screen Gems) KRCO-TV Thu. 6	20.3
5. Whirlbirds (CBS) KRCO-TV Mon. 7:30	20.3
6. Rescue 8 (Screen Gems) KRCO-TV Mon. 7	20.4
7. Sea Hunt (Ziv) KRCO-TV Thu. 8	20.4
8. U.S. Marshal* (NTA) KRCO-TV Wed. 7	22.7
9. Woody Woodpecker (Burnett) KRCO-TV Tue. 6:30	22.0
10. Bugs Bunny (UAA) KRCO-TV Fri. 6	22.0
11. Popeye (UAA) KRCO-TV M-F 6	20.3
12. Championship Bowling (Schwimmer) KRCO-TV Sat. 6	19.8
13. Award Theatre (Screen Gems) KRCO-TV Thu. 7:15	18.0
14. Mike Hammer* (MCA) KRCO-TV Mon. 10	16.0
15. Amos 'n' Andy (CBS) KRCO-TV M, Tu, Th 6:30	15.0

TOP FEATURE FILMS

1. Late Movie KRCO-TV Fri. 10:45-12:45 a.m.	15.4
2. 5 O'Clock Movie KRCO-TV Wed. 5-6:15	11.3
3. Late Movie KRCO-TV Sat. 11-12:45 a.m.	9.4
4. 5 O'Clock Movie KRCO-TV Tue. 5-6:15	9.8
5. 5 O'Clock Movie KRCO-TV Fri. 5-6:15	5.7

TOP NETWORK SHOWS

1. Wagon Train KRCO-TV	42.4
2. The Real McCoys KRCO-TV	38.2
3. Red Skelton* KRCO-TV	36.3
4. Father Knows Best KRCO-TV	34.3
5. Ernie Ford KRCO-TV	33.0
6. Bob Hope* KRCO-TV	32.7
7. Johnny's Dancing Party KRCO-TV	29.7
8. Maverick KRCO-TV	29.4
9. 11 Sunset Strip KRCO-TV	28.7
10. Wednesday Night Fiddle KRCO-TV	28.6

ARB City-by-City Ratings November 1959

JACKSON, MISS.

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. U.S. Marshal (NTA) WLST Thu. 7	34.0
2. Whirlybirds (CBS) WLST Thu. 8	33.4
3. State Trooper (MCA) WJTV Sat. 9:30	27.3
4. Adventures of Jim Bowie (ABC) WJTV Thu. 8:30	27.0
5. Mackenzie's Raiders (Ziv) WJTV Thu. 8	23.7
6. Lock-up (Ziv) WLST Sun. 7:30	23.0
7. Four Just Men* (ITC) WLST Mon. 8:30	22.6
8. Border Patrol (CBS) WLST Wed. 9	21.2
9. Flight* (CNP) WJTV Sat. 6	20.1
10. Huckleberry Hound (Screen Gems) WJTV Thu. 5:30	19.8
11. Popeye (UAA) WJTV M-F 5	19.3
12. This Man Dawson (Ziv) WLST Thu. 6:30	18.8
13. 99 Men (ABC) WJTV Sat. 10	18.3
14. Quick Draw McGraw (Screen Gems) WJTV Wed. 5:30	18.0
15. Superman (Flamingo) WJTV Tue. 5:30	16.1
16. Sheriff of Cochise* (Famous Films) WLST Wed. 9:30	16.1

TOP FEATURE FILMS

1. Shirley Temple Theatre* WJTV Sun. 4-5:30	30.9
2. Premiere* WLST Sun. 9:30-11	16.0
3. Premiere* WLST Sat. 3:30-5	7.4
4. Roy Rogers Feature WLST Sun. 11-12 p.	6.3
5. Shock Theatre WJTV Sat. 11-12 mid.	3.3

TOP NETWORK SHOWS

1. Wagon Train WLST	47.3
2. Wyatt Earp WLST	46.1
3. Gunsmoke WJTV	42.8
4. The Rifleman WLST	42.6
5. Ernie Ford WLST	42.5
6. I've Got a Secret WJTV	40.1
7. The Millionaire WJTV	38.8
8. G.E. Theatre WJTV	38.5
9. Sugarfoot* WLST	37.7
10. Have Gun, Will Travel WJTV	37.7

TOLEDO

3-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. Mackenzie's Raiders (Ziv) WPTV Mon. 7	31.7
2. Huckleberry Hound (Screen Gems) WPTV Thu. 6:30	21.4
3. Sea Hunt (Ziv) WPTV Tue. 7	20.0
4. Three Stooges (Screen Gems) WPTV M-F 6:30	20.4
5. Adventures of Kit Carson (MCA) WPTV Fri. 7	18.1
6. Death Valley Days (U.S. Borax) WPTV Sun. 7	18.2
7. Bold Venture (Ziv) WPTV Tue. 10:30	17.2
8. Lock-up (Ziv) WPTV Sat. 7	16.3
9. Popeye (UAA) WPTV M-F 5	15.1
10. New York Confidential (ITC) WPTV Tue. 10:30	13.0
11. Air Power (CBS) WPTV Thu. 7:30	13.0
12. Little Rascals (Interstate) WPTV Sat. 9:30 a.m.	12.1
13. This Man Dawson (Ziv) WPTV Wed. 8:30	12.0
14. Abbott and Costello (Sterling) WPTV Sat. 3:30	11.6
15. Roy Rogers (Roy Rogers Synd.) WPTV Sat. 5	11.5

TOP FEATURE FILMS

1. Big Show WPTV Mon. 5-6:30	12.7
2. Big Show WPTV Tue. 5-6:30	12.7
3. Big Show WPTV Thu. 5-6:30	12.1
4. Hollywood Spectacular WPTV Sat. 10:45-12:30 a.m.	12.2
5. Big Show WPTV Wed. 5-6:30	11.7

TOP NETWORK SHOWS

1. Gunsmoke WPTV	41.0
2. Perry Mason* WPTV	38.0
3. IT Sunset Strip WPTV	39.3
4. The Real McCoys WPTV	36.5
5. Sugarfoot* WPTV	34.4
6. Wagon Train WPTV	33.6
7. The Untouchables WPTV	32.4
8. Have Gun, Will Travel WPTV	32.0
9. Maverick WPTV	31.2
10. Red Skelton* WPTV	30.8
11. Ozzie and Harriet WPTV	30.8

OKLAHOMA CITY

3-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. State Trooper (MCA) WFTV Thu. 9	38.1
2. Death Valley Days (U.S. Borax) WFTV Thu. 8:30	35.7
3. Whirlybirds* (CBS) KFTV Thu. 9:30	35.2
4. Sheriff of Cochise (Famous Films) WFTV Thu. 8:30	35.0
5. This Man Dawson (Ziv) KFTV Sat. 9:30	34.9
6. U.S. Marshal* (NTA) KFTV Tue. 9	32.8
7. New York Confidential (ITC) KFTV Sat. 8	32.7
8. Bold Venture (Ziv) WFTV Thu. 7	31.0
9. Highway Patrol (Ziv) WFTV Mon. 6:30	31.4
10. Mike Hammer (MCA) WFTV Sat. 9:30	30.9
11. Sea Hunt (Ziv) WFTV Tue. 7	30.3
12. Superman (Flamingo) WFTV Mon. 5	30.3
13. Rescue 8 (Screen Gems) WFTV Sun. 5:30	17.9
14. Not For Hire (CNP) WFTV Sat. 9:30	17.0
15. Manhunt* (Screen Gems) WFTV Mon. 7	16.7

TOP FEATURE FILMS

1. Big Show KFTV Sat. 11-12:45 a.m.	8.9
2. Big Show KFTV Fri. 10:30-12:45 a.m.	8.2
3. Sunday Feature KFTV Sun. 11-12:30	7.6
4. Big Show KFTV Sun. 10:30-12:30 a.m.	6.7
5. Big Show KFTV Thu. 10:30-12:15 a.m.	6.8

TOP NETWORK SHOWS

1. Gunsmoke KFTV	52.3
2. Wagon Train KFTV	48.1
3. Have Gun, Will Travel KFTV	47.2
4. NCAA Football* WFTV	44.4
5. Wanted—Dead or Alive KFTV	37.4
6. Red Skelton* KFTV	36.8
7. Ernie Ford WFTV	35.4
8. Zane Grey Theatre KFTV	35.2
9. Alfred Hitchcock Presents KFTV	34.3
10. What's My Line	32.5

TULSA

3-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. U.S. Marshal (NTA) KOTV Sat. 9:30	35.9
2. State Trooper* (MCA) KVOO-TV Mon. 8:30	37.3
3. Lock-up (Ziv) KOTV Fri. 7:30	23.3
4. Mike Hammer (MCA) KOTV-TV Tue. 9:30	20.6
5. Huckleberry Hound (Screen Gems) KOTV-TV Thu. 6	20.1
6. Sea Hunt (Ziv) KOTV Wed. 8	19.0
7. Quick Draw McGraw (Screen Gems) KOTV-TV Tue. 6	17.1
8. Whirlybirds (CBS) KVOO-TV Thu. 7	17.0
9. Superman (Flamingo) KOTV-TV Mon. 6	16.0
10. Highway Patrol* (Ziv) KVOO-TV Tue. 7:30	16.4
11. New York Confidential (ITC) KOTV Thu. 7	16.1
12. Three Stooges* (Screen Gems) KOTV M-F 5:15	15.5
13. Four Just Men (ITC) KOTV Sat. 7:30	15.0
14. Annie Oakley (CBS) KOTV Sat. 5:30	14.1
15. Bold Venture (Ziv) KOTV-TV Thu. 9:30	13.2

TOP FEATURE FILMS

1. Award Theatre KOTV Sat. 11-12:15 a.m.	10.1
2. Two Gun Theatre KVOO-TV Sat. 12:30-1:30	8.7
3. Theatre 8 KOTV-TV Sat. 10:15-12:15 a.m.	7.0
4. Theatre 8 KOTV-TV Fri. 10:30-12:30 a.m.	7.0
5. Hollywood Startime KOTV Fri. 10:30-12:30 a.m.	6.8

TOP NETWORK SHOWS

1. Gunsmoke KOTV	48.2
2. Wagon Train KVOO-TV	42.7
3. Have Gun, Will Travel KOTV	37.0
4. Red Skelton* KOTV	37.2
5. The Rifleman KOTV-TV	35.9
6. What's My Line KOTV	34.6
7. Lawman KOTV-TV	34.1
8. Rawhide KOTV	32.8
9. Maverick KOTV-TV	32.2
10. The Real McCoys KOTV-TV	30.1

OMAHA

3-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. U.S. Marshal (NTA) WOW-TV Fri. 7:30	31.8
2. Huckleberry Hound (Screen Gems) KMTV Thu. 5:30	24.0
3. Sheena of the Jungle (ABC) KMTV Fri. 8:30	21.5
4. Jeff's Cellie (ITC) KMTV Wed. 5:30	21.1
5. State Trooper (MCA) KMTV Thu. 9:30	21.0
6. Shotgun Slade (MCA) WOW-TV Sat. 9:30	20.5
7. Whirlybirds (CBS) WOW-TV Sat. 10:15	18.4
8. Superman (Flamingo) KMTV Mon. 5:30	18.3
9. Bishop Sheen (NTA) WOW-TV Tue. 7	17.0
10. Quick Draw McGraw (Screen Gems) KMTV Thu. 5:30	17.0
11. Highway Patrol (Ziv) KMTV Mon. 6	16.1
12. Brave Battalion (ITC) KMTV Tue. 6	14.9
13. Annie Oakley* (CBS) KMTV Sat. 5:30	14.8
14. Roy Rogers (Roy Rogers Synd.) WOW-TV Sat. 5	13.1
15. Amos 'n' Andy (CBS) WOW-TV M-F 5:30	11.7

TOP FEATURE FILMS

1. Movie Masterpiece KFTV Fri. 9:45-11:30	18.9
2. Movie Masterpiece KFTV Sun. 9:45-11:30	18.9
3. Movie Masterpiece KFTV Mon. 9:45-11:15	18.3
4. Movie Masterpiece KFTV Tue. 9:45-11:30	18.4
5. Movie Masterpiece KFTV Sat. 9:45-11:30	18.3

TOP NETWORK SHOWS

1. Gunsmoke WOW-TV	42.7
2. Wagon Train KMTV	40.1
3. The Real McCoys KFTV	39.0
4. The Rifleman KFTV	37.0
5. Red Skelton* WOW-TV	35.4
6. Danny Thomas WOW-TV	34.0
7. Wolf's Dancing Party KFTV	34.0
7. What's My Line WOW-TV	34.1
8. The Price Is Right KMTV	32.5
8. IT Sunset Strip KFTV	32.5

WICHITA FALLS

2-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. Mike Hammer (MCA) KFDD-TV Thu. 7	34.0
2. Phil Silvers (CBS) KFDD-TV Fri. 7:30	31.9
3. Bold Venture* (Ziv) KFDD-TV Fri. 9:30	31.2
4. Whirlybirds (CBS) KFDD-TV Wed. 9	21.6
5. Sea Hunt (Ziv) KFDD-TV Wed. 9	18.5
6. Flight (CNP) KFDD-TV Sun. 9:30	18.4
7. Three Stooges (Screen Gems) KFDD-TV Mon. 5:30	18.0
8. State Trooper (MCA) KFDD-TV Sat. 8	16.0
9. Shotgun Slade (MCA) KFDD-TV Sat. 9:30	14.3
10. Roy Rogers (Roy Rogers Synd.) KFDD-TV Fri. 5:30	12.1
11. Casey Jones (Screen Gems) KFDD-TV Mon. 5:30	11.8
12. Woody Woodpecker (Burnett) KFDD-TV Thu. 5:30	11.6
13. U.S. Marshal* (NTA) KFDD-TV Mon. 8:30	10.5
14. Superman (Flamingo) KFDD-TV Wed. 5:30	11.7
15. Huckleberry Hound (Screen Gems) KFDD-TV Thu. 5:30	17.0

TOP FEATURE FILMS

1. Late Show KFDD-TV Fri. 10:30-12:30 a.m.	12.0
2. Early Show KFDD-TV Sat. 12:30-3	11.5
3. Producer Showcase KFDD-TV Sat. 11-12:15 a.m.	7.2
4. Producer Showcase KFDD-TV Sun. 10:45-12:45 a.m.	5.9
5. Late Show KFDD-TV Sat. 11-12:45 a.m.	5.8

TOP NETWORK SHOWS

1. Wagon Train KFDD-TV	57.4
2. Rawhide KFDD-TV	50.0
3. Gunsmoke KFDD-TV	48.3
4. Ernie Ford* KFDD-TV	44.9
5. IT Sunset Strip KFDD-TV	42.3
6. Have Gun, Will Travel KFDD-TV	42.0
7. Sugarfoot* KFDD-TV	42.5
7. The Rifleman KFDD-TV	42.5
8. You Bet Your Life* KFDD-TV	42.3
8. The Texan KFDD-TV	41.5

**BUY THE TOP
STATION IN THE
BOISE
MARKET**

**HUB OF
EXPANDING
BOISELAND
IN THE
NATION'S
GREATEST
IRRIGATION
SYSTEM**



KBOI-TV
CBS-CHANNEL 2
BOISE, IDAHO

National Representatives
PETERS, GRIFFIN, WOODWARD, INC.



WNEW-TV, the New York outlet of the Metropolitan Broadcasting Corp., recently held a series of luncheons and cocktail parties at the Ambassador Hotel in Chicago, whereat a new presentation, "New York, the Decision Market and WNEW-TV," was given to 32 agencies in Chicago. Shown at one of these parties are (l. to r.) Mary McKenna, vice president of MBC; Betty Lavaty, North Advertising; John Gillin, Tatham-Laird; Elaine Pappas and Barbara Swedeen, both of North Advertising, and Bennett Korn, executive vice president of MBC. The presentation is a continuing effort in New York City and adjacent areas and will be given on the west coast in early March.

'Project Peace'

More than 10,000 letters and postcards from youngsters in Louisiana, Texas, California, Kansas, Maryland, Minnesota and numerous other states were recently forwarded to Russian children as part of "Project Peace," a program initiated by KFLY-TV Lafayette, La.

The station asked its juvenile audiences to send New Year's greetings to their Russian counterparts, securing the approval of Radio Moscow (which agreed to distribute the messages in the U.S.S.R.) and the cooperation of Pan-American World Airways, the Voice of America and the U. S. Information Agency.

Schools and churches endorsed the idea and a newspaper story resulted in nationwide publicity for the program. Special telecasts by KFLY-TV showed children packing letters, the crowning of a "Miss Spirit of '60" and the recording of a message to be broadcast to Russian kids. Mayor J. E. Domengeaux of Lafayette cited the station by proclaiming a "Project Peace Day."

MORPUL, INC.

(Bennett-Advertising, Inc., High Point, N. C.)

This concern starts its inaugural spot campaign March 1 on new MORPUL nylon hosiery on stations in Winston-Salem, Greensboro and Charlotte. About 25 one-minute filmed commercials using "visual squeeze" techniques will run per week. Subsequent schedules will go in Cleveland, Detroit, Boston, San Francisco and other top markets. Tv-radio director Ted Cramer is the contact.

**NEW ENGLAND
CONFECTIONERY CO.**

(Kenyon & Eckhardt, Inc., N. Y.)

Plans for this account were up in the air at press time as far as future spot activity goes, with K&E officially taking over from C. J. LaRoche on April 1. It's currently using spot schedules in kid shows in about 24 markets for several candies. New York is being introduced to ROLO, a new bar. The LaRoche-placed schedules end April 10, with word expected shortly as to the new agency's plans. NECCO distribution area is east to the Mississippi, then skips to the west coast. Media supervisor Alice Liddell is the buying contact.

ORKIN EXTERMINATING CO.

(Bearden, Thompson, Frankel, Inc. & Eastman, Scott; Atlanta)

For its pest-control services, this company reportedly is buying southern markets primarily, with schedules of minutes in non-prime time to begin early in March for 13 weeks. Rochelle Reeves is the broadcast buyer.

PARKER PEN CO.

(Tatham-Laird, Inc., Chicago)

The first week of March will see heavy schedules of minutes and ID's kick off in

some 50 top and secondary markets coast to coast. Primarily nighttime placements will run 11-13 weeks. Larry Claypool is the contact.

PAXTON & GALLAGHER CO.

(D'Arcy Adv. Co., Inc., St. Louis)
BUTTERNUT coffee has expanded into the northwest for 1960, with new spot schedules in Portland, Eugene, Seattle, Spokane and Tacoma. Other regular markets handled by this agency are Sacramento, San Francisco, Los Angeles, San Diego, Fresno, Phoenix, Tucson, Las Vegas and Reno. (Tatham-Laird, Inc., Chicago, handles east-of-the-Rockies markets.) Frequencies vary from five-six to 15-20 spots weekly, depending on market.



Malcolm C. Klein has been elected executive vice president and general manager of NTA Television Broadcasting Corp. it has been announced by Ely A. Landau, chairman of the board. Mr. Klein has been with WNTA-TV since 1958. Before that he was with KABC-TV Los Angeles as assistant general sales manager.

Buyer's Check List—

New Stations

KFBR are call letters assigned to channel 12, Farmington, N. M. Grant is held by Farmington Broadcasting Co., Cloyd O. Kendrick president, 407 West Broadway, Farmington.

KVOC-TV Ogden, channel 9, which expects to go on the air this summer, will have a power of 24.34 kw visual and 12.30 kw aural. The station's tower, according to David B. Affleck, assistant manager, will have a six-bay RCA super turnstile.

WDTV Harrisburg are the new call letters granted for WCMB-TV Harrisburg, which is no longer on the air. Plans for reactivating the channel 71 outlet are not complete.

Station Changes

CHCH-TV Hamilton, Ont., channel 11 became a CBS-TV affiliate Feb. 1. Basic hourly rate \$645.

CHEK-TV Victoria, B.C., channel 6, became a CBS-TV affiliate Feb. 1. Basic hourly rate \$255.

Primarily minutes and 20's are used, with some ID's. The placements will run for the year and include the summer "coffee-on-the-rocks" theme. Bob Steres is the timebuyer.

PLANTERS EDIBLE OIL CO.

(Don Kemper Co., Inc., N. Y.)

Mid-February was the starting date for schedules on PLANTER'S peanut butter in Buffalo, Norfolk, Petersburg, Miami, Indianapolis, Dayton, Cincinnati, Albany, Washington, Cleveland, Milwaukee, Chicago, Columbus and Minneapolis. Daytime minutes will run for six-eight weeks. Media director Susan Halberg is the contact.

RED-L FOOD PRODUCTS

(Smith/Greenland Co., Inc., N. Y.)

Spot Report records show little tv activity from this frozen-seafood packer for several years, but it kicked-off "the biggest spot campaign ever run" in its history the middle of this month. About five weeks of minutes and 20's run in prime time on WCBS-TV and WRCA-TV New York, WNAC-TV Boston, WTIC-TV Hartford-Springfield and WTEN Albany-Schenectady-Troy. Media director Les Towne is the contact.

HELENA RUBINSTEIN, INC.

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

Spring plans for this cosmetic company are more concrete now than indicated here Jan. 11, with the schedules starting early next month for about eight weeks of night minutes in some 28 major markets. Bert Hopt and Maxine Cohn are the buyers.

C. SCHMIDT & SONS

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

As noted here Nov. 2, this brewer runs continuous schedules of spots, program buys, etc., in major Pennsylvania markets—Erie, Lancaster, Harrisburg, Altoona, Johnstown, Scranton and Wilkes-Barre—

CHLT-TV Sherbrooke, Quebec, channel 7, became a CBS-TV affiliate Feb. 1. Basic hourly rate \$485.

CKWS-TV Kingston, Ont., channel 11, became a CBS-TV affiliate Feb. 1. Basic hourly rate \$320.

KMMT-TV Austin, Minn., channel 6, recently increased power from 18.7 kw to 100 kw.

New Representatives

WTBC-TV Greenville has appointed Avery Knodel, Inc., as national sales representative, effective Feb. 1.

Network Rate Increases

CBS-TV:

KRLD-TV Dallas, from \$1,450 to \$1,525, Feb. 1.

WTVT Tampa from \$900 to \$950, Feb. 15.

NBC-TV:

KTVQ Ottumwa from \$135 to \$150, Feb. 15.



Allen D. Patterson has been elected a vice president of Ted Bates & Co., it has been announced by Rudolph Montgelas, president of the agency. Before joining Bates in September 1958 Mr. Patterson was associated with McKinsey & Co., management consultants, N. Y. C.

Rep Report

With Stuart I. Mackie moving from the radio department to the Avery-Knodel, Inc., television staff, Albert W. Oberhofer joined the representative firm as Mr. Mackie's replacement in Chicago. He previously was with the Bolling Co. and the Chicago Tribune.

Donald J. Quinn, who joined WNTA-TV New York last March as general sales manager, was named vice president in charge of NTA spot sales. He was one of the founders of McGavren-Quinn Co., station representatives, and served the firm three years before joining the tv station.

Ed Argow, on the New York sales staff of Daren F. McGavren Co., moves to Chicago as office manager. He replaces William Heaton, who was brought to New York to fill the newly created post of assistant sales manager.

Mort Basset, formerly vice president at Robert Eastman Co., joined Forjoe-TV, Inc., as executive vice president.

**STATION NETWORK
and PERSONAL
REPRESENTATIVE**

*Elisabeth M.
Beckjorden*

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

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

WWLP 22
 SPRINGFIELD, MASSACHUSETTS

N.B. VERMONT
 N.H. NEW HAMPSHIRE
 Vt. VERMONT
 CLAREMONT N.H.
 BRATTLEBORO Vt.
 KEENE Vt.
 GREENFIELD Vt.
 MASS. MASSACHUSETTS
 PITTSFIELD MASS.
 WWLP
 HOLYOKE MASS.
 CHICOPEE MASS.
 SHIRLEY MASS.
 CONN. CONNECTICUT
 R.I. RHODE ISLAND
 HARTFORD CONN.
 NEW BRITAIN CONN.

over 300,000 Television homes
PLUS Bonus Coverage
WWLP channel 32
TOP COVERAGE-TOP RATINGS
 SEE YOUR HOLLINGSBERRY REPRESENTATIVE

First CBS
IN MARYLAND

According to ARB, Nov. '59
 and NIELSEN, Jan. '60

**In Maryland
 Most People Watch
 WMAR-TV, Channel 2,**

**Shirley Temple
 Film Festival**
 Sundays 12 noon - 1:30 p.m.
 PARTICIPATIONS
 AVAILABLE

WMAR-TV, Channel 2
 SUNPAPERS TELEVISION
 BALTIMORE 3, MARYLAND
 CONTACT YOUR KATZ REP. TODAY

and Buffalo, New York. For 1960, these areas will use tv almost exclusively, it was recently announced. John Catanese is the timebuyer.

**SEABROOK FARMS CO.,
 Snowcrop Div.**
 (KHCC&A, N. Y.)

A new orange juice product and a new spot campaign from SNOW CROP will be seen in major markets beginning the middle of next month and running for about 13 weeks. Day and night minutes, 20's and ID's will be used. Beryl Seidenberg is the timebuyer.

SIMONIZ CO.
 (Young & Rubicam, Inc., Chicago)

After holding up on its planned spot campaign several times, SIMONIZ starts schedules late this month and early next on its floor wax and TONE, a new aerosol furniture polish. Supporting four network daytime programs, spot will run in 38 top markets for about nine weeks of day and late-night minutes and 20's. Frequencies will go as high as 21 spots weekly. Media buyer Peggy McGrath is the contact.

SOCONY-MOBIL OIL CO.
 (Compton Adv., Inc., N. Y.)

Early this month, MOBILGAS kicked off a winter campaign in most of the "top 50" markets used last October. Prime-time 20's run for four-six weeks. Joe Burbeck is the timebuyer.

SPINNEY MFG. CO.
 (direct; Springfield, Mass.)

For its FORMULA 409 cleaner-degreaser, this company is using schedules of filmed minutes in western Massachusetts and Connecticut. The product has been in tv for the past year, setting for 13 weeks and renewing. Early this month, it opened up Buffalo and the Toronto areas and plans to cover upstate New York during the next three months, then move into western New England and Boston later in the year. It's following the market-by-market pattern of Lestoil with reported good results. Rather than a detergent, Formula 409 is a spray-on, wipe-off product. Advertising manager Dave Turakoff is the contact.



Hathaway Watson, vice president for RKO General, Inc., was placed in charge of broadcast operations for the company's owned-and-operated stations, which include WOR-TV New York, WNAC-TV Boston, CKLW-TV Detroit, KHJ-TV Los Angeles, WHBQ-TV Memphis, and numerous radio stations.



Kendall Foster has been named a vice president of Swan & Mason Advertising, Inc., it has been announced by Robert G. Swan, president of the agency. Mr. Foster will be responsible for account development and also will serve as a member of the plans board. He was associated with William Esty Co., Inc., since 1943 and was vice president in charge of television when he resigned in 1954. From then until recently he operated his own management-appraisal firm.

W. F. YOUNG, INC.
 (Winford-Wulff & Associates,
 Springfield, Mass.)

A new product from the maker of Absorbine is ABSORB'BREATH, a powdered mouth-wash in disposable paper cups. Test schedules of filmed minutes and 20's are running in Syracuse, Omaha and Columbus, with other markets to be added shortly. Initial placements are for eight weeks of spots in both day and night time. Account executive Carl Wulff is the contact.

Sweet Success

To WISN-TV Milwaukee the "sweet smell of success" is the scent of money. And to demonstrate just how pleasantly perfumed it is these days, the station got up a mailing promotion tastefully decorated with quotes from satisfied advertisers and printed with perfumed ink.

Among the sponsors thus immortalized in words and smell: W. F. Thiele Co. ("We just want to tell you what a marvelous job WISN-TV did on the spot schedule"); Double Cola ("Our contract is up for renewal, and look for us to be riding on the channel 12 bandwagon again"), and Mautz Paints ("this program has created widespread interest").

Ogilvy (Continued from page 41)

important as a third, which makes a clear qualitative distinction between tv and print.

It seems to prohibit, in fact, certain eye-catching, attention-getting gimmicks (such as the eye-patch in the Hathaway shirt ads) which have made OBM famous in magazines and newspapers. "Start selling in the first frame," the rule goes. "In print advertising you must start by attracting the prospect's attention. But in tv advertising the prospect is already attending. Your problem is not to attract her attention, but to hang onto it."

This rule is balanced by another: "A good commercial should have a touch of singularity. It should have a burr that will cling to the viewer's mind. But the burr must not be an irrelevance." However, the first maxim in effect seems to paralyze a certain kind of experimentation in tv commercials. OBM creative men will argue that the agency does not experiment with the client's money (almost all commercials are pre-tested), and attention-getting gadgets do not sell.

Maxims Defended

Senior vice president McCaffrey defends that maxim and the use of maxims in general. "We believe that this business has to operate under certain disciplines—we are far better off knowing the rules and breaking them on occasion than we are operating in complete ignorance. One thing must be stressed: in no way does research inhibit a great idea."

Everard Meade, vice president, commercial production, is convinced that OBM will achieve the distinction in television it has in print. "Eventually, like a mosaic, we'll be able to put together an image of creativity in tv. Television is perhaps a more difficult medium in which to achieve this kind of agency identification than is print." Mr. Meade points out that Good Luck margarine commercials with Mrs. Roosevelt, the Helena Rubinstein commercials and the controversial Ban messages have a decided distinctiveness.

Creative Credo

1. Make your pictures tell the story.
2. Use forceful demonstrations.
3. Be simple.
4. Repeat your promise.
5. Identify your brand—often.
6. Avoid logorrhea.
7. Make the product the hero.
8. Start selling in the first frame.
9. Use the problem-solution gambit.
10. Inject the maximum news.
11. Use emotion.
12. Be friendly—and believable.
13. Use close-ups.
14. Don't preach sermons.
15. Never use jingles.
16. "A touch of singularity."

If this outline of OBM's unique creative problem suggests that the agency is laboring under a tremendous burden, nothing could be further from the truth. It is, first and foremost, a successful agency, judged by the one yardstick that matters: the job it does for its clients. OBM's record in the programming area is enviable, and sales for just about all of its clients have climbed since the agency took them over.

Agency's Clients

OBM's clients now total 20. They are: Armstrong Cork Co. (acoustic ceilings); Berkshire Knitting Mills (hosiery); Bristol-Myers (Ban); British Travel Association ("Come to Britain"); Christian Bros. (wine and brandy); General Foods (Maxwell House coffee); Government of Puerto Rico (tourism, industrial development, rums); C. F. Hathaway (shirts); International Paper (paper); Lever Bros. (Good Luck margarine, Dove, Lucky Whip); Orient & Pacific Lines (steamships to the Pacific); Pepperidge Farm (bread, cookies, stuffing, frozen pastry); Rolls Royce (automobiles and airplane engines); Helena Rubinstein (cosmetics); Schweppes (quinine water); Standard Oil of New Jersey (corpo-

rate advertising); Steuben Glass (Corning glassware); Tetley tea (tea); Vick Chemical Co. (cold tablets), and Zippo (cigarette lighters).

These accounts are serviced by a tightly organized, well-integrated, flexible operation. OBM's media and programming departments have achieved a close working relationship of a sort not always found at major agencies. At the same time, these departments have specialists who make a distinct contribution to the total advertising problem.

Broadcast Division

The broadcast department, under Hendrik Booraem Jr., vice president and broadcast director, is broken down in such a way that certain people are freed from extraneous duties the better to concentrate in one area and at the same time share enough responsibilities to be knowledgeable in all crucial matters. As outlined by Mr. Booraem, this works in the following manner:

A special unit in the department is responsible for program management as well as purchasing. It literally has nothing else to do, and is delivered of the administrative load as well as client contact. This unit, under Gene Schiess, program manager, has the sole responsibility of keeping the calibre of each show up to what it should be. "Their whole day," Mr. Booraem explains, "is devoted to thinking about how to make a program better, where to find and how to develop new shows."

Broadcast supervisors, relieved of this worry, devote themselves to the accounts, maintaining a close relationship with this unit. They are under the direction of John Hoagland, vice president and associate director of the broadcast department. "By separating these two functions, we find we get better work on both sides," Mr. Booraem says.

It should be noted that the program unit is responsible for both production and new programs. By not dividing these responsibilities "we have a lot more people to throw against a problem," the broadcast executive notes. "If we had a separate new-pro-

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gram unit, there would be a tendency, as there is at some agencies, to ignore them—they become statistical robots, collecting titles and descriptions of shows. The operation then becomes neither important nor very much wanted."

Mr. Booraem is a strong believer in agency responsibility for its programs. "With the right kind of creative people there is no reason why an agency cannot make a significant and creative contribution to the over-all quality of television programming." He feels that an agency has a responsibility to its client to see that he gets the best possible climate for his advertising message. And Mr. Booraem is convinced that any packager can count himself lucky if he has an opportunity to sit down with members of his unit to consider a creative problem.

'Play' Sponsorship

(The idea for sponsoring WNTA-TV New York's *Play of the Week*, incidentally, originated in OBM's program unit. It was then picked up and aggressively furthered by Mr. Ogilvy, who bought it to the attention of Standard Oil people, who by happy coincidence, were already considering it. Because it is a special situation, the agency's broadcast department is not involved in program production problems on this series.)

Other programs in which OBM is agency of record include three nighttime network programs: *The Price Is Right* (NBC-TV), *Mr. Lucky* (CBS-TV) and *Zane Grey Theatre* (CBS-TV). In the daytime, OBM is agency of record for CBS-TV's *The Verdick is Yours* and places numerous participations in such programs as ABC-TV's *Leave It To Beaver*, CBS-TV's *Rawhide* and NBC-TV's *Jack Paar Show*.

The agency's media department is set up on the all-media buying approach. Under the direction of Samuel L. Frey, vice president and media director, the department is organized under the reasoning that "an all-media buyer can do a much more competent job and be more helpful if acquainted with the total problem." In Mr. Frey's opinion, the primary

consideration in media selection is "how best to tell the story." From there, media people must meet with account, market-research and media-research personnel to define the marketing problem clearly before a decision is made on where and how to spend money. Although the emphasis here is on research, Mr. Frey likes to think "we are not slaves to the statistical tools available to us."

Television, says Mr. Frey, is a highly efficient medium. "I don't see how a company can exist today in the package-goods field without tv. It's reach and frequency make it highly effective—much to the chagrin of print people."

OBM's media department consists of 35 people. At present there are seven media buyers and seven media assistants, who are under the direction of four media supervisors.

Ogilvy, Benson & Mather, which started its corporate existence in 1948 under the direction of Mr. Ogilvy and a secretary, now employs 271 people. The company has a west-coast office consisting of four people, which is headed by Christy Walsh, vice president and manager. Its expansion in television programs began just over two years ago when E. Esty Stowell, executive vice president, Mr. Booraem and Mr. Frey were brought into the organization.

At the beginning of this article, a maxim was quoted out of context. It was, "the consumer is not a moron. She is your wife." The final part of that rule reads: "We must never insult her intelligence." It is this conviction, it seems, that has made OBM the agency it is today.

STATION DIRECTORY REPRINTS

listing all commercial tv stations, their addresses, phone numbers, chief executives, rates and reps

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Address Reader's Service, TELEVISION AGE, 444 Madison Avenue, N. Y. 22, N. Y.

In the picture



Anthony J. Pan, who came to Lennen & Newell in 1953 to head the commercial production department, has been named a senior vice president of the agency, it was announced by Adolph J. Toigo, president. Mr. Pan began his film career by spending a year at the Ealing Studios in England. He became a producer-director at RKO-Pathe in 1946 and moved to the William Esty Co. as an executive producer three years later. Mr. Pan will continue to supervise the technical and creative aspects of all radio and television commercials at Lennen & Newell. A native of Maryland, and an alumnus of Duke University, Mr. Pan and his wife make their home in New York City. However, he retains his loyalty to his native state where he presently owns a small farm and relaxes from the tensions of Madison Avenue by raising Hereford cattle.

Campbell-Mithun has also announced the election of three vice presidents to the board of directors. They are: **Robert D. Blegen** (l.), Kroger account group head, Chicago, **Winslow H. Case** (c.), account group head on Northwest Orient Airlines, Minneapolis, and **Charles R. Strotz** (r.), Pillsbury new grocery products group head, Minneapolis. These elections bring to 14 the number of board members, all full-time agency employees with operating management assignments.



Robert B. Pile has been appointed head of all Hamm's Beer account groups at Campbell-Mithun, Minneapolis, and has been elected a vice president of the agency by the board of directors, it was announced by Ray Mithun, president. In his new post, Mr. Pile will be responsible for the over-all programs of all Hamm's divisions—St. Paul, West Coast and the recently-acquired East Coast division, formerly the Gunther brewery in Baltimore. Mr. Pile, who has been on the advertising scene in the Twin Cities for 14 years, joined the Campbell-Mithun office in 1956 as an account executive. For the last year and a half he has been account director on eight accounts. Previous to joining the Campbell-Mithun shop, Mr. Pile was account executive and a partner at Olmsted & Foley advertising agency. Bob Wold has been upped to account director on the Hamm's St. Paul division.

NBC Television Network Sales has announced four promotions in its executive sales group. **Thomas B. McFadden** (l.), vice president and general sales executive, has been raised to the post of national sales manager. He will be replaced by **Edward R. Hitz**, (c.) who was serving as vice president in charge of network tv sales, central division. Angus Robinson will take over the central division job and **Max E. Buck** (r.) becomes eastern sales manager.



Patrick J. Winkler has been appointed to the newly-created post of vice president in charge of standards and practices for RKO General, Inc., it was announced by T. F. O'Neil, president. Mr. Winkler, who has been with the company since 1949, has served most recently as assistant to the president, a post he will retain. In his new assignment he will be responsible for regulatory matters concerning all RKO General, Inc. divisions (such as FCC license renewals) and he will conduct special studies of operations within these divisions. He will report directly to Mr. O'Neil. RKO General, which is a division of the General Tire and Rubber Co., operates stations WOR-TV New York, WNAC-TV Boston, CKLW-TV Detroit, KHJ-TV Los Angeles and WHBQ-TV Memphis in addition to radio stations in eight cities from coast to coast.

WAKE UP!



Open your eyes to the facts about the Rochester, Minnesota Market.

Rochester, Minnesota is the fastest growing metropolitan market in Minnesota with a consumer spendable income of \$886 million.

You can reach this market with KROC-TV that delivers 70% sign-on to sign-off share of audience.

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Minneapolis: Harry S. Hyatt Co.

Network Representative: Elisabeth Beckjorden

THE LIGHTER SIDE

In camera

Over in London, *The Armchair Theatre* television program made a change in its schedule a few Sundays ago by substituting *Night Panic* for *Honeymoon Postponed*.

* * *

From Moscow comes word that Soviet songwriters are writing too many sad songs, and they are being urged to stress the brighter side of life.

Dmitri Kabalevsky, a composer, spoke at a recent meeting of the Composers Union and bemoaned, "Our songs suffer from a tone of despondent melancholy. Under the guise of lyrics appear the cries of the weak man complaining of his own private life."

In sum, Kabalevsky wants his comrade lyricists to give it the old Pagliaccsky.

* * *

Audio in this video age: A man with a gun walked into a delicatessen in Cleveland the other night and very politely but firmly announced, "I am the friendly bandit. Give me what you got."

The man behind the counter, Anthony P. Mulec, who is part owner of the store, began handing over the money in the cash register to the gun-toting intruder when suddenly, Mr. Mulec said, "From my house at the back of the store came a lot of gunfire and people hollering, and this 'friendly bandit' suddenly ran out."

Mr. Mulec's three-year-old daughter, Denise, had been watching a television western. "I guess the tv scared him," said Mr. Mulec, who was grateful despite the fact that the real-life bandit got about \$60 of his money.

* * *

Life in this electric age: *Pretty soon, if things work out right, when you step into a New York taxi, you'll be able to shave—for free.*

As a test, electric shavers with long extension cords were recently installed in 25 cabs in New York. The razor is plugged into the lighter on the cab's dashboard and together with a round-

the-neck mirror, pre-shave lotion and cotton to clean the razor, you can shave yourself—or, if you are so inclined, you can shave a peach or some sandpaper, and so long as you don't cross into another state you'll have no trouble with the FTC.

As far as we know, the Police Department's hack regulations do not prohibit the use of such devices as the electric razor by riders. However, according to the New York Times, a spokesman for the Department of Health declined to comment until a study was made of the methods for cleaning the razor after use.

Personally, we like the idea and, in fact, we were always under the impression it was already in effect. Certainly every cab ride we've ever had, we've had at least one close shave.

* * *

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

This was the first paragraph of a clipping sent along to us by Ralph P. Coleman, who has his own advertising-marketing-public-relations firm in Portland, Ore. Mr. Coleman underlines (in red ink) the figures in the above statement and then red-inks in his own figure, 97.5. After carefully checking all these figures on our adding machine and with our accountant and tax man, we concluded that what Mr. Coleman wanted to convey to us was that Mr. Dichter's computation — 65 per cent of 150 — translated into consumers, that is, people, comes to exactly ninety-seven and one-half people.

We were sure of this when we read below the clipping Mr. Coleman's comments (typed in red):

"Oh, Dr. Dichter, the things you say about advertising and such. Ninety-seven and one-half people don't like it . . . very much. . . . Is this point-five party on the fence or just a half-wit?"

Dr. Dichter: the floor is yours.

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Look what's happened
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since you last saw it!



Every color wonderfully life-like! New color convergence circuit makes "Living Color" better than ever! RCA Victor Color TV is within the reach of millions with prices as low as \$195!



New "Wireless Wizard" remote tuning! Picture tuning is quick and easy . . . RCA Victor's complete remote control proves it! A finger flick does all the work, even turns the set completely off!

PERRY COMO'S KRAFT MUSIC HALL WEDNESDAY	STEVE ALLEN PLYMOUTH SHOW MONDAY	FORD STARTIME TUESDAY
BONANZA SATURDAY	THE FORD SHOW THURSDAY	DINAH SHORE CHEVY SHOW SUNDAY
FRIDAY NIGHT SPECIALS	THE PRICE IS RIGHT WEEKDAYS AND WEDNESDAY NIGHT	SUNDAY SHOWCASE

Color seven days a week, every week! Next month, 75 hours of network color alone—from sports to spectaculars—and more coming! Many local stations have their own color specials, too!



Like two sets in one—color plus black-and-white! Want a regular program? Just dial the channel and you've got it! Here's RCA Victor color and black-and-white quality in one fine set.



Full year warranty on all parts and tubes! All parts and tubes—even the picture tube—are warranted for a full 12 months, excluding only labor . . . solid proof of color TV dependability!

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Service is no problem. See your local dealer, serviceman, or nearest RCA Service Co. office. Nationally advertised list price shown, optional with dealer—UHF optional, extra. Price, specifications subject to change without notice.

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