

MARCH 6, 1961; FIFTY CENTS

# Television Age

Most factor in public service: an estimated \$256 million PAGE 31

Can stations alleviate, even cure, community ailments? PAGE 34

What is up and about in Washington? A look at legislation PAGE 38



## SEEING IS BELIEVING\*

If one picture equals 1,000 words, advertisers get more than their money's worth with Spot Television. In a one-minute commercial no less than 1,440 pictures, plus sound and motion, sell your product as no other medium can, and these stations are the leaders in this effective form of selling. Remember: seeing is believing — and they buy what they believe in!

\*Ham the chimp knows that "seeing is believing" as he peers from his space couch after an historic 420-mile space trip in a Project Mercury space cabin, fired by a Redstone missile from Cape Canaveral, Fla.

KOB-TV	Albuquerque	KARK-TV	Little Rock	KPTV	Portland, Ore.
WSB-TV	Atlanta	KCOP	Los Angeles	WJAR-TV	Providence
KERO-TV	Bakersfield	WPST-TV	Miami	WTVD	Raleigh-Durham
WBAL-TV	Baltimore	WISN-TV	Milwaukee	WROC-TV	Rochester
WGR-TV	Buffalo	KSTP-TV	Minneapolis-St. Paul	KCRA-TV	Sacramento
WGN-TV	Chicago	WSM-TV	Nashville	WOAI-TV	San Antonio
WFAA-TV	Dallas	WNEW-TV	New York	KFMB-TV	San Diego
WNEM-TV	Flint-Bay City	WTAR-TV	Norfolk	WFNE-TV	Scranton-Wilkes Barre
KPRC-TV	Houston	KWTV	Oklahoma City	KREM-TV	Spokane
WDAF-TV	Kansas City	KMTV	Omaha	KVOG-TV	Tulsa

Television Division  
**Edward Petry & Co., Inc.**  
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



**VITAL  
BUY**

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**6TH CITY**

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**KTRK-TV**  
**HOUSTON**



## How important is the 2<sup>nd</sup>?

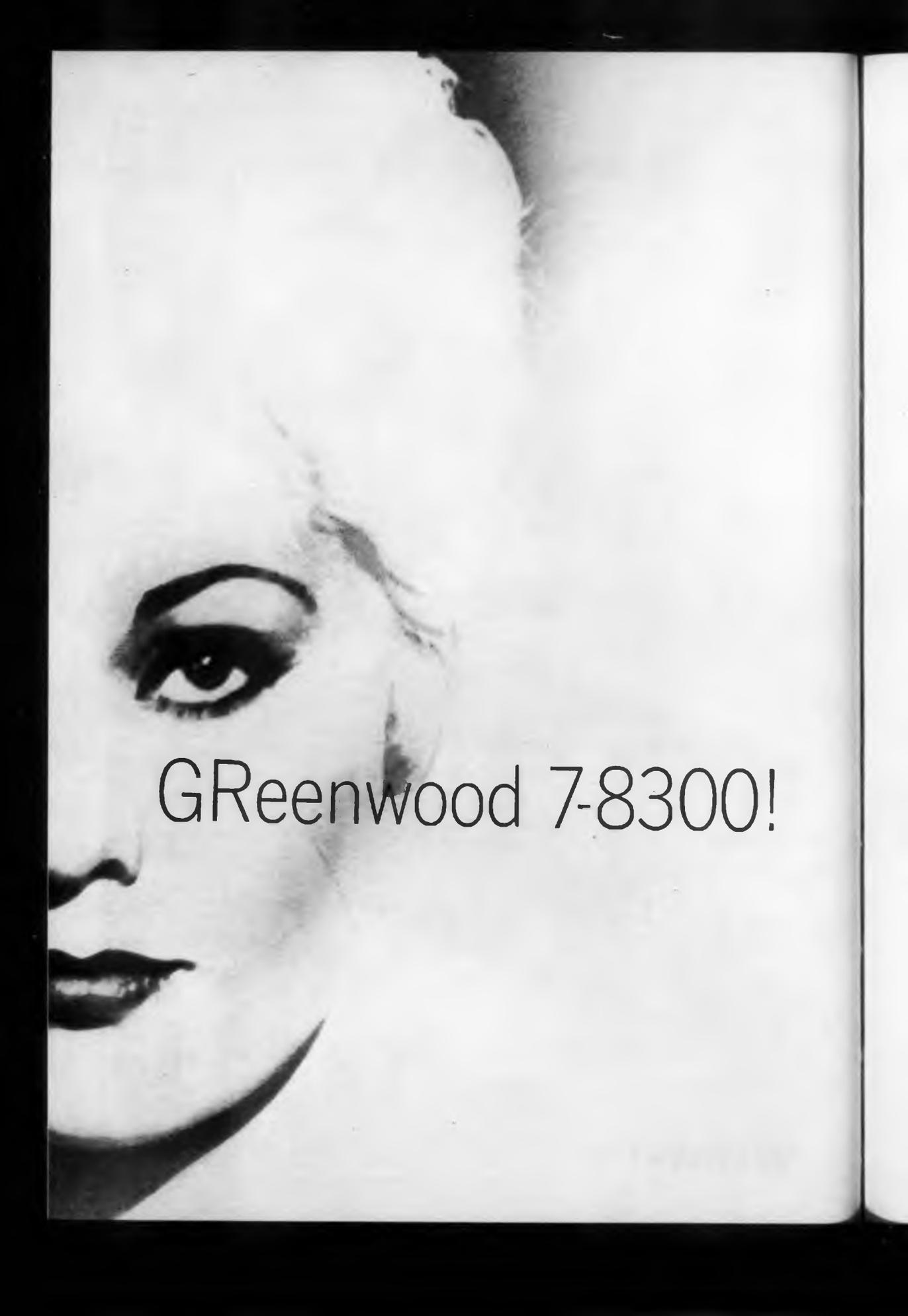
Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

# WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON  
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA



GReenwood 7-8300!

Kim is the name.

And you can reach her, and many more of Hollywood's biggest stars, with a call to WCAU-TV Philadelphia.

Channel 10 has just added, to its already fabulous feature film library, two new star-studded packages of more than three hundred major post-'48 movies—from both Warner Brothers and Columbia Pictures—never before seen on television.

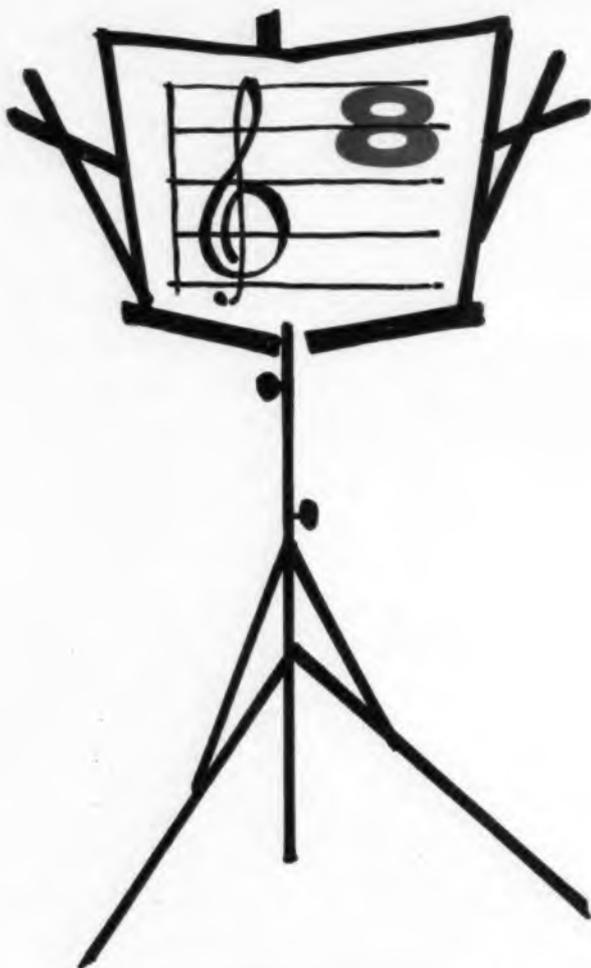
In the months ahead, Philadelphians will be tuning to 10 to see big premieres like *The Caine Mutiny*, *Born Yesterday*, *A Star is Born*, *The High and the Mighty* and *Rebel Without a Cause...* with big stars like Marlon Brando, Rock Hudson, Judy Holliday, Jack Lemmon, John Wayne, Judy Garland, Doris Day. All coming to Channel 10's top-rated Early Show and Late Show!

In short, "colossal" motion picture entertainment and a "stupendous" advertising buy.

Get the picture?

Dial GREENWOOD 7-8300 or write to **WCAU-TV**

Channel 10, Philadelphia • CBS Owned  
Represented by CBS Television Spot Sales



## KEY OF Cleveland:

WJW-TV is in tune with Cleveland and Northern Ohio, and Cleveland and Northern Ohio tune in to WJW-TV. With diversified local and CBS programming, award-winning news shows, sponsored public service programs and top movies, WJW has built a large and devoted audience. It's an audience that responds by putting your sales on a bigger scale in Cleveland.

**WJW TV 8**  
CBS CLEVELAND

**A STORER STATION BACKED BY 33 YEARS  
OF RESPONSIBLE BROADCASTING • CALL KATZ**

# Television Age

## 31 ECONOMICS OF PUBLIC SERVICE

*It took money—\$256 million in 1960—for stations to serve their communities properly*

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*Specific aid for local problems is often rendered by public-affairs-minded tv stations*

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# At WSAZ-TV the weather is now as predictable as the dominance!



◆ The strange-looking object in the picture is a radar weather scanner. It's part of the most accurate weather forecasting apparatus in existence today, and is now in operation at WSAZ-TV. Add this innovation to its already long list of exclusive viewer services, and you know why WSAZ-TV will continue to be the overwhelmingly dominant station in this great 72-county market.

◆ Yes, you can count on WSAZ-TV's leadership just as surely as you can count the two million people who earn \$4,000,-000,000 a year in this concentrated industrial area. Because you know that WSAZ-TV reaches more TV homes in the Huntington-Charleston dynamic circle than the other two stations in the market combined . . . a coverage unmatched by any other NBC affiliate in the nation in a 3-station market!

◆ Look to WSAZ-TV to continue to be the easiest media choice anywhere . . . just as WSAZ-TV viewers continue to look to this station as the one outstanding source of top local programming, regional news and public service.

◆ WSAZ-TV can now predict the weather (it's the only station in the market equipped with radar and employing a full-time meteorologist). You can still predict the smartest buy in television!

## WSAZ-TV CHANNEL 3

Huntington-Charleston, W. Va. NBC

C. Tom Garton, Vice President and General Manager  
Represented by The Kats Agency





*A network worthy of the name must rise to television's opportunities and obligations as the swiftest, most vivid medium of information ever devised—whether in transmitting news events as they happen, or reporting them quickly, or analyzing them in depth or perspective; whether in cultivating discussion and debates of public issues, spreading knowledge of science, or opening the world of the arts and humanities to millions.*

*Within the entertainment field, it should provide a broad range of programs that appeal variously to the whole family, to different age groups and sexes, and to different levels of sophistication.*

*For the National Broadcasting Company, I pledge to you there will be no turning aside from the course we have always followed: the course of trading the medium up, and enlarging its scope and stature as a full service to the total audience.*



From an Address by Robert W. Sarnoff, Chairman of the Board, National Broadcasting Company, 1960 Television Affiliates Meeting.

# 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

### Letter from the Publisher

#### *In the Public Interest*

In 1960 U. S. television stations contributed \$256 million—a quarter of a billion dollars—to public-service causes. This was revealed by the TELEVISION AGE seventh annual public-service survey.

Television has given unstintingly of its time to check the scourges of mind and body. It has opened its facilities to drives of the American Red Cross to help the distressed at home and abroad, to Radio Free Europe to counteract the propaganda of the Communists, to CARE for food for the hungry, to the USO for providing better recreation facilities for our bases around the world. Television has willingly donated time to aid in the never-ending battle against muscular dystrophy, heart disease, cancer, rheumatic fever, tuberculosis.

Each year the amount of money donated in time to these public-service causes has been increased. The figure stands as a great tribute to a powerful communications medium.

Yet there is more than money involved in the public-service achievements of television. Over the past few years stations across the country have developed and produced powerful local documentaries that have thrown a glaring spotlight on local problems.

How can one measure in dollars the efforts of a station which has produced a series of programs that have resulted in a decrease in juvenile delinquency in the community?

What yardstick is placed upon results of exposing a local problem of dope addiction?

What monetary value can be placed on a crusade which exposes deplorable conditions in a community's public institutions?

In long-range terms, how do we measure the value of a get-out-the-vote campaign, which inevitably stimulates an interest in the entire democratic process, and a concern for political issues and political personalities?

In equally farsighted terms, what is it worth to the health and future of a community to have its attention directed toward the problem of slums, and the evils which result from them?

These immeasurables are all part of the story of public-service television—that programming, that on-the-air time, which actually serves the public. Another part of this story is public-affairs programming, and more specifically editorializing, whereby a station assumes a reasoned and not always safe position on important issues. In undertaking this responsibility many stations, as business entities, have come under fire, but at the same time they have become vital forces in their communities.

It is reasonable then, to suggest that the quarter-billion-dollar public-service contribution of television stations in 1960 is only a fraction of the real and largely unknown contribution they are making to the growth and development of this country. On this last point some people like to point to a paradox: that it is the station's commercial operation that makes public service possible. The paradox, if it is one, can be refined further: these very commercial interests have a profound and progressive influence on American life.

Cordially,







## Our Finest Hours

in 1960 included *Spring Into Color*, for the first time in history 17-hours of color in one day; *The Missile Story*, developed by KMTV News and appearing in headlines from coast to coast; *The Night They Shot Down St. Nicholas*, a prime time original live drama; *Playhouse Awards*, the first telecast of Omaha's Henry Fonda — Dorothy McGuire awards; *Your Doctor and You*, the seventh annual KMTV series of medical programs; *Spring Music Festival* in color, the first television appearance of the Omaha Symphony; *Meet the Candidates*, a 13-week pre-election series pitting opposing candidates on the same program; *Six White Crosses*, dedicated to safety and to the memory of six Omaha crash victims; *The Second Annual KMTV Awards Dinner*, honoring civic leaders for effective use of television public service; *Birth of a Decade*, Omaha's growth in the '50's and predictions for the '60's; *Playground Champions*, the seventh annual KMTV series of city Park competition; *The Hidden City*, Omaha's first continuing series of in-depth specials; *The Hunter and His Gun*, safety in the field; *'Twas the Night Before Christmas*, a live color dramatization of Clement Moore's poem; *Jean's Story Time*, Omaha's only live children's religious program series; *Cavalcade of '60*, the year's top news stories; *All Star Bowling*, the nation's only daily live television coverage of the 1960 All Star Tournament; *TV Classroom*, now in the tenth year and one of the nation's first programs to offer courses for college credit; *First Lutheran Service*, Omaha's only remote of local Christmas observances; *The Amendments*, pro's and con's of proposed Nebraska Constitutional changes; *European Reports*, featuring two KMTV News trips to Europe and Africa; and a virtual sweep of the Omaha Radio/TV Council "Gold Frame" Awards for public interest programming. We have even bigger plans for 1961.

## KMTV 3 Omaha and Lincoln

Represented nationally by Edward Petry and Co.

# Television Age

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NO. 16

## Publisher

S. J. Paul

## Editorial Director

Dick Donnelly

## Managing Editor

Daniel Richman

## Associate Editors

Don Dunn

John R. Mulligan

Jacqueline McCabe

## Washington Correspondent

David Stewart

## Financial Editor

T. A. Wise

## Advertising

Archer B. Greisen

Business Manager

Ben Rachlis

Midwest Sales Manager

Mort Miller

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## Production

Fred Lounsbury

Director

Anne Inhoff

## Advertising, Sales Service

Lee Sheridan

## Circulation Director

H. C. Gainer

## Reader's Service Dept.

Jean Mc Donough

## Business Office

Miriam Silverman

## Chicago Office

Ben Rachlis

Midwest Sales Manager

333 North Michigan

Tel. FRanklin 2-7100

## West Coast Office

R. J. Friedman

West Coast Manager

5866 Hollywood Blvd.

Los Angeles

Hollywood 6-2131

Member of Business Publications  
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**EPA**

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## "HE DIDN'T CROSS THE T's!"

Obviously an oversight. But are you likewise overlooking an obviously good market? South Bend to be exact.

This Metro Area is a rich market by any measurement. For example: total retail sales are \$293 million; food sales, \$63 million; automotive sales, \$53 million; general merchandise sales, \$43 million.\* With a buying income of \$7553\* per household, South Bend ranks first in the state: 21st nationally.

In terms of TV coverage, South Bend is a 15-county market with a buying income of \$1.7 billion. And no station covers this market like WSBT-TV. Year after year WSBT-TV delivers 45% share of sets in use . . . top CBS shows and popular local shows get the job done.

Don't flit past the South Bend market. Get the latest facts via skywriting or on paper from your Raymer man.

\*Sales Management 1960 Survey of Buying Power

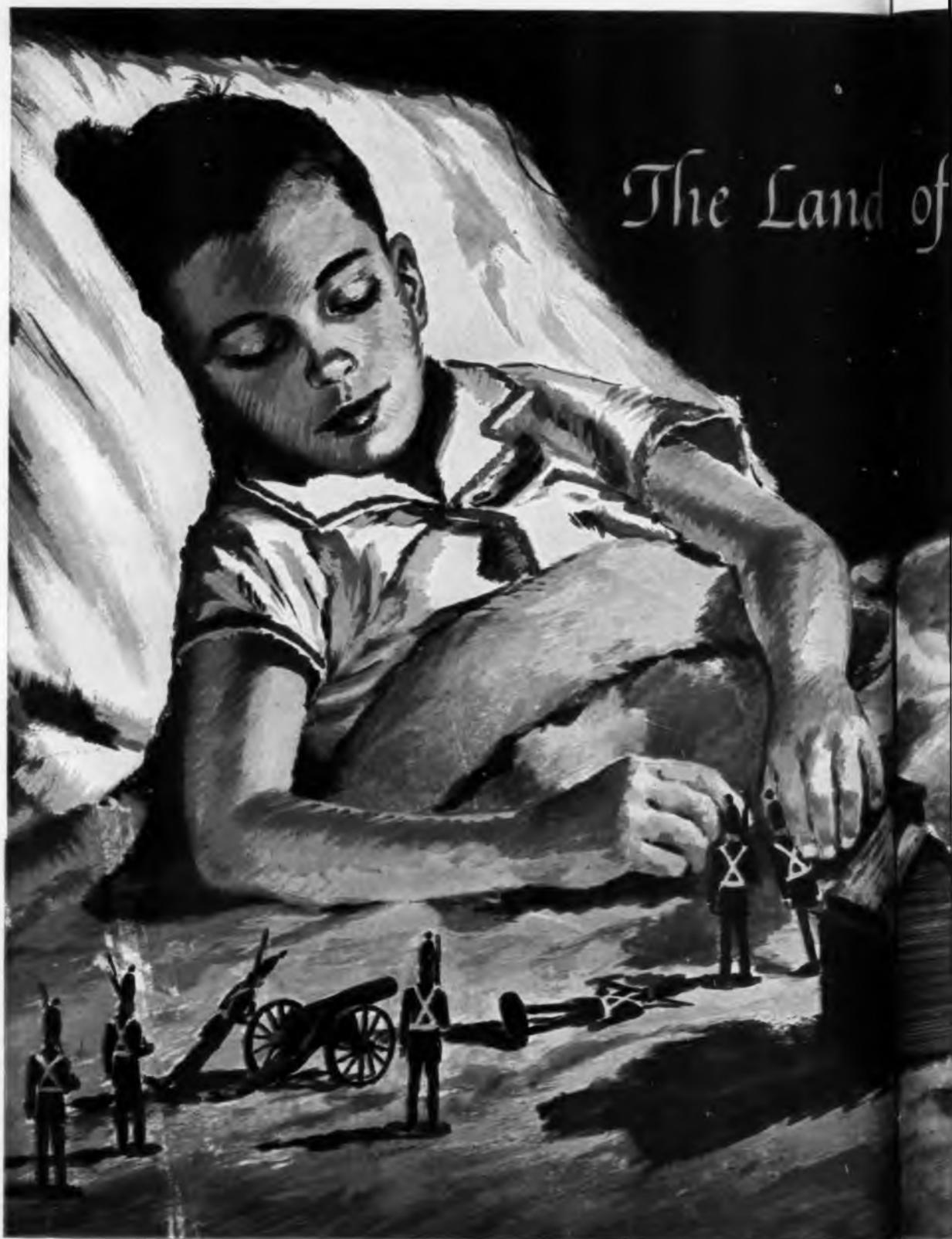
# WSBT-TV

SOUTH BEND, INDIANA  
Channel 22



ONE OF CBS' HIGHEST-RATED STATIONS

ASK PAUL H. RAYMER, NATIONAL REPRESENTATIVE



# of Counterpane...



*When I was sick and lay a-bed,  
I had two pillows at my head,  
And all my toys beside me lay  
To keep me happy all the day.*

*And sometimes for an hour or so  
I watched my leaden soldiers go,  
With different uniforms and drills  
Among the bedclothes, through the hills;*

*And sometimes sent my ships in fleets  
All up and down amid the sheets;  
Or brought my trees and houses out,  
And planted cities all about.*

*I was the giant great and still  
That sits upon the pillow-hill,  
And sees before him, dale and plain,  
The pleasant land of counterpane.*

— Robert Louis Stevenson



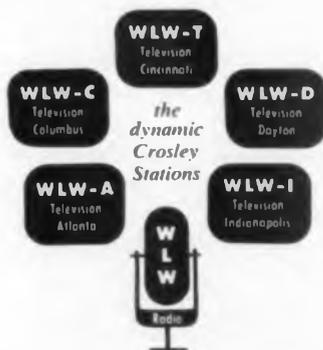
Maybe it's leaden soldiers... or ships in fleets... or little toy cities... sent by the WLW Stations to children in hospitals that help keep them "happy all the day."

We hope so. Over the past nineteen years, the Crosley Broadcasting Corporation Ruth Lyons Annual Fund has collected almost two million dollars for children in thirty-four hospitals, with last year's record contribution of over \$315,000.00.

This is more than the policy... this is the spirit of the WLW Stations — to serve their communities in every way, especially to remember those who are forgotten... like the little "giant great and still that sits upon the pillow-hill."

Naturally, we are proud of our reputation in the communications industry. But we are most proud when our ratings and statistics, when our business and technology are pleasantly lost for priceless moments in such lands of counterpane.

Yes, this is our pride — but also our privilege.



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

# on top of the news



Paul Williams  
for Manufacturers National Bank and Bristol-Myers



Chet Huntley and David Brinkley  
for Texaco, Inc.



Dick Westerkamp  
for National Bank of Detroit

## in DETROIT

Just as the world watches Detroit, most Detroit-area viewers watch the world on WWJ-TV's complete, high-rated newscasts. Here's the vast audience the city's largest broadcast news department and NBC's award-winning reporters attract.\*

On an average week night . . .

**Paul Williams—6:30 . . . . . 308,500 viewers**

**Huntley-Brinkley—6:45 . . . . . 390,500 viewers**

**Dick Westerkamp—11:00 . . . . . 397,200 viewers**

*And news is only one way that WWJ-TV consistently programs in the people's interest. Get the complete story today—from your PGW Colonel or your WWJ-TV local sales representative.*

\*Source: ABB, Detroit, December, 1960

Detroit, Channel 4 • NBC Television Network

# WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.  
Associate AM-FM Station WWJ  
Owned and Operated by The Detroit News

# MICHIGAN'S

UPPER PENINSULA  
IS EASILY AVAILABLE

## NOW



The New \$100,000,000  
**BIG-MAC Bridge**

carries thousands to the U. P. daily!

**Paul Bunyan Television**  
**WPBN-TV WTOM-TV**

Traverse City

Cheboygan

One Rate Card

Covers 25 Northern Michigan Counties  
INCLUDING a big chunk of the U. P.  
and parts of Canada

Offering the Only Principal  
City Grade and Grade A  
coverage to Traverse City,  
Cheboygan, and much of Resort-Rich  
Northern Michigan

Reach the MOST homes with P B N \*

7000 MORE Homes Reached Than Sta. B.

(M-F, Noon-6 PM)

1900 MORE Homes Reached Than Sta. B.

(M-F, 6 PM-Mid.)

2800 MORE Homes Reached Than Sta. B.

(Sat. 6 PM-Mid.)

1900 MORE Homes Reached Than Sta. B.

(Sun. 6 PM-Mid.)

\*ARB (March, 1960)

**Paul Bunyan Network**

Les Biderman  
General Manager

NBC

national representatives  
**Venard, Rintoul & McConnell**

Network Representative Elizabeth Beckjorden

# 444

Letters to the Editor

### Luncheon Lectures

The January 23rd "The Buyer Talks About . . . Luncheon Lectures" in TV AGE may not be aimed *only* at the Radio and Television Executives Society's various efforts to serve the industry, but the shoe fits so well we perhaps can be excused for feeling we should "rebut."

Since this was written by a time-buyer, whose anonymity we shall respect, we assume his beef is principally about the RTES Time Buying and Selling Seminar . . . In 1953, when [the seminar] started, it was inspired by the recognition that developments in the electronics media were overwhelming, and all involved were having too much to do to "keep up," much less give any time to working with the "juniors." There wasn't—and, to our knowledge, still isn't—any college course given in this very important area: selling or buying television and radio time. A "survey" type course had to be planned to cover buying and selling, to whet appetites and show what had to be learned.

Some research . . . disclosed that an evening schedule, while offering many advantages, would not draw much attendance. . .

As to length of "lecture": (1) try to get these people in to a 12:15 session before 12:30 or later; (2) gulping food is not good, and waiters, believe it or not, are human and can't serve a couple of hundred people in an instant, and (3) if you fight the clock, you get started at one o'clock, more likely 1:10.

So, your speaker or panel has 40 good minutes to spiel, and 10 or 20 for questions. Seldom can you hold an audience after 2 p.m. It is implied that Simon Legree's ghost is their boss.

Question, Mr. Buyer: "How long is the normal classroom lecture?"

It is 55 minutes, with five minutes

(Continued on page 20)

DO YOU HAVE  
ONE OF THESE  
CLIENTS . . .

- DAIRY
- BOTTLER
- BAKERY
- DRUG CHAIN
- CANDY
- POTATO CHIPS
- PACKAGED MEATS
- SUPER MARKETS
- FROZEN FOODS
- GAS STATIONS

They need the  
"SELL" in

## JUNIOR AUCTION

COPYRIGHTED

A live 30 minute copyrighted television show that has thousands of youngsters selling sponsors products.

JUNIOR AUCTION

Now in 32 markets!

Your market may  
be open . . . contact

**MIKE FADELL CO., Inc.**  
603 SECOND AVE. SOUTH  
MINNEAPOLIS 2, MINN. • FE 3-3416

## JUNIOR AUCTION

COPYRIGHTED

# Enter JFK (ecu) . . .



Extreme close-up. And no ordinary close-up. A face-to-forelock view of the new 35th President — and much more. An historical perspective on his every word, every move. A human look at all that went into making them.

Whether at JFK's live press conference or in his living room, this is the kind of Kennedy that **TIME-LIFE Broadcast** brings its audience. No less than a wholly unique kind of broadcast news coverage.

In Washington, Time Inc.'s specialized correspondents report the news in a depth no conventional coverage can match. Out of close personal contacts and off-the-cuff meetings come not just what happens on stage but what goes on in the wings, what went before and what might happen next. Then **TIME-LIFE Broadcast** processes and edits these correspondents' stories especially for broadcast—and exclusively for Time Inc.'s own stations.

Extreme close-up, certainly. Or saying it another way, a very close bond between broadcaster and his audience.

For a close-up of the new Washington, ask for your copy of **TIME's** "First Report from the 87th Congress." Just make your request in writing to **TIME-LIFE Broadcast**, New York 20, New York.

**TIME-LIFE BROADCAST** KLZ-TV-AM Denver • WFBM-TV-AM-FM Indianapolis  
WOOD-TV-AM Grand Rapids • WTCN-TV-AM Minneapolis



# WHY BUY LaCrosse



WKBT Provides the Only Consistently-Dependable Signal for an Isolated Market of 160,000 Wisconsin, Minnesota and Iowa TV Homes (CBS Research). Obviously, it would Take Two or Three Times as Many TV Homes in a Multi-Station Market to Deliver a Comparable Audience.

ABC CBS NBC

# WKBT

LA CROSSE WISCONSIN

250,000 WATTS

Represented by:  
H-R TELEVISION, INC.  
Harry Hyatt, Minneapolis



## Letters (Continued from page 18)

to charge across the campus to the next one. So?

Question, Mr. Buyer: "Would you attend six successive weekly sessions on one research method?"

I doubt it, even if the research outfit involved bought drinks and lunch and held it at a fancy joint!

Question, Mr. Buyer: "Do the articles in the trade press, which take from three to 30 minutes to read, cover a subject any better?"

Question, Mr. Buyer: "How about serving on the program committee of the 1961-62 RTES Time Buying and Selling Seminar?"

You don't even have to reveal yourself: Give us your idea of a fine 16-session calendar. Suggest subjects and, of course, two or three possible speakers for each. It will be most welcome.

CLAUDE BARRERE  
Executive Director  
Radio and Television Executives Society  
New York City

### Regents Project

I want to express my appreciation for the story on the Regents project on our station ("But Teacher, Said the Viewer," TV AGE, Jan. 23) which I hope will serve a useful role in explaining what it's all about and that there is some educational television available in our area.

Your article certainly was easy to read, and I was most impressed with your excellent grasp of the mechanics and operation of the whole project.

LEAVITT J. POPE,  
Vice President, Operations  
WPIX New York

### Corinthian Coverage

Your story of Corinthian's coverage of the Inauguration ("New Tv Frontier?," TV AGE, Feb. 6) is complete in every detail and was certainly most appreciated by all the people here at KXTV who were involved in this large effort.

ROBERT S. WILSON,  
Vice President  
KXTV Sacramento



# NIVEN RANKS #1 FROM PTI

ANOTHER TOP NAME IN THE BIG J. ARTHUR RANK PACKAGE OF POST '50 HITS MADE FOR AMERICA TO ENJOY (12 IN FULL COLOR). GET FULL DETAILS ON THE "BUY" THAT RANKS #1

RANKS = 1 FOR BIG NAMES  
RANKS = 1 FOR CURRENT HITS  
RANKS = 1 FOR FULL COLOR  
RANKS = 1 FOR SALES IMPACT

FOR FULL DETAILS, CONTACT:  
MICHAEL M. SILLERMAN, EXEC. VP  
PROGRAMS FOR TELEVISION, INC. **pti.**  
1150 6TH AVE., N. Y. 36 YU 6-3650

WMCT, MEMPHIS,  
THE STATION THAT  
BRINGS THE

# NOW

TO THE MID-SOUTH

Whatever the occasion . . . whatever the distance . . . if it's of interest to Mid-South families, the WMCT cameras are there!

Programming that *serves* the community's needs and interests is in keeping with our creed: *To maintain the trust and confidence of the people of this city and area with an unending program of public service of the highest character and caliber.* This has been a major effort for over twelve years . . . one that has resulted in unchallenged viewer confidence in the informational, educational, and news services of WMCT, the station that brings the "NOW" to the Mid-South.

*when it is in the  
public interest,  
there you'll find*



*Memphis Town Meeting* is just one of WMCT's many informational services, programmed in prime time to the people of the Mid-South.



*Farm Service.* "Mid-South Today" is the Memphis area's only television farm-informational program.



*News.* Gathered, compiled, and edited by the Mid-South's largest, most experienced, and best equipped TV news staff.



*Sports.* The area's only regular TV sports news program. Nightly, Monday through Friday, on WMCT.



## WMCT

Full Power

Channel 5

MEMPHIS, TENN.

National Rep.: Blair-TV

# AWARD WINNERS



**Wilbur Levering,  
WIBW FARM  
DIRECTOR**

Regional Vice - President for West South Central Region of the National Association of Television and Radio Farm Directors.

Chairman for the State of Kansas of the Agricultural Hall of Fame drive.



Strong morning and noon-time farm news, markets, weather, technical and area news, and feature material.

**Don Edson,  
WIBW ASSOCIATE  
FARM DIRECTOR**

On leave from WIBW with United States Army until April.



**Charles Ross,  
WIBW ASSOCIATE  
FARM DIRECTOR**

For the second consecutive year, recipient of the Farm Safety Award from the National Safety Council for both WIBW - TV and WIBW-Radio.

Closely allied with the farm activities at Kansas State University — participated in more than 250 farm organization meetings throughout 1960.



**SPONSORS:** Ralston Purina, Gooch Feeds, International Harvester, Consumers Co-operative Association, Shawnee Milk Producers Association, Massey Ferguson, BMB Manufacturing Co., Olin Mathieson Chemical Corp., Spencer Chemical Co., KFU Hybrids, DeKalb Agricultural Association, Granite City Steel, Doane Agricultural Service, Willard Tablet Co., Pioneer Hybrid Corn, Davison Chemical Co., American Cyanamid, Sheffield Steel, Deere & Co., Oyster Shell, Kendall Mills, D-Con, MFA Mutual.

Represented Nationally by



CBS • NBC • ABC

Topeka, Kansas

**Dollars From Dealers**

Look for other agencies to follow the enterprising move by D'Arcy Advertising Co. that put *Mr. Ed*, the half-hour film series, in 110-120 markets and brought the agency considerable commission on what would otherwise have been non-commissionable co-op money. By acquiring the series outright for Studebaker and selling it to numerous local dealer organizations, D'Arcy saw to the placements and paid national rates for its choice family-time periods. Program, starting to show up in the ratings, has contributed measurably to both showroom traffic and sales, said one source.

**Services and Supplies: a \$45-million business**

It may not be generally recognized, but companies providing supplies and services to producers of television commercials for film and tape production number more than 400 in the major production centers alone. According to TELEVISION AGE estimates, these firms are responsible for a total business volume that exceeded \$45 million in the past year. This figure reflects program production as well as commercial production. A list of the supply and service companies involved in commercial production will be published in the April 3rd issue of this magazine.

**Network Only for Oscar?**

"No industry action is planned for spot in or around the Academy Award telecast," said Taylor Mills of the Motion Picture Association of America. "although some local theatres or chains have been reported considering purchasing time on their own." For the past few years, the MPAA bought on a spot basis the 30-second break in the 90-minute Oscar show. With the program switched this year to ABC-TV and a multiple-sponsor set-up (Procter & Gamble, Kitchens of Sara Lee, one or two others yet to be signed), word has it that the Academy of Motion Picture Arts and Sciences feels there might be too many commercials. Hence, the mid-point break may not even be released to the affiliates.

**There Will Be More. But Will They Be Better?**

Network competition in public-affairs programming continues to sharpen, with this over-all result, according to one informed source: although there will be more shows in better time next season, their quality will not be improved much. One reason: sponsors continue to bargain for cut rates and have what one producer describes as a "1940 newsreel psychology," i.e., you've got to run them but they'll never make much money.

**Domesticated Tint**

The Zenith move to get into the color-receiver picture prompted a check on that year-old report that tint sets

would "soon" invade the market from Japan. "While something unforeseen *could* happen," said a representative of the Japan Trade Center in New York, "any color sets from Japanese manufacturers to the U. S. still seem a year—or more—away." The spokesman noted that only one or two shipments of black-and-white receivers have been sent here by one or two manufacturers.

**A Station Trend to ABC-TV?**

On the heels of the affiliation switch of three Taft Broadcasting Co. stations to ABC-TV that network's executives indicated that other major changes in several two-station markets are now in the works. The over-all arrangement is unusual in that all stations affected—those losing ABC-TV and those gaining the same network—are insured of an increase in compensation. The Taft stations switching affiliation status are WKRC-TV Cincinnati, which dropped its agreement with CBS-TV, and WBRC-TV Birmingham and WKYT Lexington, both of which will become primary affiliates with ABC-TV to parallel existing primary-affiliation agreements with CBS-TV. Another Taft station WTVN-TV Columbus, has always been an ABC-TV affiliate.

**Hotels Fill Vacancies**

Believed to be the first national hotel chain to use the medium, Sheraton Hotel Corp. has embarked on a tv spot campaign to supplement its print and radio schedules. A series of four filmed live-action minutes and four 20's will run in key markets out of the 40 in which Sheraton has establishments. Air time is set via a trade basis, with the hotel headquarters in Boston handling the arrangements, assisted by BBDO's Massachusetts branch.

**New Trend to Half-Hours?**

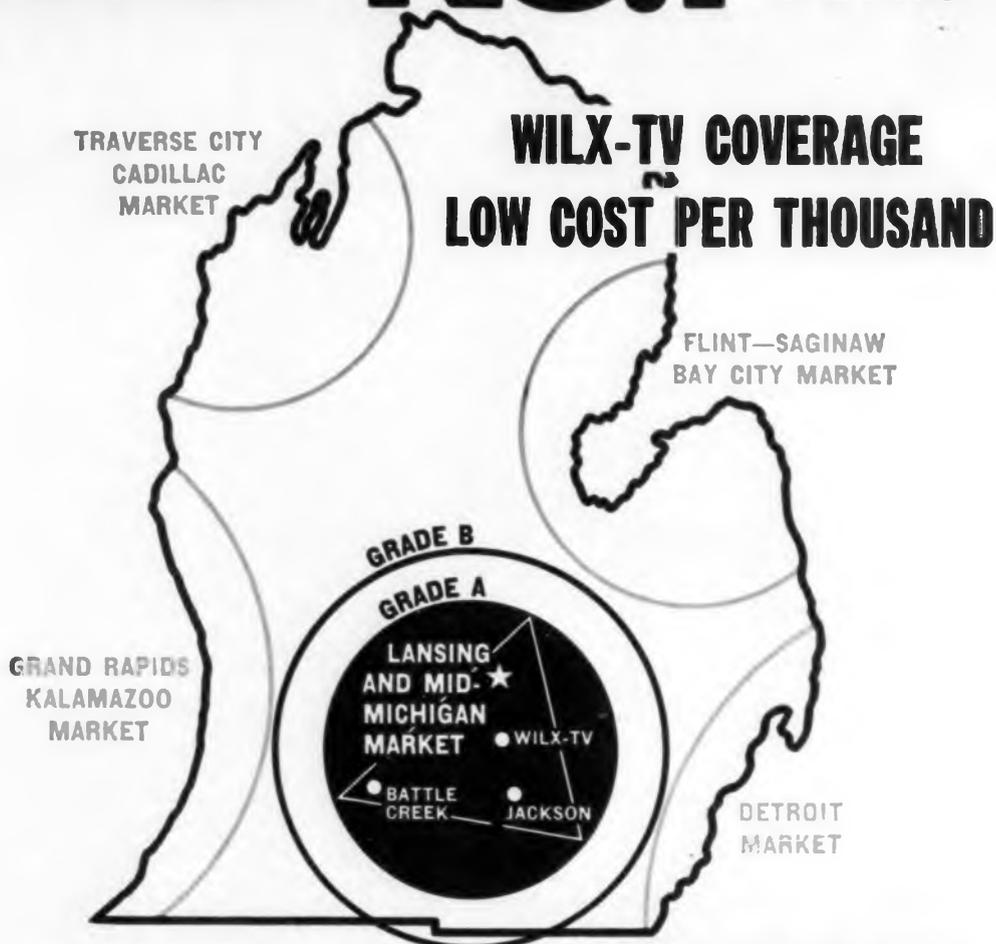
Just when it is agreed that the trend is toward hour-long programs ABC Films comes along with a show that has been described by one of the agency officials who screened it as "a sort of half-hour version of *The Untouchables*." Titled *Open File*, the program presents and analyzes true cases of unsolved crimes, and reportedly has picked up a sponsor for network telecasting this fall.

**Fewer for Fizzies**

Warner-Lambert's instant-drink tablet, Fizzies, is currently working on spot plans for the spring-summer drive. Unlike last year, when 160 spot markets were bought for as many as 26 weeks, the list will be cut and length of schedules reduced in proportion to the amount of budget going into two network programs—CBS's *Captain Kangaroo* and NBC's *Shari Lewis Show*. Minutes in kid shows will run in flights starting late next month in warm-weather areas, with others picked up as summer nears. Jim Watterson is the timebuyer at Lambert & Feasley, Inc., New York.

**THIS** IS WHAT THE MICHIGAN MARKET IS REALLY LIKE !!

LANSING AND MID-MICHIGAN **No.1** OUTSIDE DETROIT!



With annual retail sales of \$1,224,302,000, the Lansing-Mid-Michigan Market is second only to Detroit in the Wolverine State!

WILX-TV covers this important market. No other single station offers city grade coverage of Mid-Michigan's "Golden Triangle" cities — Lansing, Jackson and Battle Creek.

WILX-TV delivers the Lansing - Mid-Michigan Market at lowest cost per thousand TV Homes.

REPRESENTED BY

**VENARD, RINTOUL  
& McCONNELL, INC.**

**WILX-TV FACTS**

- STUDIOS IN LANSING JACKSON BATTLE CREEK
- FULL TIME N B C TOWER HT. 1008' POWER 316,000 WATTS

THE GOLDEN TRIANGLE STATION

**WILX**  
NBC **TV** CHANNEL 10

Associated with WILS/Lansing/WPON-Pontiac

# Business barometer

Network and local business both fell off in December, the monthly TELEVISION AGE

national check indi-  
cates. The decline in  
network billings was  
slight, but local busi-  
ness took the sharpest  
dip in the eight years  
Business Barometer rec-  
ords have been kept.

Network totals, which had con-  
sistently shown gains in  
December over November  
from 1953 until 1959,  
were down 1.7 per cent,  
although they were ahead  
of year-end '59 bill-  
ings by 5 per cent. The  
December drop that year  
was 1.4 per cent.

Prior to that reversal Novem-  
ber-to-December rises  
for this category of  
television business were  
2.7 per cent in 1958,  
.5 per cent in 1957, 2.9  
per cent in 1956, 1.9  
per cent in 1955,  
2.9 per cent in 1954 and  
4.6 per cent in 1953,  
the high mark to date.

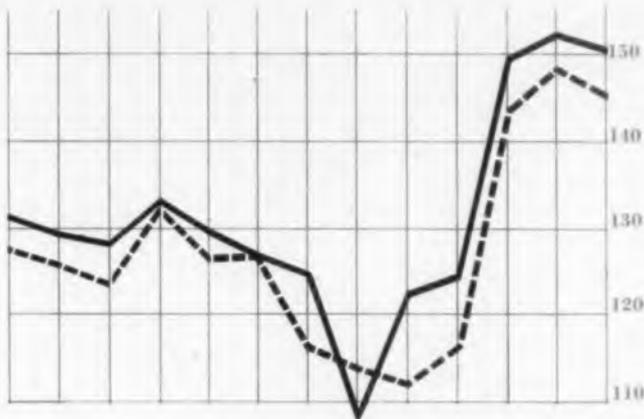
Local billings were off 12.6  
per cent in December as  
compared with November,  
and 1.2 per cent behind  
December a year earlier.

This slump far exceeded the  
usual decline for the  
month. In 1959 local  
business for December  
was 3.8 per cent under  
November; in 1958 and  
1956 the dip was 5 per  
cent; in 1957 it was 1.2  
per cent, and in 1955  
and 1953, .7 per cent.  
Only in 1954 was a gain  
noted—a fractional  
.2 per cent.

## NETWORK BUSINESS

A month-to-month and year-to-year comparison

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

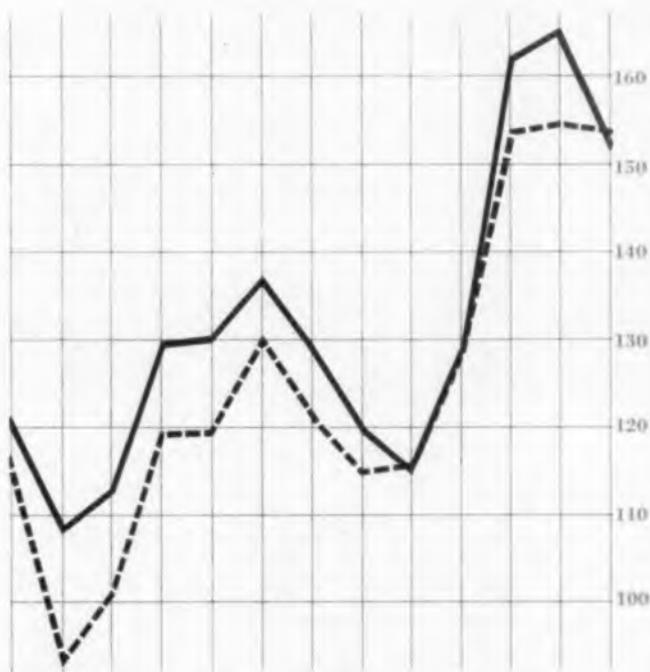


Solid line represents past 12 months; dotted line, a year earlier

## LOCAL BUSINESS

A month-to-month and year-to-year comparison

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



Solid line represents past 12 months; dotted line, a year earlier

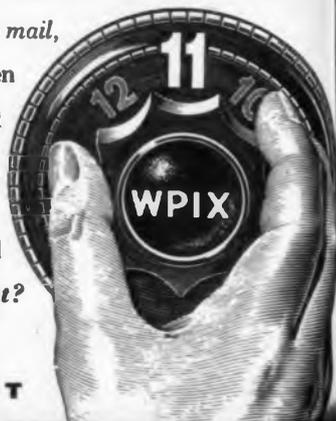
(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)



no  
mail...

Mail is usually a good barometer of one's popularity. Yet, because WPIX-11 *has no mail*, we're *more* popular with advertisers! An extraordinary statement except when you understand the *kind* of mail we mean: *No Mail Order Advertisers!* WPIX-11 advertisers are *national*, representing the foremost advertisers in the land. General Motors, General Foods, P & G, Coca-Cola, R. J. Reynolds—they're all here in quantity. It makes good sense to join in the fine company of national advertisers on WPIX-11. *Where are your 60 second commercials tonight?*

**NEW YORK'S PRESTIGE INDEPENDENT**



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**Spot television continues its growth rate . . . . page 27**

**How many tv homes don't you reach? . . . . . page 27**

**Beer maker wants an aura, not an image . . . . page 29**

### Fourth-Quarter Spot

Continuing upward, spot advertising in the fourth quarter of 1960 broke the second quarter's high by some \$2 million, totaling \$163,060,000. While the figure, compiled by N. C. Rorabaugh Co., Inc., for the Television Bureau of Advertising, appears slightly below the fourth-quarter 1959 total of \$165,732,000, the "decrease" is due to a revision of the Rorabaugh estimating methods which was put into effect early last year.

Under the new system (Newsfront, TV AGE, Oct. 3, 1960), estimates are held to be more accurate than previously, and consequently are somewhat lower. If the former system of computation were applied to the fourth-quarter 1960 figure, it would total \$176,105,000.

The 1960 full-year spot expenditure, totaled on the old basis, is \$653,344,000, as compared to 1959's \$605,603,000. Even applying the revised-estimate method for the last three

For the list of top 100 spot tv advertisers in the fourth quarter of 1960, see page 100.

quarters of the year, the spot total for 1960 reaches \$616,701,000. TvB lists the year's over-all increase at 7.9 per cent, with the fourth quarter up 6.3 per cent.

Announcements again accounted for the largest bulk of the total dollars, with 76.4 per cent going to the 20-seconds-and-longer spots. ID's took 10.5 per cent of the total, and program expenditures made up 13.1 per cent.

Prime nighttime spots involved the largest spending, getting 32 per cent of the total. Daytime was right behind with 31 per cent, while late-

night investments accounted for 19.1 per cent, and early-evening for 17.9 per cent.

Two of the three new advertisers to appear on the list of top 100 spot users aimed for the children's market: Ideal Toy Corp., spending for the customary pre-Christmas drive, neared the half-million-dollar mark; J. Nelson Prewitt, Inc., for its New Matey bubble bath for youngsters, made the list with an expenditure of \$405,500. In the "adult product" field, Corning Glass Works joined the top 100 when it spent \$435,300 on its pyroceram appliances and cooking-ware.

### Quality or Quantity?

Quite a few people, it seems, hardly ever watch tv—but when they do watch, they tune in to the "quality" shows on two of the network outlets and on WNTA-TV New York. That conclusion is one of several reached by New York's independent channel 13 after studying the results of a survey conducted by the market's entertainment-guide magazine, *Cue*.

As do most "qualitative" studies, the WNTA-TV report is designed to illustrate that a specific kind of programming can reach a specific kind of audience—an audience that often cannot be reached via a different type of show. Working from a sample of 1,193 homes from the magazine's subscriber list (and nearly half the total homes on the list have incomes under \$10,000 yearly), the station found viewers ranked it third as a "worthwhile programs" station behind two network affiliates and ahead of the four other stations in the market combined.

To illustrate further the drawing power of its "creative" programming, the independent listed *The Play of the Week* (telecast nightly, Monday

through Sunday) against top-rated shows on the market's other stations. Of the 1,193-home sample 35.9 per cent noted they viewed the program regularly, 47.7 per cent saw it occasionally, and 12.4 per cent never watched it. For *The Untouchables*, percentages were 42.9 regularly, 24.7 occasionally and 30.4 never; for *The Perry Como Show*, 23.8 regularly, 41.4 occasionally and 28.7 never, and for *Gunsmoke*, 20.6 regularly, 33.9 occasionally and 40.7 never.

The point of importance, states WNTA-TV, is in the small percentage of people that never watch *Play of the Week* vs. the larger groups that never watch the other programs: "The data documents for the first time that this important audience of hard-to-reach, elusive homes is . . . never or infrequently reached by commercial messages on even the most popular network programs."

Carrying the idea further, a sample of 336 "light-viewing" homes (watching one to 12 hours per week) was studied. Nearly 35 per cent here said WNTA-TV was ranked first as carrying more worthwhile programming than any other station in the market. (One-third of the group placed WCBS-TV first, while 19 per cent preferred WNBC-TV in first place; other channels combined got first-place votes from 8.6 per cent of the sample.)

Combining the regular and occasional viewers, it was found that *Play of the Week* was an overwhelming favorite among the light-viewing group. Says the station: "Whereas 49.4 per cent of these hardest-to-reach homes never watch *The Untouchables*, 58.1 per cent never watch *Wagon Train*, and 57.1 never watch *Gunsmoke*, only 15.8 per cent never watch *Play of the Week*."

Taking relatively comparable programs—*Million Dollar Movie* and *Picture of the Week*, both feature-film presentations — channel 13 claims, "Both appear equally effective in terms of over-all sample results. How-

(Continued on page 29)



**"WAGA-TV's EDITORIAL IS A SIGNIFICANT INFLUENCE  
TOWARDS...AN INFORMED ELECTORATE..."** Bobby Jones

Since May, 1960, the telecast of editorials twice each weekday evening has brought a "free and responsible" independent editorial voice to the Atlanta area. ■ In the words of Robert T. Jones, Jr., world-famous champion golfer, lawyer, businessman and one of Atlanta's favorite citizens... "On the theory that good government begins at home, it is vastly important that local issues should be resolved by an informed electorate. I believe sincerely that WAGA-TV editorial is a significant influence towards this end." ■ One of the basic programming objectives of WAGA-TV is to promote community betterment... the development of an active, informed citizenry... to cooperate with the recognized governmental, civic, charitable, religious, educational, and other agencies dedicated to these ends.



Bobby Jones

*famous on the local scene...for public service*

**waga·tv 5**

**THE STORER STATION IN ATLANTA**

ever, inspection of the light-viewing tv homes data uncovers the fact that *Million Dollar Movie* is less effective in penetrating the hardest-to-reach homes; among these homes one-third never watch *Million Dollar Movie*, whereas only 20.5 per cent never watch *Picture of the Week*."

### Schaefer in Green

In the creative towers of BBDO, it's been decided that client F. & M. Schaefer Brewing Co. is best suited by an *aura* rather than by an *image*.

"We're not so much interested in having Schaefer identified as the sports-and-specials advertiser," said account executive Charles Bradley, "as we are in having the company connected with the aura of programming."

Programs, he explained, have numerous advantages over the mostly spot schedules used in the past. "While you can prove statistically that spots give better cost-per-thousand figures, we intend to get great frequency through a great number of programs of all kinds; additionally, programs give you the opportunity to beat the drums a lot and stir up the sales force. The important thing, however, to Schaefer and to us, is that programs specially prepared for a client—with the scope and quality of network shows—give a regional advertiser a true national look."

Mr. Bradley's comments were sparked by an interest in the BBDO-conceived *Story of St. Patrick*, to be shown next week in New York, Boston, Albany and two or three other markets under Schaefer sponsorship. Knowing the agency's recent efforts that put several clients into program-production arrangements, it was asked whether Schaefer had participated in production costs of the hour-long special.

The answer was no. "We had the idea," the account man said, "and did the basic research here. A biography of St. Patrick of course was a natural for the March 17th holiday, and we got quite excited as the facts were uncovered. A lot of people think



Narrator, choir and "living portrait" techniques combine to produce brewer's *St. Patrick's Day* show.

he was just a legend, but we found he was a real person."

Once the research made a full program feasible, the agency contacted Metropolitan Broadcasting Co. to produce the show. Taped by WNEW-TV New York, with executive producer Mel Bailey writing the script and producing, the program was bought by Schaefer for the channel 5 Gotham outlet and in several other areas. The brewery has first refusal rights if Metropolitan schedules the tape in its other markets or wants to syndicate it to other stations for airing.

While the program features actor Myron McCormick as narrator, a choir, an Irish tenor and film clips of past St. Patrick's Day parades, the retelling of the life of Ireland's patron saint will follow the "living portrait" technique popularized in NBC-TV's *Coming of Christ* and other features.

"Everybody gets a little Irish around St. Patrick's Day," said Mr. Bradley, "so we're pretty sure the audience will be other than Murphys and Callahans. As men are the target Schaefer aims for, most of our year's programs are slanted toward them—racing, soccer, basketball, the Olympics and the rest. But we get the housewives, too, with the feature films on the *Schaefer Award Theatre* and the specials such as this one. Coming up, we've got two documentaries—one called *Life of a*

*Rookie*, about a young ballplayer the Dodgers have high hopes for, and one on Rafer Johnson, the Olympic Decathlon star."

### Not Unpicketable

"Kids don't play cops-and-robbers anymore. Now it's cops and Italians, with the big problem as to whether the leader should be Costello or Capone." Congressman Joseph P. Addabbo was speaking, explaining why he and two other New York Congressional representatives had advised the Federation of Italian-American Democratic Organizations to proceed with its plans to picket the WABC-TV New York studios in protest over its carrying of *The Untouchables*.

After originally announcing the picketing movement, as well as a possible invoking of "economic sanctions" against program sponsors, the organization leaders had met with ABC-TV executives and reportedly had been appeased. A re-study of the network's "assurances" changed the picture.

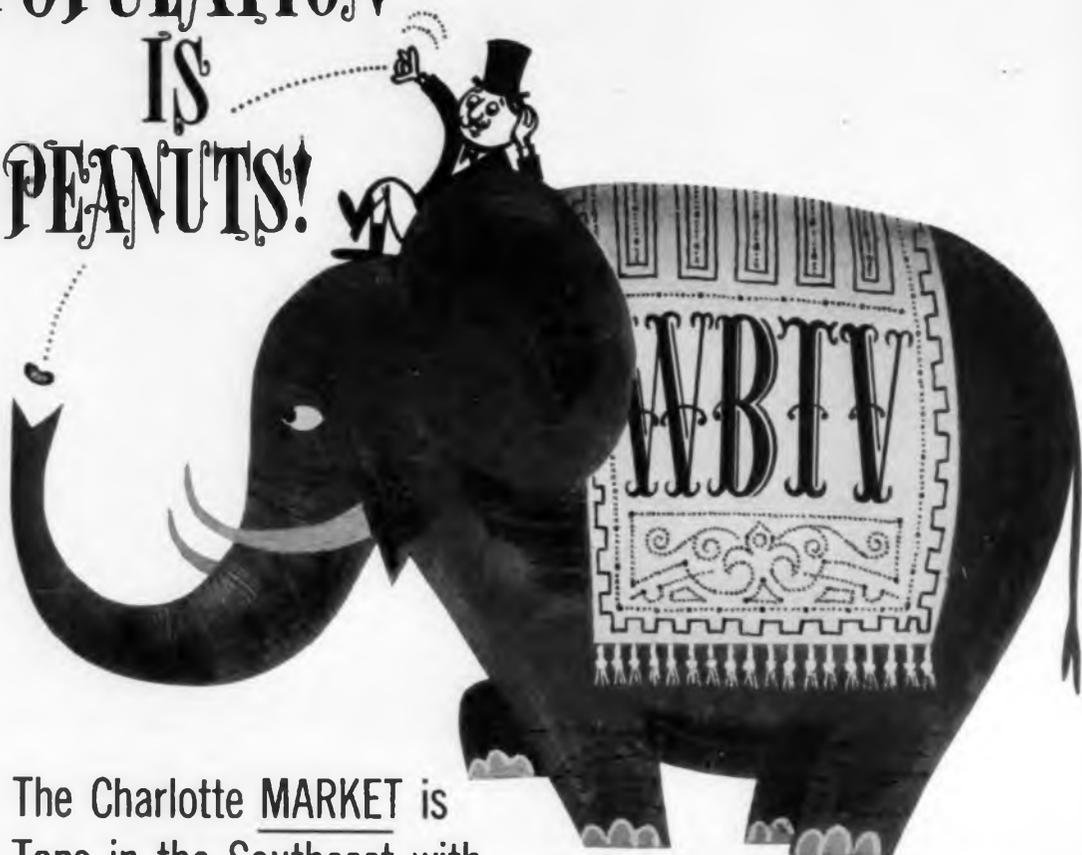
"We found the network willing to cooperate—to a certain extent," said Mr. Addabbo. "It had 14 programs scheduled, and Italian gangsters appeared in only six. That's some progress, I guess."

The Congressman took pains to point out that he was not objecting to *The Untouchables* solely because he was of Italian descent. "I'd be against any similar show where they showed a string of bad characters of one background. They tell us that they're dealing with a period in history when there were numerous Italian gangsters. Well, we're not arguing that there were Italian crooks, but I used to listen to *Gang Busters* and Warden Lewis E. Lawes, and I'll be darned if I remember any unbroken string of Italian names—and that was during the period *The Untouchables* is supposed to be about. Why, after *Gang Busters*, they used to read off the names of actual public enemies—and they weren't all Italians."

ABC, reported Mr. Addabbo, had "admitted" that modifying the nationality of some of the show's char-

(Continued on page 100)

# THE CITY POPULATION IS PEANUTS!



The Charlotte MARKET is  
Tops in the Southeast with  
642,500 TV Homes\*

Two-hundred thousand peanuts is  
a fair size city patch, but it's *still* pea-  
nuts compared to the TV Homes in the  
elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 55.3% more TV  
Homes than Charlotte Station "B"!\*\*

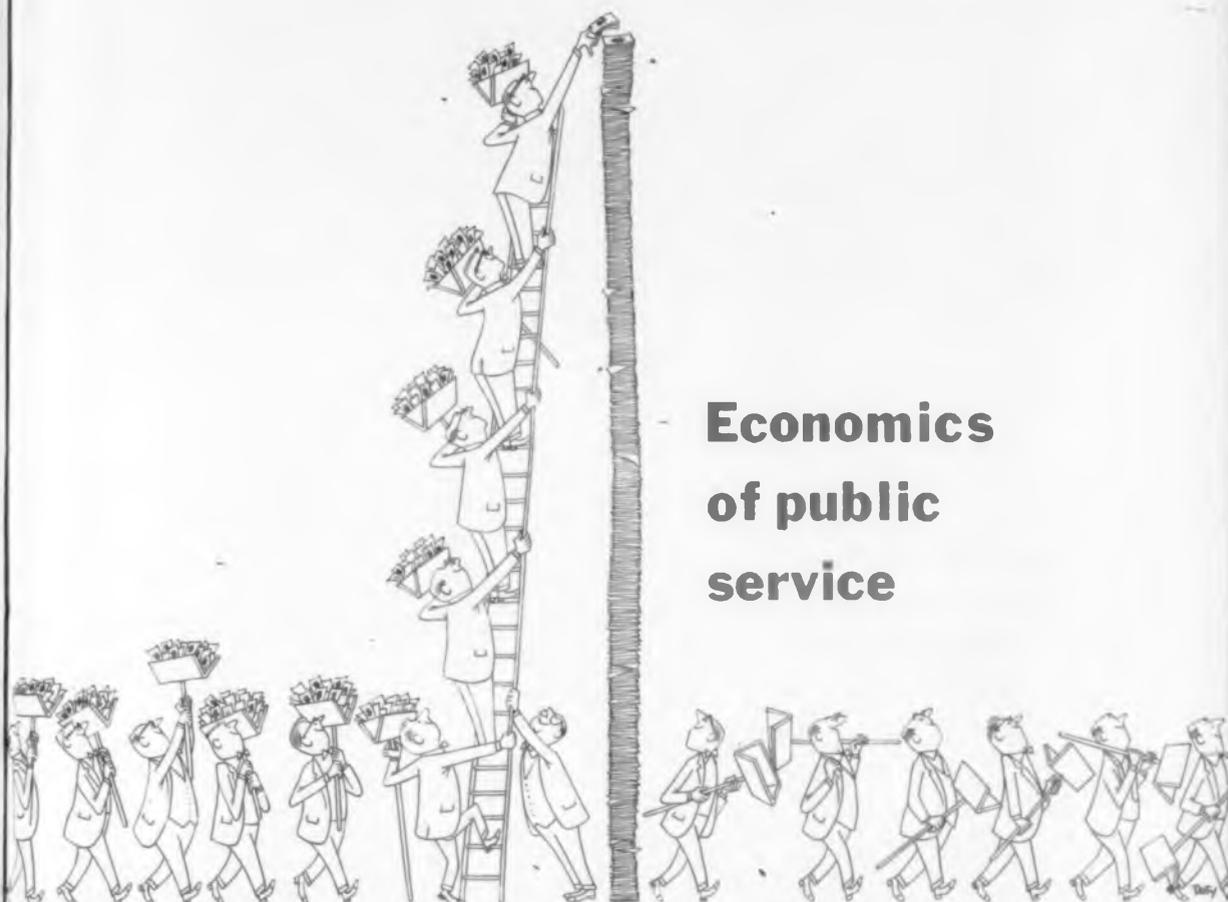
Compare these SE Markets!

\*Television Magazine—1961 \*\*ARB 1960 Coverage Study—  
Average Daily Total Homes Delivered



# Television Age

MARCH 6, 1961



## Economics of public service

*It took money—about \$256 million—for stations to serve their areas in 1960*

Perhaps the most unarguable answer to those who decry television's supposed lack of awareness of its responsibilities lies in a single, solitary statistic: over the past half-dozen years commercial video stations throughout the nation have donated slightly better than one-and-a-third billion dollars to programs and announcements in the public interest, convenience and necessity.

The \$1,344 million—to be precise—that has been spent since 1955 on public-service material telecast free over commercial stations is not, as the saying goes, chopped chicken liver. This is a sum that reflects a concerted effort above and

beyond the FCC call of duty on the part of station managements all over the country.

Only once in the six years since TELEVISION AGE began its periodic public-service reports has the over-all annual total of station contributions to this kind of programming been less than the preceding year. In 1955 the report showed \$133 million; a year later it had risen to \$189 million; in '57 it went to \$247 million, and in 1958 it touched an all-time high of \$271 million.

The first decrease showed up in 1959, when the total arrived at via station-manager reports to this magazine came to \$248 million. The

**Public-Service Record  
of Average Tv Stations  
by Classification:  
Totals, 1956-1960**

<i>Station Class AA hourly rate</i>		<i>Announcements and ID's</i>
<b>UNDER \$250</b>	1956	3,454
	1957	3,278
	1958	4,255
	1959	5,609
	<b>1960</b>	<b>6,889</b>
<b>\$251-\$500</b>	1956	3,867
	1957	5,723
	1958	5,315
	1959	5,106
	<b>1960</b>	<b>4,519</b>
<b>\$501-\$900</b>	1956	4,098
	1957	5,124
	1958	5,250
	1959	4,680
	<b>1960</b>	<b>4,359</b>
<b>\$901-\$1,500</b>	1956	5,978
	1957	5,614
	1958	5,377
	1959	5,122
	<b>1960</b>	<b>6,496</b>
<b>\$1,501 UP</b>	1956	5,825
	1957	6,789
	1958	7,131
	1959	5,316
	<b>1960</b>	<b>6,945</b>
<b>AVERAGE STATION</b>	1956	4,275
	1957	5,132
	1958	5,289
	1959	5,132
	<b>1960</b>	<b>5,441</b>

figure for last year, however, is up again: \$256 million. While this total is short of the 1958 peak, it nevertheless represents an increase in the amount of money given away by tv broadcasters during a year which saw more and more public-service programs and series of programs attaining such viewer interest and critical acclaim that they attracted advertisers into sponsorship of them, thus removing them from the category of free public-service time and talent under consideration here.

All of the foregoing totals are

based on station figures submitted to TV AGE for its yearly surveys. In no instance has the sample been smaller than 20 per cent of all commercials stations on the air in the United States, and included in each study are outlets of all sizes in all types of markets and in all sections of the country.

**Public-Service Spread**

The chart on these pages illustrates the spread of public-service telecasting, not only by size of station but by programs and announce-

ments as well. Value of announcements and ID's, of programs and of time of personnel devoted to this area of programming is shown for each group of stations—the figures being an average of the reported donations by each classification—and for the average station, an amalgam based on all classifications.

A look at the 1960 record of the average station reveals an increase in all categories of time and money expended, with one exception: the number of hours donated. In 1959 the total hours added up to 269; last

	Value of announcements and ID's	Programs	Hours donated	Value of programs	Value of time of personnel	Total donated
	\$85,051	582	274	\$52,775	\$6,740	\$144,566
	70,858	511	184	32,104	6,749	109,711
	97,933	494	180	32,499	7,778	138,210
	94,321	626	251	55,704	6,507	156,532
	<b>74,314</b>	<b>490</b>	<b>221</b>	<b>30,743</b>	<b>3,606</b>	<b>108,663</b>
	145,015	628	269	67,472	14,291	226,778
	174,900	513	213	63,363	6,720	244,983
	164,830	538	252	54,465	7,439	226,734
	153,322	556	242	50,124	9,891	213,337
	<b>141,902</b>	<b>506</b>	<b>182</b>	<b>49,580</b>	<b>7,208</b>	<b>198,690</b>
	267,897	848	314	115,855	18,342	402,894
	323,770	833	313	138,842	17,937	480,549
	277,664	708	273	107,738	17,059	402,461
	194,009	508	283	109,396	15,104	318,509
	<b>212,048</b>	<b>646</b>	<b>241</b>	<b>86,856</b>	<b>12,564</b>	<b>311,468</b>
	393,438	1,061	366	193,026	21,246	607,710
	570,304	892	295	162,299	15,375	747,978
	557,429	974	325	223,864	23,766	805,059
	390,666	958	304	155,614	16,630	562,910
	<b>480,036</b>	<b>957</b>	<b>298</b>	<b>166,004</b>	<b>13,041</b>	<b>659,081</b>
	1,317,883	593	318	779,898	38,077	2,135,858
	1,274,473	835	267	326,310	52,685	1,653,468
	1,189,236	1,121	385	573,922	57,217	1,820,375
	1,008,556	620	268	438,701	41,922	1,489,179
	<b>960,777</b>	<b>850</b>	<b>351</b>	<b>562,885</b>	<b>102,725</b>	<b>1,626,387</b>
	249,587	709	315	125,010	19,321	393,918
	370,019	672	253	109,865	14,100	493,984
	353,000	690	274	151,851	16,247	521,098
	321,531	643	269	136,700	15,991	474,222
	<b>362,622</b>	<b>654</b>	<b>253</b>	<b>143,700</b>	<b>16,798</b>	<b>487,120</b>

year they were off by 16, to 253. For the rest: the 1960 average was 5,441 announcements and ID's, as against 5,132 the year before, representing an increase in value from \$321,531 to \$326,622.

Additionally, there was a rise in the number of public-service shows aired by the average station—654, from 643—and a comparable jump in the cost of these programs—\$143,700, compared to \$136,700 in '59. Value of the time of personnel needed for this non-profit programming was put at \$16,798, against \$15,991 for

the year previous. All of these increases add up to total donations by the average station for 1960 of \$487,120, up from 1959's \$474,222 aggregate figure.

#### Decided Upturn

Largest stations, those with a Class AA hourly rate above \$1,501, showed a decided upturn in announcements and ID's last year: 6,945, topping 1959 by more than 1,600. The value of these spots, however, was off somewhat — down from \$1,008,556 to \$960,777—indicating that they were

used in less expensive time slots, or that more 20's and ID's and fewer minutes were utilized than during the prior year.

A sizable leap in the number of programs and the hours consumed by same in 1960 as compared to 1959 was recorded by these largest stations. Last year saw them airing 850 public-service shows, 230 more than '59's 620, resulting in 83 additional hours—351 to 268—and an additional cash outlay of some \$124,000—\$562,885, as against \$438,701

(Continued on page 88)

## Rx for communities

*Through the power of public-service programming stations can aid in rehabilitation . . .*



**Specific aid for local problems  
is often given by  
public-affairs-minded stations**

**T**here are public-service programs and public-service programs—an observation not as long on redundancy and short on profundity as it might seem on the surface. For in all the welter of words about format and content and quality and otherwise of programming in the public interest, it is not generally remembered that there are two distinct types, two sharp divisions, of public-affairs shows: those which say something, and those which do something.

This is not to imply that a public-service telecast which expresses a thought cannot at the same time accomplish a deed. Rather, the distinction stems from the kind of program that is produced by a television station solely to inform or educate or interest, and the kind that is done with a definite end result in mind.

Outstanding public-service shows have revolved around the Civil War, a look at Korea 10 years after the conflict there, Adolf Hitler, the wild ponies of Chincoteague in Maryland and countless other and equally unrelated themes. These have been aired for one purpose: the edification of the viewer. They were not meant to benefit the community in which they were shown—other than in a culturally uplifting way—nor could they, because of the remoteness of the subject to the community.

In previous public-service issues over the years, TELEVISION AGE has reported on numerous local-station examples of fine programming along these lines, without regard to the intent or result of such programs, but with the accent rather on their contribution to the whole important area

of public-service telecasting.

For its latest survey of the field, this magazine is concerned with only one type of public-affairs program: the kind that not only said but *did* something. Further, unlike in the past when stations were asked for their single most outstanding program of the year, this study was broadened to include series, announcements and whole campaigns staged by stations strictly as a means to an end.

**Tangible Results**

Station managers were queried on only those shows which achieved *specific, tangible* results within the coverage area of their stations. They were asked to report on only those public-service shows or campaigns whose accomplishments could be measured in *definite, material* terms, not on programming which otherwise might be considered exceptional in conception, execution or critical and audience approbation.

Many stations throughout the country reported on campaigns which resulted in real and discernible benefit to their communities—far too many to include in a single story, space limitations being what they are. But the following, in alphabetical order by city, are sufficient to illustrate the way in which local stations of all sizes and in all parts of the country are endeavoring to achieve noticeable gains for the areas in which they operate—and succeeding in that endeavor.

WBRZ Baton Rouge last spring presented two half-hour telecasts concerning the question of whether voting machines can be rigged, with results



... bring about hospital improvement ...

that can be said to have been definitely tangible: namely, a full-scale legislative investigation in the state of Louisiana, to say nothing of a second inquiry into the matter by the East Baton Rouge Parish Grand Jury.

The first program was aired on May 26, 1960, at 10 p.m. and pointed out, with the assistance of a mechanic named C. C. Saxon, just how voting machines can be rigged, by using motion pictures of Mr. Saxon doing the rigging. The following evening, because of public interest generated by the exposé, the program was repeated at 7 o'clock.

On June 7 WBRZ's second excursion into the subject was presented at 9:30 p.m., this one showing mechanic Saxon appearing before a joint legislative committee at the state capital. End result, as noted above: a thorough investigation carried out by the state legislature and by the local grand jury, instigated entirely by the WBRZ revelations.

The Boston Children's Theatre presents each year six attractions during its season, each of them repeated over three consecutive Saturdays. The theatre was formerly a part of the Boston Tributary Theatre, which went into bankruptcy six years ago, at

which time the Community Recreation Service took over the children's group.

For a couple of seasons the Children's Theatre operated in the red, and then WBZ-TV Boston stepped into the breach. In an active campaign to "save the Boston Children's Theatre" the station ran playlets by the theatre group on several local programs, coupled with 10- and 20-second announcements over a lengthy period of time. As a result of the WBZ-TV effort, for the first time in several years the Boston Children's Theatre was completely sold out for each of its seasonal performances.

#### **Bond-Issue Spotlight**

The Cincinnati General Hospital, outmoded in buildings, facilities and administration, was aided immeasurably by WLW-TV Cincinnati when two issues, to finance remodeling and construction and to amend the hospital's charter, were presented to Cincinnati's voters last November. The need and urgency of the problems were explained to WLW-TV's viewers in a half-hour program and a second quarter-hour telecast, and both issues under consideration were carried at the polls by comfortable margins, thus insuring an adequate medical treatment

and training center for the city.

Says Lee J. Hornback, WLW-TV director of special broadcast services: "It is not often that public-service programs can actually count results, because in so many instances public service is an intangible. But in this case, with WLW-TV offering its personnel, facilities and air time to promote a city-wide matter of vital importance to its residents, the success of the passage of the bond issue and charter amendment can be attributed directly to WLW-TV's public-service action."

Another example of a television station effecting passage of bond issues (one of the most common types, incidentally, of specific public-service achievements by stations) was KYW-TV Cleveland's successful attempt to motivate local voters to come to the aid of Cleveland's school systems, severely hampered by population growth and inadequate funds.

A 30-minute program depicting vividly the shortcomings of local educational facilities was presented by KYW-TV on the Sunday evening before last Election Day; the program, aired in the prime 8:30 p.m. slot and titled *Standing Room Only*, focused on the school system in Parma, Ohio, where voters had overwhelmingly defeated

school bond issues the previous May.

Results achieved: for the first time in Cleveland's history 30 out of 30 bond issues and levies were overwhelmingly passed. And in Parma, where two similar issues had been thumbed down only six months before, the vote for was exactly double the vote against.

In February of last year KOMU-TV Columbia, Mo., began a public-service campaign in behalf of the Boone County Welfare Agency, the state agency authorized to supervise the adoption of children. The problem, as presented to the station, was that there are about 10 Negro children available for adoption for every application re-

ceived, a lack of interest undoubtedly due to the fact that Negro couples have been unaware that infants are available to them, and the further belief that adoption is a lengthy and difficult process—true only in white cases, where there are 10 applicants for every child.

#### *Adoptions Aided*

Through the use of daily spot announcements KOMU-TV urged Negro couples to contact their county welfare offices if they were interested. Nine months after the campaign started at the beginning of last year, Mrs. Marjorie Taylor, director of the Boone County Welfare Office, wrote KOMU-

TV's program director, Monte Gurwit, as follows:

"You will be interested to know that we, and the other county welfare offices in the area which you serve, have had great response. . . . We know that Negro couples in all of the 27 counties which your station serves have made application for adoption. . . . Before the tv announcements started we rarely saw a Negro couple—one or two a year, even less. Now, response has been so favorable that our files contain many cases waiting to be investigated."

Via *Let's Find Out*, a weekday morning program presented in co-

(Continued on page 60)

*. . . and effect sociological reforms among the underprivileged and the delinquent*



## Watch on the Potomac

Washington is a town of credulous men, most of whom are paid to know better—to know, specifically, what is going to happen on the legislative scene. But newsman and lobbyist, bureaucrat and lawmaker, historic and natural antagonists all, often unite in an innocence that is touching when it comes to prognosticating—and they're all experts at that. Which is a roundabout way of saying that for the allied industries of broadcasting and advertising, Washington is usually a very dark place. Sources have been suspect; interpretations have been misleading.

This note of caution is necessary in order to place the legislative picture



*From such investigative hearings as this stem the bills which can despoil*

*Legislative prospects,  
real and imagined, are often imagined  
and sometimes very real*

in its proper perspective and before it is possible to answer the question: what might be done to, or for, broadcasters and advertisers in 1961?

The first and most obvious fact is that it is useless to attempt to gauge the attitude of a new Administration toward any specific industry, barring a pre-declaration of aims in that direction. There has been no such declaration about either broadcasting or advertising in advance of assumption of power by the Kennedy Administration.

This is important in considering what Congress might do, because to a great extent Congressional action is either in response to Administration prodding—or in opposition to it.

If there are any indications at all, they favor lack of legislative action with respect to broadcasting and advertising.

The Harris subcommittee has gone out of business, but with a recommendation in favor of a permanent subcommittee to keep tabs on the Federal regulatory agencies. If this comes about, and it appears that it will, the theory of Congressional reaction to Administration action will be demonstrated.

field of FCC and FTC reorganization, ethics and related matters, Congressional counteraction can be confidently expected.

Definitely on the horizon for 1961 is Congressional attention to network licensing and/or regulation, the television rating services, the ground rules for political broadcasting, creation of a "super FCC," FCC reorganization, commission ethics.

There will be no new moves in the direction of uncovering scandals in either broadcasting or advertising, barring some completely unforeseen development. There will be some effort, but only a half-hearted appraisal of long-standing proposals, to put more emphasis on uhf in tv.

Also barring something completely unforeseen, option time and other network practices will be given a year's rest by Congress except as side issues when network regulation is considered. With the FTC becoming more active all the time, Congress is not expected to pay much attention to advertising practices. The perennial proposal to ban beer advertising from the air waves will barely be mentioned this year, if at all. For a long time, this proposition has received attention in alternate (election) years, but it failed to come up during 1960.

There will be further moves to compromise differences so that a new law putting some professional sports aspects under anti-trust laws, while exempting others, may be enacted. It makes no difference to broadcasting which viewpoint eventually triumphs, since all factions agree that professional teams and leagues should have the right to act together in barring tv and radio within 75 miles of a town in which a home team is playing.

The only hope of broadcasters in this particular field is that disagreements will continue to throw all action off the track, thus preserving the status quo. This hope begins to wear slimmer, though action has been held off for two years.

It must be stressed that this is a round-up of Congressional prospects,

and that the FCC or FTC may be active in some fields in which Congress will be inactive.

The super-FCC idea, advanced in the House Commerce Committee of which Representative Oren Harris (D., Ark.) is chairman, is both interesting and important. This is so because of the present state of law with respect to the radio spectrum. The FCC has control only over that part of the spectrum not required by the Government. The President, on the other hand, can take any part of the spectrum which he might find to be required. And in the case of military needs, without a by-your-leave.

There has long been a fear that the military would grab that part of the spectrum occupied by commercial tv channels two through six. On the other hand, many lawmakers have suspected that, under the cloak of secrecy growing out of national security, the military is wasting spectrum space which could be used for hewing out additional vhf channels.

#### *Super-FCC Plan*

The super-FCC idea would set up a body which could learn even "classified" facts, and which could use this knowledge to apportion spectrum space between Government and private uses. The FCC would go on, as at present, doling out the space provided for tv, radio and all the other private uses. But some Congressmen feel there would be less danger of loss of tv channels to the military, and more hope of getting some present military space for new tv stations.

It is impossible to assess chances over the long pull for super-FCC legislation, although it is hardly possible it can be passed this year. However, it will be considered this year.

It appears to be almost certain that the House Commerce Committee will approve a bill to put tv networks under regulation, and that it will be done this year. The committee will undoubtedly heed the FCC, and will vote to put the networks under the

*(Continued on page 86)*



h can deflect the tv business

Dean Landis studied the workings of the regulatory agencies for then President-elect Kennedy and came up with a proposal for a White House Commission to oversee the workings of these agencies. Later, he accepted a temporary post as overseer-in-chief.

Congress looks on the agencies as "arms of Congress," and there is considerable fear of Executive control or influence over them. To the extent that Mr. Landis—or any commission succeeding him—becomes active in the

**A**s every school boy knows, any Congressman or Senator can introduce a bill, speak his mind on any subject, vote for or against any proposition which gets to the floor of his deliberative body. But as a practical matter, the lawmakers are divided into specialists of varying degrees, each with a greater say on some subjects than on others, each with his special regional interests, each with his pet peeves, some nursing one or several psychological disorders.

Which is only to suggest, as does the chart on the following two pages, that the legislative process can be unbelievably complicated when it should be simple, that unpredictable things can happen in a routine situation. In an attempt to make things less complex and more predictable, TELEVISION AGE herewith presents an analysis and rundown of the men, the committees and subcommittees and the power relationships between them that can determine the course of television and advertising in the

immediate future.

At the outset, a statement like "no two Senators are alike" would seem safe enough, but it can be challenged, because Senator Warren G. Magnuson (D., Wash.), chairman of the Senate Commerce Committee, and Senator John O. Pastore (D., R. I.), chairman of its communications subcommittee, often sound awfully alike.

Both specialize in lectures to industry representatives and FCC commissioners on the public interest and protection of same. Both tend to get eloquent and to threaten dire Congressional action. However, there are no better friends of broadcasting than these two, and the action never comes. To the contrary, the 55-year-old Mr. Magnuson, 14th in Senate seniority, has actually acted to cut down on the FCC's request for funds to monitor stations, slashed them in half and warned against anything like censorship, while making it clear he would rather the monitoring didn't take place.

But more basic matters first. Legis-

lators become specialists because all affairs with which Congress deals are divided up among committees. Since the broadcasting industry is regulated by the Federal Communications Commission, and advertising is looked after by the Federal Trade Commission, and these and other regulatory agencies are under the jurisdiction of the Senate and House Commerce Committees, broadcasting lies in the province of those two groups.

But this is a gross oversimplification which can be dramatized by an actual case history of a bill. It was introduced by a number of Congressmen interested in encouraging uhf tv stations, believed to be handicapped by lack of sets in circulation capable of receiving their signals. The bill would have given a tax break to all-channel sets.

Both Commerce committees were emphatically in favor of this bill. It was unfortunate that the House Ways and Means Committee was the key to this particular situation. The bill

## Who makes our laws?

*A look at the men,  
the committees and the procedures  
which affect  
the television business*

failed.

In other words, the Commerce committees have jurisdiction over broadcasting matters—if. If, that is, other committees don't have jurisdiction. Nor is the bare statement any more difficult to understand than the actual situation.

Even though the various committee areas of jurisdiction are neatly carved up, there are numerous shadow areas in which primary jurisdiction isn't easy to fix. The case of the uhf receivers wasn't difficult. It had to do with taxes, and taxes of any and all kinds are the sole responsibility of the House Ways and Means Committee and of the Finance Committee over in the Senate.

(Incidentally, this is one of the points of difference between House and Senate. The House has the responsibility for initiating all tax and

*Text continued on page 44.*

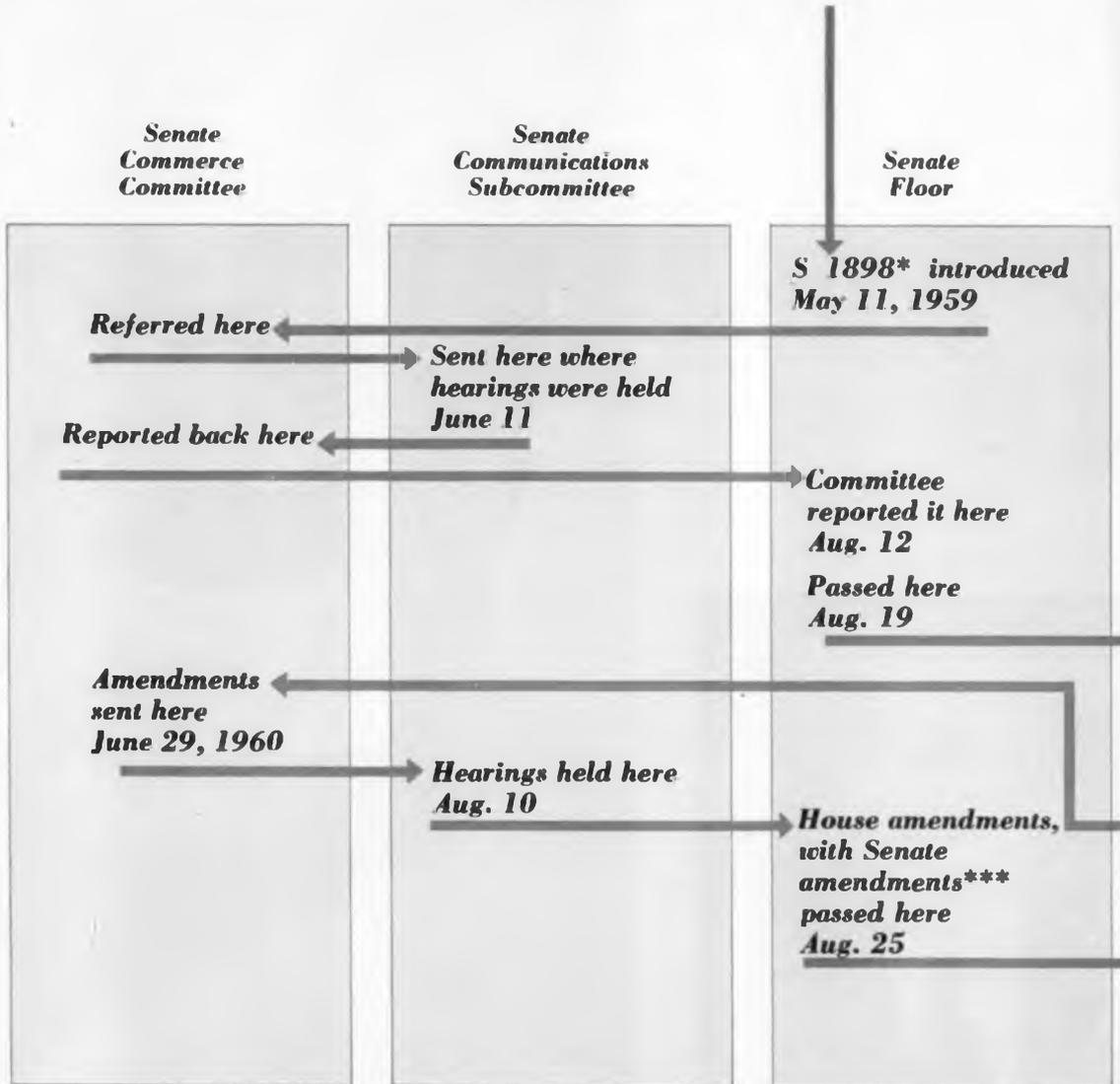
*For example of how a bill becomes law, turn page.*

*Important legislators often have much to say*



*Progress of a bill:*

*An example of how Washington works, and why it must be watched.  
S 1898, a purely technical bill introduced in the Senate  
at the request of the FCC, became the most significant  
piece of legislation affecting broadcasting  
that was passed last year*



\*Designed to substitute pre-grant hearings for post-grant protests.

\*\*Among others, outlawing payola; clearing up FCC rule on sponsor ID; giving FCC power to suspend licenses up to 10 days.

\*\*\*Softening the bill, with power of FCC to suspend licenses knocked out.

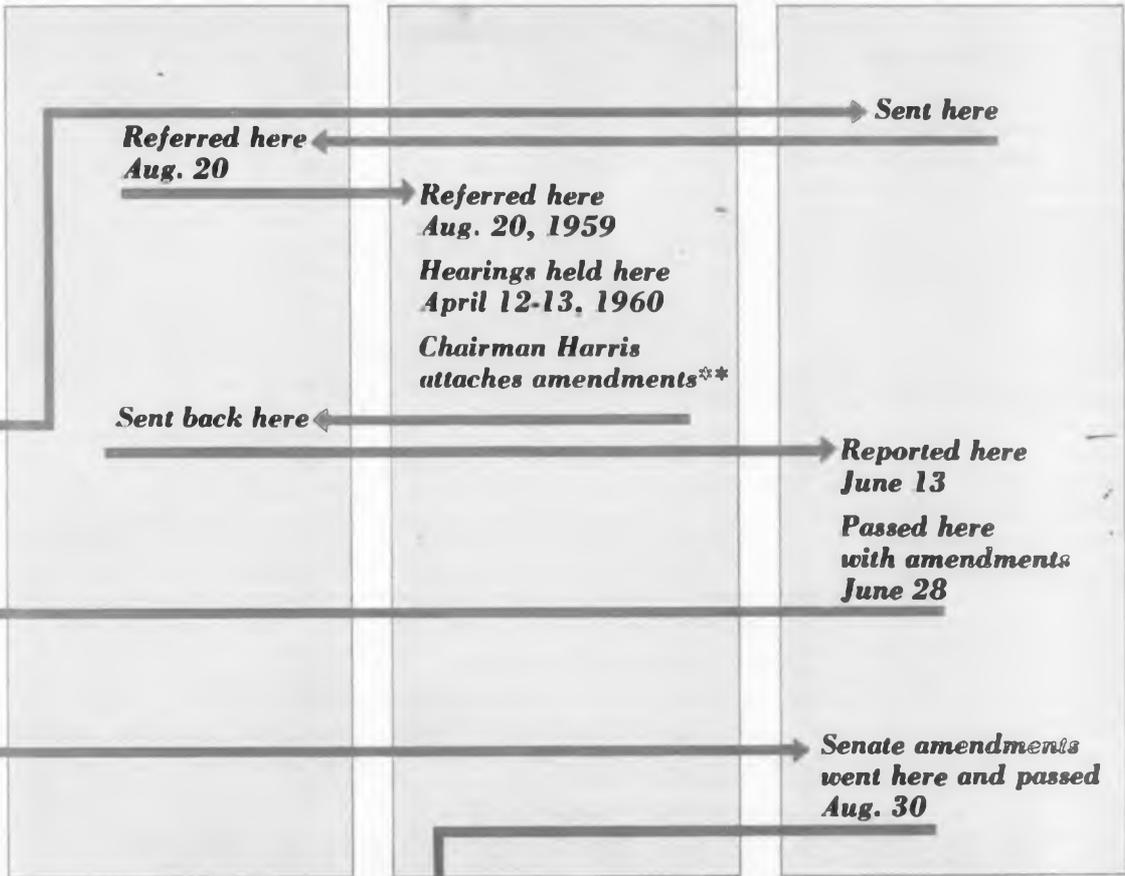


*Not often perplexed, the foe of payola*

**House  
Commerce  
Committee**

**House  
Communications  
Subcommittee**

**House  
Floor**



**Signed by President to become Public Law 86-752: Sept. 13, 1960**

revenue legislation, which of course means the Ways and Means Committee.)

If, therefore, broadcasting or advertising industries have any tax complaints or suggestions, they could well consult members of the Commerce committees because of their alleged expert knowledge of industry problems. But their actual battleground will be in the House Ways and Means Committee first and in the Senate Finance Committee if a measure ever passes the House.

There was some overlapping in the uhf case, in that the extra cost of all-channel receivers is said to handicap establishment of new tv stations, and new tv stations are definitely in Commerce committee fields of interest. However, there wasn't enough overlapping to cause confusion.

#### **Jurisdiction Angle**

There have actually been cases where different bills on the same subject have been referred to different committees and where the committees have fought for primary jurisdiction. In other cases, committees have asked to be discharged from consideration of measures so they could go to different committees.

With respect to television, there is always a chance that some such mess will occur with respect to network practices. House and Senate Judiciary committees have jurisdiction over anti-trust matters. Option time, in particular, has been assailed as a violation of anti-trust laws.

If consideration is given only to the legalities of the option-time matter, there would be no conflict. The Judiciary committees would handle things. But the two Commerce committees would want to retain primary jurisdiction as to the question of how the practice affects the quality of the broadcasting service received by the public.

It would be impossible to single out all conflicts between committees which could conceivably arise. But a knowledge of the areas of jurisdiction of the various committees can suggest

scores of these situations.

To get back to the beginning, a broadcaster who may have some business with Congress, or a citizen who has complaints about broadcasting to call to the attention of Congress, must analyze the situation in order to do effective work.

#### **Presenting Petitions**

A petition, such as to outlaw alcoholic-beverage advertising on the airwaves, can be presented to any lawmaker for referral to the proper committee. Any lawmaker can introduce a bill on any subject and can make speeches bitterly assailing or vigorously favoring anything under the sun. Nor is it a bad idea to approach as many as possible.

However, it is most important to contact the members of the two committees concerned. A bill has the best chance if introduced by the chairman of the proper committee (always the member of the majority party with the most seniority on that committee). Next best is a mere majority member of the committee. If that's out, then a minority member.

Bills reported favorably by a committee don't, of course, always pass. They don't always even get to the floor for a vote. In the House the Rules Committee can be a roadblock, as has been so effectively publicized with respect to President Kennedy's legislative program. In the Senate bills are scheduled for debate by the majority leader in consultation with the minority leader. A committee which may have acted favorably on a bill to impress constituents or interests, but which doesn't really favor the thing, could report it late in a session and request the majority leader on the q.t. never to schedule it.

#### **Graveyards of Bills**

Barring bills of great national interest and importance, most measures reported by a committee are passed. House and Senate don't veto their committees on measures which are not of overriding importance, which don't involve party or other principles, or which might be quite technical in nature.

By and large, then, it is the com-

mittees which are the graveyards of bills. This is why anybody seeking to make ground in Congress should concentrate on members of the committees to which are consigned the bills in which he is interested.

Bearing in mind that everything of interest to television is of interest to the two Commerce committees, and that, even if a particular subject is under the jurisdiction of other committees, advice of the Commerce committees could be requested by these other committees, following is a rundown of the men and their committees which have had something to do with television and advertising.

#### **Committee Rundown**

The two Appropriations committees vote funds to run the FCC and FTC. Senator Carl Hayden (D., Ariz.) is chairman of Senate Appropriations and Representative Clarence Cannon (D., Mo.) is chairman of House Appropriations, which initiates all money bills. If somebody should want either agency to undertake a new activity, not authorized by present law, the Commerce committees and Congress as a whole would have to approve it first. But if somebody should oppose such an activity, he would have a chance to kill it if he could persuade either Appropriations committee not to vote the money for it, and if the money was not later restored on the floor. The same result could also be achieved, but with greater effort, directly on the floor.

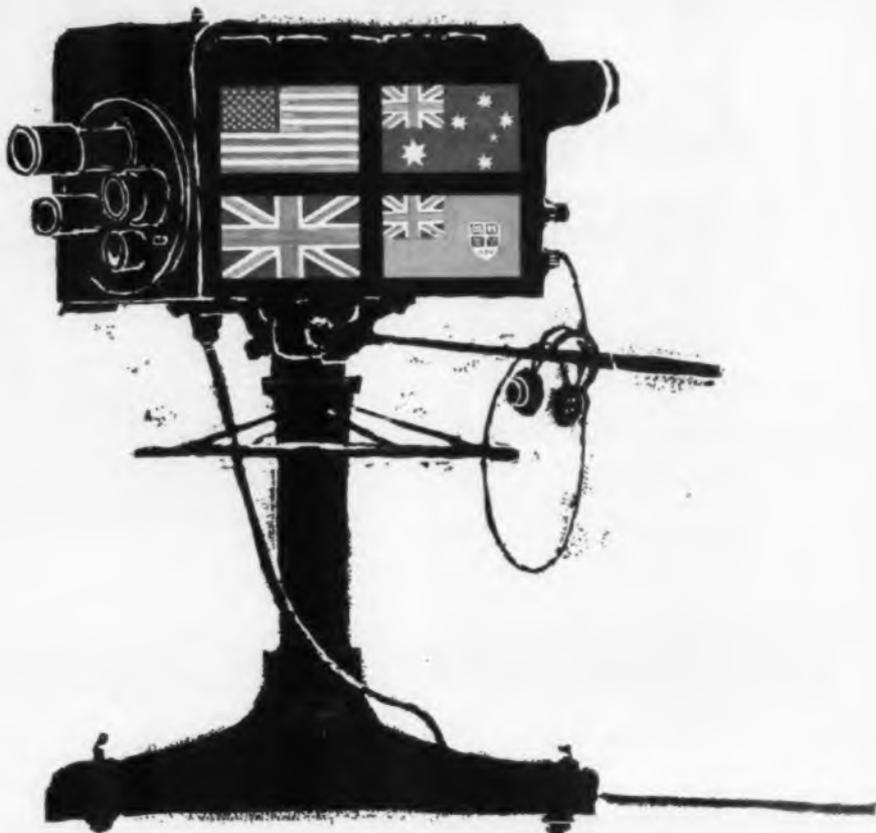
Senate Finance under Senator Harry Byrd (D., Va.) and House Ways and Means under Representative Wilbur Mills (D., Ark.) would be responsible for any special taxes broadcasting and advertising might have to pay, or any special tax dispensations which might be sought.

Senate Judiciary under Senator James Eastland (D., Miss.) and House Judiciary under Representative Emanuel Celler (D., N. Y.) would be the forums for anybody wishing to contend that anti-trust laws are being broken.

Representative Celler has been stirring up fusses in the House without a break since March 4, 1923, which

(Continued on page 83)

# NATION TO NATION, OBJECTIVELY SPEAKING ON TELEVISION



China, Cuba, Laos, the Congo, Algiers—what next? Will a new crisis, as these have, create new areas of disagreement between traditionally friendly nations?

There has probably never been a time when better communications between people of different lands was more urgently needed. Not just abstract reports that filter through individuals—but first-hand documents of the way people live from day to day...of their goals and aspirations, their inner thoughts expressed spontaneously and directly to individuals of another country, another way of life. More direct contact must be established—*now!*

It is with this conviction that INTERTEL was established by five television broadcasters—Westinghouse Broadcasting Company (U.S.A.), National Educational Television and Radio Center (U.S.A.), the Australian Broadcasting Commission, the Canadian Broadcasting Corporation, and Associated Rediffusion, Ltd. (Great Britain).

On a regular basis over the next 18 months, each member of this international federation of broadcasters will in turn produce a television program on a leading world problem for a potential audience of 281,000,000 English-speaking people—greatest audience ever exposed to the same public service program. Each program will be another cultural exchange: Each a viewpoint from another nation—fresh, challenging, most likely controversial.

Among the many topics scheduled for programming are: the Canadian attitude toward Cuba...from Australia, an analysis of U.S.-Canadian relations...an English view of the inner conflicts of France...an American impression of how the ordinary Englishman lives today, and what he can look forward to.

At a time when the world is in such critical need of greater mutual understanding and positive acts for peace, WBC believes INTERTEL goes far to satisfy this need.

**WBC** Westinghouse Broadcasting Company, Inc.



WBZ, WBZ-TV, Boston • WJZ-TV, Baltimore • KDKA, KDKA-TV, Pittsburgh • KYW, KYW-TV, Cleveland • WOWO, Fort Wayne • WIND, Chicago • KEX, Portland, Ore. • KPIX, San Francisco.



## Festival preview

*Bryan Houston, a judge in the coming tv commercials competition, offers some flavorful comments*



**T**he 1961 American Tv Commercials Festival begins May 4. Several thousand commercials had been entered in the competition, which got off to a start last year. Independent sponsorship has spurred interest in the event, which is being judged by a panel of some threescore persons selected on a broad representational basis from among agency officers, advertisers and aestheticians of the tv commercial art. The only group not represented on the judging panel is the consumer.

Presiding over the grand ruling and organizational body, the "Tv Commercials Council," is John P. Cunningham, chairman of the board of Cunningham & Walsh, Inc. He has hailed the festival as a prime factor in "the battle against mediocrity" and in the improvement of tv advertising. Mr. Cunningham will be assisted on the agency advisory board by Barton Cummings, president, Compton Advertising; Bryan Houston, president, Fletcher Richards, Calkins & Holden; Charles Feldman, senior vice presi-

dent, creative director, Young & Rubicam; Margot Sherman, vice president and chairman of the creative plans board, McCann-Erickson.

In order better to assess the tangibles and intangibles that make up such a show, TELEVISION AGE had an informal talk with Bryan Houston. Also present were Wallace A. Ross, director of the festival, and Sy Frolick, tv-radio director of Fletcher Richards, Calkins & Holden, who had helped enlist support for the festival.

### *Mr. H. Comes On*

Mr. Houston, who comes on like a wildly romanticized edition of Teddy Roosevelt, is a titanic, ebullient, straightforward and thoroughly likable person. He is from Texas. He props his feet on one end of his coffee table, apparently looking forward to an opportunity of airing his views on the general condition of tv commercials in America.

What about the financing of the festival, one of the visitors asked Mr. Ross, who thereupon offered to kill

this frequently asked question once and for all. But with a minstrel's flair for narration, he began the story of how the festival had come to life. Briefly, the idea came to him several years ago while he was handling public relations for the Film Producers Association of New York. The FPA, he said, was too limited or regional to sponsor such a project effectively, and most of the agencies said no. The time wasn't right yet for such a venture.

With dogged determination, Mr. Ross then left his job with the FPA and journeyed with his wife to Europe, consuming, he said, their life savings while learning how such festivals were financed, run and judged in Venice, Cannes and elsewhere on the Continent.

Mr. Frolick, who has the reputation of having committed the perfect commercial dozens of times and gotten away with it, remarked on the unexpectedly high number of entries last year—1,327, to be exact. He

*(Continued on page 94)*

# SEVEN IN A ROW!

Once again, and for the seventh straight year, the surveys have proved the leadership of WCSH-TV in the Maine and New Hampshire markets. ■ "Program Dominance" plus dedicated service to the communities it serves has resulted in an overwhelming viewer preference for Channel 6. ■ Here's what the Portland area surveys say:

ARB November 1960 Share of Sets-in-Use

Neilson Station Index, November 1960, Station Shares

**Monday through Friday**

	Sta. G	Sta. M	WCSH-TV
9 A-12 Noon	25.7	23.8	57.0
12 Noon to 6 P	38.0	11.8	50.2
6 P-12 Mid.	31.8	18.6	49.4

**Sunday through Saturday**

	Sta. G	Sta. M	WCSH-TV
9 A-12 Mid.	36.1	18.5	45.5
6 P-12 Mid.	36.4	18.2	45.3

**Monday through Friday**

	Sta. G	Sta. M	WCSH-TV
6 A-9 A	21	#	76
9 A-12 Noon	21	25	54
12 N-3 P	40	15	44
3 P-6 P	35	22	43

**Sunday through Saturday**

	Sta. G	Sta. M	WCSH-TV
6 P-9 P	34	19	45
9 P-12 Mid.	35	25	38

## WCSH-TV

NBC for PORTLAND

Maine Broadcasting System

WCSH-TV (6) Portland    WLBZ-TV (2) Bangor  
 WCSH — Radio Portland  
 WLBZ — Radio Bangor    WRDO — Radio Augusta



WCSH-TV delivers the area responsible for 2/3 of Maine's retail sales and 1/4 of New Hampshire's. Small wonder that WCSH-TV is your BEST BUY north of Boston.

• Remember a matching spot schedule on WLBZ-TV, Bangor, saves you 5%.

National Representatives - Weed Television Corp.

# Film Report

## SYNDICATION SAGA

As brave hopes are dashed each season, and each new stanza is added, the ballad of syndication gets sadder and sadder. The plight of syndicators is the more poignant owing to the mystery of the malady; no one has yet come up with a viable diagnosis of what ails the sleeping industry. There are theories, just as there were once many theories why syndication would become the breadbasket of tv—but the theories have not proven out empirically. For the most part, they have been wishful thinking.

To look at the picture now in contrast with the hopes of last summer and fall:

- Time availability has *not* eased up, at least not to the extent that syndicated shows can flower in the networks' Book of Hours. All three networks, particularly ABC and NBC, are programming with bumper-to-bumper power-hours that leave little inducement to stations to bring in a syndicated show in prime time. For all practical purposes, this has killed the half-hour syndicated series.

- The "over-supply" of syndicated

shows, another factor cited last year as responsible for falling prices, has *not* been exhausted certainly not to the extent that syndicators are finding any crying demand coupled with higher prices. On the contrary, stations and regional advertisers are bargaining harder than ever.

- Feature films have been established as a staple for many national spot advertisers. If a famine should strike this side of the sales picture, disaster would follow swiftly for most distributors. Prices received for new-er features have not been what they were expected to be.

## VARIOUS VIEWS

Is the plight of syndication, as sketched above, due to some failure within the industry? Many impartial observers say yes, citing the failure of the syndicators to produce first-rate tv fare when they had the opportunity to do so several years ago. Instead of pioneering in areas which networks could not touch, the producers, with some few notable exceptions, played follow-the-leader for the sure buck.

But the picture is not that clear. It is highly unlikely that most of the distributors who have perished could have survived any longer even if they had developed better-quality programs. The pressure of the networks in tying up the schedules of affiliates has been considerable.

That syndication is basically a desirable and financially feasible part of tv has been demonstrated repeatedly, and it would be easy to argue that the basic economics of syndication should coalesce with the concept of sponsor-supported video in any broad geographic society such as that which exists in the United States today.

In defense of the basic soundness of syndication, one can point to many studies such as the recent Kenyon & Eckhardt report which found that syndicated film was a match for most other national media plans and is still the best way for an advertiser to take up the slack in a network campaign covering the 11 markets that have four or more channels (these 11 markets reach more than a third of the total tv audience).

Referring to this K&E report in a recent speech, Sam Cook Digges, administrative vice president of CBS Films, Inc., said that it showed that in terms of dollar efficiency and effectiveness, film program sponsorship is the most effective form of local advertising.

In his address, which was presented to the tv department of the San Francisco Advertising Club, Mr. Digges lay most of the failure in syndication to the tough bargaining of the stations. "Today," he said, "approximately 60 cents of every dollar grossed by syndicators comes from sales made directly to stations. Yet stations are hard bargainers and tend to demand special price cuts even though production costs have mounted steadily year after year.

"Several years ago, many more pilots for market-by-market sale were produced than are produced today. Much inferior product was produced. However, as the squeeze began, with



*The Suave Sell: For the new Helene Curtis tv spot campaign, created by Campbell-Mithun Agency, Chicago, Elliot, Unger & Elliot, the producer, constructed a little bit of Paris, complete with tiny Eiffel Tower, in its Greenwich Village studio. Mike Elliot was photographer and director. Don Tirrell and Ray Routan designed the set. Helene Curtis abandoned its former cartoon sell on the product on the grounds that it's hard to infuse an animated format with romance and glamour.*

only a very small percentage of the pilots produced marked for success in a continuing series, many of the fly-by-night, shoe-string operators were forced out of business. In order to survive, the remaining companies produced higher-quality product."

One might stop here to question the historical devolution of syndication as Mr. Digges presents it, for it is naive to suppose that survival in the industry was directly related to quality of the product, if one understands quality to mean adult shows scripted for an intelligent audience. But the economics of film syndication are hard to confute, as Mr. Digges presents them:

Noting first that the price squeeze has resulted "in the smallest number of new first-run properties being made available this year in the history of the film business," Mr. Digges goes on to figure that "the typical syndicated show will probably be budgeted at \$28,000 to \$35,000 per episode." For 39 shows this will add up to a mean investment of around \$1.3 million in negative costs for producers who shoot for high-quality productions. Added to this are residuals, extra prints, advertising and promotion, all totaling another \$300,000 or so, making a total investment of between \$1.1 million and \$1.6 million for a show.

Considering this astronomical input, Mr. Digges pleads that it is essential that film producers get a fair price across the country, particularly in the top markets.

For obvious business reasons, few syndicators wish to advertise their losses at the bargaining table, but it is time, many other distributors argue, that stations and regional advertisers came to realize that they are squeezing a valuable advertising medium into extinction.

#### NBC-TV BUYS 50

Syndication took a further setback with the announcement that NBC-TV has purchased a year's supply of 20th Century-Fox feature films for prime-time viewing. The network will pay between \$8 million and \$10 million for 50 pictures, to be chosen by NBC

## TOP COMMERCIALS OF THE MONTH

CLIENT: Purex  
AGENCY: Foote, Cone & Belding



**MPO** DIRECTOR: Mel Dellar  
CAMERAMAN: Tony Brooke

CLIENT: Pan American Coffee Bureau  
AGENCY: Batten, Barton, Durstine & Osborn, Inc.



**MPO** DIRECTOR: Charles Dubin  
CAMERAMAN: Gerald Hirschteln

CLIENT: American Telephone & Telegraph Co.  
AGENCY: N. W. Ayer & Son, Inc.



**MPO** DIRECTOR: Marvin Rothenberg  
CAMERAMAN: Zolt Vidor

CLIENT: Tetley Tea  
AGENCY: Ogilvy, Benson & Mather, Inc.



**MPO** DIRECTOR: Joe Kohn  
CAMERAMAN: Zolt Vidor

CLIENT: Buick  
AGENCY: McCann-Erickson, Inc.



**MPO** DIRECTOR: Mickey Schwarz  
CAMERAMAN: Zolt Vidor

CLIENT: Scudder Food Products  
AGENCY: Campbell-Mithun, Inc.



**MPO** DIRECTOR: Mel Dellar, Hollywood  
CAMERAMAN: Hans Roenekamp, Hollywood



Videotronics, Inc.

in NEW YORK CITY  
15 E. 53rd Street • MURRAY HILL 8-7830

in HOLLYWOOD  
4110 Radford Ave. • POPLAR 9-0326

## Advertising Directory of **SELLING COMMERCIALS**

Anacin • Ted Bates & Co.



FILMEX, INC., New York

Chemical Bank N. Y. Trust Co. • Benton & Bowles



VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.

B. T. Babbitt Co. • Geyer Morey Madden Ballard



WILBUR STRECH PRODUCTIONS, INC., New York

Colgate "Go" • Grant Advertising Ltd.



PARAPIC SERVICE CORPORATION, Hollywood

P. Ballantine & Sons • William Esty Co., Inc.



NATIONAL SCREEN SERVICE CORP., New York

Conti • Parkson Advertising Agency



GENERAL TELEVISION NETWORK, New York

Bardahl • Miller, Mackay, Hoeck & Hartung



FILMFAIR, Hollywood

El Producto Cigar Co. • Compton Advertising



ELEKTRA FILM PRODUCTIONS, INC., New York

executives from the studio's 1950-55 backlog. The contract is for two runs, the first to be on Saturday nights, most likely at 8:30-10:30 or 9-11.

As far as the network is concerned, the cost is no more than the cost of a two-hour tv film series, while from a rating standpoint the features are expected to top all but the most successful series. But the implications go far beyond that.

Since advertisers will be buying time without having any control over the program content, sales problems encountered will be closely watched.

From past experience with features, it is expected that ratings will ebb and flow according to the pull of the individual films. (Stations have, of course, made it a practice to slot the blockbusters on rating nights.) Quite obviously, such rating swings will affect not only the sponsors on NBC, but also those on the competing networks, making Saturdays a wide open and possibly bitter battleground.

### NTA OUTS

Still somewhat related to syndication is the announcement last month that National Telefilm Associates, Inc., has decided to cut loose its New York broadcasting affiliates, WNTA-TV-AM-FM, in order that the parent company can "concentrate its full efforts on the business of development and distribution of television programs."

The broadcasting properties account for less than 20 per cent of NTA's gross income, most of which comes from syndication. The company's package of 20th Century-Fox feature films has reportedly proven too costly for the company to carry without shedding some weight. Last year the company had a net loss of \$7 million after amortizing nearly \$12 against \$14 million in sales of motion pictures and other film products.

In announcing the decision, Oliver Unger, president, said that the company had an investment of more than \$74 million in film and tape programming, and that the board of directors considered its principle job to make a profit on this investment.

Simultaneously, Ely A. Landau,


  
**U.A.A.**  
**CON**  
**GRA**  
**TUL**  
**ATES**

**WCBS-TV ON THE  
 10th ANNIVERSARY  
 OF THE LATE SHOW**

**AND IS PROUD TO HAVE CONTRIBUTED THE TOP-RATED FEATURE FILM ON FOUR OF THE SEVEN NIGHTS OF THE WEEK DURING THE PAST 5 YEARS**

A.  
R.  
B.



Highest rated of all Sunday nights:  
**"VICE SQUAD"**  
 Starring Edward G. Robinson and  
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Highest rated of all Monday nights:  
**"FIGHTING 69th"**  
 Starring James Cagney and  
 Pat O'Brien — Warner Bros.



Highest rated of all Thursday nights:  
**"OKLAHOMA KID"**  
 Starring James Cagney and  
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Highest rated of all Friday nights:  
**"POSSESSED"**  
 Starring Van Heflin and  
 Joan Crawford — Warner Bros.

U.A.A. can help your station achieve  
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**CHICAGO** 75 E. Wacker Dr., DE 2-9030  
**DALLAS** 1511 Bryan St., RI 7-8563  
**LOS ANGELES** 1041 N. Farnosa Ave., MO 7-5111

# Advertising Directory of SELLING COMMERCIALS

Fletcher's Castoria • Brown & Crane



WFH PRODUCTIONS, INC., New York

Gulf Oil • Young & Rubicam



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

Ford Dealers of So. Calif. • J. Walter Thompson



PLAYHOUSE PICTURES, Hollywood

Holsum Bread • Rogers & Smith



KEITZ & WERDMON, Dallas

General Mills • Dancer-Fitzgerald & Sample



LARS CALONIUS PRODUCTIONS, INC., New York

Ideal Toy Corporation • Grey Advertising



PECKHAM PRODUCTIONS INC., New York

Gulf Oil Corporation • Young & Rubicam



GROUP PRODUCTIONS, INC., Detroit

Jackson Brewing Co. • D C S & S



PELICAN FILMS, INC., New York

who has been in charge of the broadcasting facilities, announced his resignation and desire to purchase the tv and radio stations. To intimations that he would have an inside track on the bidding, Mr. Landau insisted that all bidding would be done at "arm's length" from the company and that he had at no time discussed specifics with Mr. Unger. NTA rejected an offer of \$4 million for the stations made by an educational center last week.

Perhaps most intriguing from the broadcast point of view was the strong indication that if Mr. Landau were successful in gaining control of the broadcast subsidiaries, he might immediately court station affiliates in a kind of loose holding company which, if not a fourth network, might be big enough to exercise a gravitational pull on the other three.

## AWARDS . . .

Awards keep piling up, accruing or whatever it is that awards do, often couched in such press agency that the onlooker is at a loss to distinguish the authentic from the not.

Most noteworthy in coming events is the final showing and presentation of the award winners in the 1961 American Tv Commercials Festival (see page 46).

In another and somewhat more complicated contest—the Montreux (Switzerland) International Television Festival—entries are being invited for judging between May 15 and May 27. Awards will go to the winning tv networks, with judging weighted for the "telegenic" qualities of the submissions. Entries must be "free of commercials" and limited to 15 to 60 minutes. Since all participating networks will be encouraged to telecast the winners, the recipient of the "Golden Rose" may get a record audience.

George Schaefer, producer and di-

## RENTAL SOUND STAGE

Completely soundproof. Fully equipped. 25 feet by 55 feet with 22 foot ceiling. Heavy-duty intake & exhaust blowers. 100% fireproof. 600 amps 110v AC power. 220v 3-phase for cameras. Rental includes available set materials including 100 running feet of wall flats, window flats and door flats. Sets, props, crews, and special equipment arranged for.

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*"The play's the thing..."*

These words, written centuries ago by William Shakespeare, now take on special significance. The unprecedented presentation by Standard Oil Company (New Jersey) of "AN AGE OF KINGS"-an epic pageant of Shakespeare's historical plays-

has captured not only the acclaim of the critics but the attention and applause of the public. "AN AGE OF KINGS" is seen twice weekly in New York on WNEW-TV and in Washington, D.C. on WTTG

Television Stations of Metropolitan Broadcasting



# Advertising Directory of SELLING COMMERCIALS

Kellogg Company • Leo Burnett



KT TV TAPE PRODUCTIONS, Hollywood

Mishawaka Rubber Co. • Campbell-Mithun, Inc.



PANTOMIME PICTURES, INC., Hollywood

Kellogg's • Leo Burnett



FILMFAIR, Hollywood

Nestle's Strawberry Quik • McCann-Erickson



WONDSEI, CARLISLE & BUNPHY, INC., New York

Kit Kat Candy • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Pacific Telephone Co. • BBDO



RAY PATIN PRODUCTIONS, Hollywood

Kroger Stores • Campbell-Mithun, Inc.



ANIMATION, INC., Hollywood

Piel Bros. (Piel's Beer) • Young & Rubicam



RAY FAYATA PRODUCTIONS, INC., New York

rector of the NBC-TV *Hallmark Hall of Fame*, was named tv director of the year for his two-hour color production of *Macbeth*. The production, starring Maurice Evans and Judith Anderson, was filmed at Hermitage Castle in Scotland and at Elstree Movie Studios, London.

The 1960-61 Emmy Awards for outstanding achievement in local New York area broadcasting will be televised by WNBC-TV New York on May 13, a Saturday.

Affiliated Tv, Inc., of New York has acquired special rights to televise all proceedings, functions and parties at the Cannes Film Festival May 3-15.

Murray Snyder, Assistant Secretary of Defense, Public Affairs, awarded Ziv-UA a special certificate of commendation last month for its three programs, *Men Into Space*, *Men of Annapolis*, and *Men of West Point*.

## PRODUCTION . . .

Screen Gems has concluded a co-production agreement with Aladan Productions, headed by Dan Enright and Alfred Crown, by which the two will serve as executive producers of new live panel and dramatic shows.

The Columbia subsidiary recently activated a department to package and produce live dramatic and musical specials for television. Herbert Sussan, former director of special programs for NBC-TV, has been placed in charge of the operation, marking the first time that a film studio has ventured into the live-programming area. Presumably Mr. Sussan will have available to him the studio's backlog of unused scripts and material, as well as new product, specifically developed.

In both its spin-off from Columbia Pictures and its entry into live television, the company is following the blueprint of its founder and chief officer, the late Ralph Cohn, who envisioned a vertical organization en-

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## DATELINE BOSTON

. . . . a series of daily half-hour television programs in the public interest now in its fourth year on WHDH-TV, Channel 5, Boston. More than 800 different DATELINE BOSTON programs have been telecast, programs that have explored many areas that reflect Boston's unique position in the New England and world community. We believe DATELINE BOSTON to be the finest series of locally produced public service television programs in the United States . . . an outstanding contribution to the field of art, music, medicine, science, theatre and education.

WHDH-TV • CHANNEL 5 • BOSTON

## Advertising Directory of **SELLING COMMERCIALS**

Standard Oil Company - BBDO



AMERICAN TELEVISION ENTERPRISES, Hollywood

Stegmaier Brewing Company



TRANSFILM-CARAVEL INC., New York

Trans-Lux Television, Inc.



FELIX THE CAT CREATIONS, New York

Waverly Fabrics - Ehrlich, Neuwirth & Sobel, Inc.



PECKHAM PRODUCTIONS INC., New York

comprising all of the facets of the entertainment industry. Also, while no direct comment could be obtained, one prime *raison d'être* for a live department would be to produce programming for pay television.

Twentieth Century-Fox TV has added two more hour-long pilots to its schedule, bringing to six the number of new shows the studio will offer for sale for next season. The additional pilots are: *Bus Stop*, (previously a theatrical picture starring Marilyn Monroe) with Marilyn Maxwell, Joseph Cotten and Tuesday Weld, and *The Hunters*, featuring Brett Halsey, Skip Homeier and Guy Stockwell. Previously set were *The Jayhawkers*, an hour western with Dan Dailey, Ann Blyth and Jock Gaynor; *House on Rue Riviera*, with John Ericson, Richard Anderson, Jayne Mansfield and Diana Trask, and two comedies, *Margie* and *The Ginger Rogers Show*.

CBS-TV has given the go-ahead on three co-production pilots: *Beachfront*, an hour show starring Keefe Brasselle, with Lunar Productions and Arness & Co. partnered with the network; *The Investigators*, another hour series, which Revue Productions will film, and *Everglades*, a half-hour law-officer series being produced in partnership with Ziv-UA and Budd Schulberg.

CBS Films has completed four of its scheduled plots, making it the first major producer to complete its pilots for the 1961-62 season. Pilots are *Russell*, based on the life of western

artist Charles Russell and starring Fess Parker; *Mister Doc*, comedy drama set in the early 1900s, Dean Jagger playing the lead; *Daddy-O*, comedy produced by Max Shulman and Rod Amateau, and *Baron Gus*, starring Ricardo Montalban.

In the cartoon field, Ward-Scott Productions is readying three new animated series, as well as a *Fractured Flickers* show comprised of footage from silent pictures re-edited into comic situations. New cartoons are *Super Chicken*; *Green Hopper*, half-hour pilot based on the antics of a frog, wolf and bear, and *Simpson and Delaney*, envisioned as a Laurel and Hardy or Abbott and Costello type comedy.

Other pilots are: Screen Gems' *Grand Deception*, starring Richard Burton; Gomalco's *My Uncle Elroy*, starring George Gobel; Four Star TV's *A College Anthology*, with Jeffrey Hunter featured in the first show, and Mitchell J. Hamilburg's *\$100,000 Hole in One*, professional golfing series.

Wolper's-Sterling's *Project: Man in Space* will include footage from a Czech-produced film on Soviet astronauts. The documentary, which went into production last month, will be produced and directed by Jack Haley Jr. Also at Wolper-Sterling, Saul J. Turell, new producer of the hour special, *The Legend of Valentino*, has moved production from Hollywood to New York.

Jayark Films will produce another *Bozo the Clown* group and two new



*Al Stahl is a master of squeeze action*

SEND FOR  
AL STAHL'S FREE  
TV TIMETABLE-  
HANDY FILM COMPUTER

**AP**  
ANIMATED PRODUCTIONS, INC.  
1800 Broadway, New York 22, Columbia 5-3942

properties for syndication. . . . Format Films will create a series of animated inserts for *The Secret Life of James Thurber*, a tv series to be completed by Four Star Productions.

*Route 66* continues to meander around the country, with producer Bert Leonard moving location from Phoenix to Nevada, where he will shoot three films in Fallon, Squaw Valley and Reno. The company will then move to San Diego, with Texas, Pittsburgh and Washington, D. C., probable future stops as spring arrives.

MGM-TV, having signed a co-production agreement for NBC's *Dr. Kildare* series, is having its busiest tv weeks, with *The Asphalt Jungle* and *National Velvet* in full production, and first episodes completed for three other shows. Three episodes of the Alan Jay Lerner-directed *Harry's Girls* have already been completed.

Lunar Productions, Inc., has begun filming on its first tv series, *Joey Trouble*, a one-hour show in association with CBS-TV. Keefe Brasselle and Martin J. Machat set up the company. Nick Mayo, who recently worked on the *Witness* series has been signed to produce and direct the series.

#### SALES . . .

MPO Videotronics' first annual report since the company became a public corporation shows sales up \$1,818,401, and net profits after taxes up \$79,085, increases of 30 per cent and 29 per cent, respectively, over 1959. Total sales for the fiscal year ending Oct. 31, 1960, were \$7,865,971. Earnings were 85 cents a share in 1960, as against 66 cents a share

in 1959.

Jayark Films' so-called "Blockbuster Group No. 3" is now sold in 82 markets. The package of films, including oldies like Gregory Peck's *Only the Valiant*, went on sale in November.

Seven Arts has sold 40 Warner Bros. features, 26 in color, to WGN-TV Chicago. . . A new group of 61 post-'48 20th Century-Fox features released by NTA has been sold in eight more markets, bringing the total to 65.

NBC International has completed what was described as "the greatest 10-day sales period in Latin American tv history," with sales totaling over \$400,000 to Venezuela, Peru, Mexico, Argentina, Puerto Rico and Colombia.

Independent Television Corp. has sold *Diver Dan* into 21 markets. . . . *Miami Undercover*, the Ziv-UA series, has a market tally of 117. . . . Flamingo's *Superman* reaches 10 more markets.

Official Films lists a \$92,000 profit for the second half of 1960. The company recorded a pre-tax loss of nearly \$1½ million in the corresponding period of 1959. . . . NTA has made seven major sales of features in the Canadian market. The largest consists of more than 300 20th Century-Fox films to CJAY-TV Winnipeg; others were to CFCM-TV Calgary, 300 pictures; CFTO-TV Toronto, 250; CKBT-TV Prince Albert, 200; CFCT-TV Montreal, 140; and CJCH Halifax, 75. Additionally, CJAY-TV bought 10 tv series, and other series sales were

made to CKOS-TV Yorkton, Sask, and CKCO-TV Kitchener, Ont.

The Purex Corp. will continue with its series of specials on NBC-TV next season. Set are 12 hour shows, six on the *Special for Women* daytime series, and five in a new *The World of . . .* yet to be developed. Other shows set are *JFK—Report No. 1*, on Feb. 28; *Cry Vengeance*, an original on April 25, and three repeats, *Not So Long Ago*, *Mark Twain's America* and *Those Ragtime Years*.

#### COMMERCIAL CUES . . .

In anticipation of a stiff increase in minimums for cartoonists upon agreement on a new contract with IATSE, now in the final discussion stage, animation studios are already projecting the higher prices in their bids on commercials. Although the union is asking increases totaling approximately 25 per cent, final settlement is expected to be reached on a raise of 12 to 14 per cent immediately, with another five per cent in two years. Since labor is approximately 80 per cent of the cost of animated film, the cost of commercials will rise about 10 per cent.

Dick Bellamy, previously with Animation, Inc., has joined Film Fair to head the story and layout department.

**PATHÉ'S FABULOUS STUDIO 7A, for the BIG SOUND in Scoring Music to everything from 10 sec. SPOTS to FEATURE FILMS. One Musician or 100. 16 and 35mm projection.**  
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Create the RIGHT mood every time  
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### MAJOR MOOD MUSIC LIBRARY

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

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# INVENTIVE

## Wilding tv

CHICAGO DETROIT HOLLYWOOD

Fine Arts and Capitol Records have combined to produce a seven-minute animated film based on the Stan Kenton *Congo Valiente* album. The record company is merchandising and will syndicate the film to tv stations. A continuing series of similar shorts is planned, the next one to be based on Alfred Newman's *Ports of Pleasure*.

The Fidelity Bank of Spokane has adopted "PJ," a character created by Animation, Inc., as its commercial trademark, and is featuring it in all of its advertising. It has also ordered a new series of "PJ" television spots.

Nick Eckert and Herb and Lillian Price have formed Ettic Films to produce tv and commercial spots, as well as short subjects. . . . Film Fair is creating two new spots for Bank Americard (Johnson & Lewis, San Francisco), utilizing a 40-piece symphony orchestra. Fully animated, the spots will have no commercial message on the soundtrack, but are intended to get their point over by visual impact.

Sonny Lester and Leonard Levy have opened a company in New York called Modern Sound, Inc., to produce original sounds and music for radio and tv commercials. The company indicates that it will stress jazz and popular music in tv commercial backdrops.

#### PERSONNEL . . .

Earl Collins, vice president in charge of Republic Corp.'s television operation for the last 16 years, has resigned the position to enter into an as yet undisclosed venture of his own. Mr. Collins has a place in tv history in that he made the first sale of old feature pictures to television stations during the 1949-50 season.

Bruce Lansbury, writer-producer at KABC-TV Los Angeles, appointed director of daytime programs for CBS-TV on the west coast. The new appointment is the result of an increase in live Hollywood originations.

W. Argyle Nelson, longtime studio

(Continued on page 98)

Sunlite Bakeries (bread), BBDO; Golden Grain Macaroni Co. (Noodle Roni), McCann-Erickson; City Transfer & Storage (Poly-Kleen), Sturges & Assoc. In production: *San Francisco Examiner* (newspaper), direct; Standard Oil (Pepe), BBDO.

#### KEITZ & HERNDON

Completed: Campbell-Taggart Assoc. Bakeries (Vim, Trim, Contour bread), Bel-Art. In production: Lone Star Gas Co. (gas appliances, spring range campaign), EWR&R; Dr. Pepper Co. (soft drinks), Grant; Patterson Bakeries (Holsum bread), Rogers & Smith; Campbell-Taggart Assoc. Bakeries (Rainbo French Loaf bread), Bel-Art; Frito Co., Inc. (Fritos), Tracy Locke; Carey Salt Co. (salt), Lowe Runkle; Household Finance Corp. (finance), EWR&R.

#### RAY PATIN PRODUCTIONS

Completed: Jack's Cookie Co., Inc. (cookies), Fitzgerald; Detroit Bank & Trust Co. (services), Ross Roy-BSFD; Jos. Schlitz Brewing Co. (beer), JWT; General Mills, Inc. (Frosty-O's), D-F-S; Pillsbury Co. (cake mix), Burnett.

#### PELICAN FILMS, INC.

In production: Best Foods Co. (foods), McCann-Erickson; Jackson Brewing Co. (Jax beer), DCSS; Chesebrough-Pond's, Inc. (Pertussin, Nydri), Compton; Nestle Co. (Decaf), McCann-Erickson; Singer Sewing Machine Co. (sewing machines), Y&R; R. J. Reynolds Co., Esty; Bristol-Myers Co. (Excedrin), Y&R; International Latex Corp. (Playtex girdle), Ted Bates; Coca-Cola Co. (Sprite), McCann-Marschalk; General Foods Corp. (Birdseye), Y&R; Jantzen, Inc. (Jantzen), Hockaday; U. S. Treasury (savings bonds), McCann-Erickson; General Foods Corp. (Post Crisps), B&B; State Line Co. (potato chips), Randall; Narragansett Brewing Co. (beer), DCSS; Ad Council (national goals), Y&R.

#### WILBUR STREECH PRODUCTIONS, INC.

Completed: B. T. Babbitt Co. (Bab-O), GMM&B; Potter Drug Co. (Cuticura soap, Cuticone skin conditioner), KHCC&A; Golden Press, Inc. (Quizziac, Golden Atlas), direct; Tv Bureau of Advertising (National Retail Store Week), Wexton; Lehn & Fink (Lysol), KHCC&A; George Helme Co. (snuff), KHCC&A; Sinclair Refining Co. (H-C gasoline), GMM&B. In production: Golden Press, Inc. (Golden Dictionary & institutional), direct; Knomark Co. (Esquire shoe polish), Mogul, Williams & Saylor; Autocrat Coffee Co. (Autocrat coffee), KHCC&A; B. T. Babbitt Co. (Bab-O), GMM&B; Outboard Marine Corp., Lawn-Boy Div. (Lawn Boy mower, Hobby Gardener), EWR&R; George Helme Co. (snuff), KHCC&A; Grand Union Co. (stores), KHCC&A; B. C. Remedy Co. (B.C. tablets & powders), C. Knox Massey.

#### WONDSEL, CARLISLE & DUNPHY

Completed: Benrus Watch Co. (watches), Grey; B. F. Goodrich Co. (tires), BBDO; General Electric Co. (radio receivers), Y&R; Michigan Bell Telephone Co. (Yellow Pages), N. W. Ayer; Bristol-Myers Co. (Ban), Ogilvy, Benson & Mather. In production: Bristol-Myers Co. (Ban), Ogilvy, Benson & Mather; ALCOA (closures), Ketchum, MacLeod & Grove; W. F. Young, Inc. (Absorbine, Jr.), JWT; Nestle Co. (Quik), McCann-Erickson; George D. Dennison Co. (diaper liners), Grant; General Electric Co. (Frost-Guard), Y&R.

## Advertising Directory of TV SERVICES

### FILM EQUIPMENT

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JUdson 6-1420

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#### LIGHTING, GRIP EQUIPMENT, PROPS AND GENERATORS

For Motion Pictures and Television  
SALES • SERVICE • RENTALS

### Film Commercials

#### BANDELIER FILMS, INC.

Completed: Capital City Products Co. (Heart's Desire margarine), Byer & Bowman; Oklahoma Flower Assoc. (flowers), Sprago; Success Wax Co. (floor wax), Torbin.

#### FILM FAIR

Completed: Ralston Purina Co. (Ry-Krisp), Guild, Bascom & Bonfigli; General Foods Corp. (Jell-O), Y&R; Procter & Gamble (Jif), Leo Burnett Co.; Bardahl Oil Co. (Bardahl), Miller, Mackay, Hoeck & Hartung; Kellogg Co. (cereal), Leo Burnett Co.; California Oil Co. (Chevron), Rippey, Henderson, Bucknum & Co. In production: Kellogg Co. (cereal), Leo Burnett Co.; Blitz-Weinhard Co. (Blitz beer), Johnson & Lewis; Frito Co. (Fritos), EWR&R; Max Factor & Co. (lipsticks), Carson-Roberts; General Motors Co. (Chrysler), Burnett; General Motors, Delco-Remy Div. (Delco products), Campbell-Ewald.

#### CHUCK GOLDSTEIN PRODUCTIONS

Completed: Lever Bros. Co. (Lifebuoy), MacLaren; Molson's Brewery, Ltd. (Molson's export ale), MacLaren. In production: General Foods Corp. (instant Maxwell House), B&B.

#### IMAGINATION, INC.

Completed: Standard Oil (heating oil), BBDO; Sano Guard, Inc. (On Guard), Nor Cal; Pacific Sales Co. (Fruit Stik), Dawson & Turner; California Spray Chemical Corp. (Ortho, Isotox), McCann-Erickson; Alemito Co. of Northern California (Alemito), Roy S. Durstine, Inc.; Kilpatrick Bakery (bread), Reinhardt; Lucky Lager Brewery (beer), McCann-Erickson; Pacific Telephone & Telegraph Co. (service), BBDO;

# Wall Street Report

**SG AND THE MARKET.** Screen Gems, the tv film-making subsidiary of Columbia Pictures, offered 288,400 shares of its common stock to the public in mid-February. It marks the first time that a Hollywood producer gave birth to a full-fledged tv production company in which the public can invest. And the rise and strength of Screen Gems is a fascinating story.

It produces and distributes tv films, it distributes feature motion pictures and shorts, and it also makes tv commercials. At the beginning of 1961 Screen Gems owned 1,020 tv series and had partial interests or distribution rights in another 1,457 additional programs. Finally, it has distribution rights for tv exhibition of approximately 1,400 full-length features under agreements with Columbia and Universal Pictures Corp.

Screen Gems started out in 1918 and, after merging with several other divisions of Columbia Pictures, became the principal subsidiary of Columbia Pictures in the tv field. Until the recent offering, Columbia owned all 2,250,000 shares of the Screen Gems common. Now Columbia owns but 89 per cent of the common. (See box on this page for SG's financial performances over the past three years.)

**FIRST-QUARTER DROP.** In the first quarter of the current fiscal year the company's gross income totaled \$6,218,374, as compared with \$7,448,113 in the first quarter of the previous fiscal year. And profits in the period dropped to \$152,545, compared to \$384,303, or a decline to seven cents per share from 17 cents.

A substantial portion of the Screen Gems revenue is derived from sales of first-run programs, shown between Oct. 1 and June 30. Therefore, the first-quarter results are not good indicators of the yearly prospects. Also, the decline in film rentals, other than re-run licenses, during the fiscal year ended June 30, 1960, resulted from a drop in revenues from licenses of feature films and because a lawsuit

by the Government charging anti-trust violations was pending. The suit was later dismissed in favor of Screen Gems and Columbia.

**LICENSING CLIMB.** However, licensing for network tv programming during the current fiscal year has exceeded that for any comparable period of any previous year in the company's history, both in dollars and number of programs.

Screen Gems has not paid dividends on a regular basis. In April 1960 it did pay a dividend in stock to Columbia, but the payment was involved with the ownership of six subsidiaries being merged into Screen Gems. Also, on Nov. 25, 1960, SG paid a cash dividend of \$1.5 million to Columbia.

The programming activities of Screen Gems are extremely varied. It started the current season with eight network shows, totaling five-and-one-



Winston Churchill series, *Dennis the Menace*, *The Donna Reed Show*, *The Flintstones*, *Naked City* and *Route 66*.

Apart from the films it acquired from Columbia and Universal and its

	1960	1959	1958
Tv film-rental income	\$35,315,764	\$38,378,139	\$23,983,090
Tv commercials income	5,212,126	915,861	197,910
<b>Total</b>	<b>41,690,102</b>	<b>40,411,092</b>	<b>25,585,690</b>
Expenses	38,547,985	38,437,335	24,438,306
Net Income	1,620,017	1,097,907	654,714
Per share	72 cents	49 cents	29 cents

half hours of nighttime programming, but with the cancellation of *Dan Raven* it now has the same number as last year. The shows now on network are *My Sister Eileen*, the

own tv production programs. Screen Gems has been showing rapid growth in the field of tv commercials. In 1959 it acquired the capital stock of a group of companies in the field and

## FINANCING AVAILABLE

We are providing an increasing volume of financing for radio and television properties. Inquiries are held in the strictest confidence.

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paid \$900,000 to the owners, and is obligated to pay 25 per cent of the acquired division's profits for the 1960 to 1961 period and 30 per cent of that division's profits until 1967. However, the total of such added profits shall not exceed \$1.1 million.

One of the most interesting features of the Screen Gems management is the role of A. Schneider, who is rendering service to Screen Gems as president and also to Columbia Pictures as president. Screen Gems pays Columbia \$1,000 per week for Mr. Schneider's services, and Columbia pays him \$3,000 weekly. This arrangement is to continue until Nov. 15, 1968. The arrangement that has Leo Jaffe as first vice president of Screen Gems is under an oral agreement between Screen Gems and Columbia.

In addition, a total of 125,000 shares of common stock of Screen Gems has been reserved for stock options for the top executives, with Mr. Schneider's option covering 35,000 shares, and Mr. Jaffe's 10,000 shares.

## Rx (Continued from page 37)

operation with the Extension Division of the University of South Carolina, a 15-minute bit on *The Johnny Evans Show*, a late-afternoon entertainment vehicle, and a fairly intensive spot campaign, WIS-TV Columbia, S. C., went to bat to recruit students for practical-nurse training for the Trade and Industrial Education Section of the State Department of Education.

The two programs were utilized in May and June, with the 10- and 20-second spots starting after the first show and running until the end of August last year. The outcome: classes throughout the WIS-TV coverage area were filled for the first time in the history of the training program, and because of the large number of applicants, supervisors were able to select those of highest calibre, something they had been unable to do in the past.

*Probe* is the over-all title of a series of half-hour documentaries every third Saturday night in prime time (10 p.m.) over WLW-C Columbus. One



Roger W. LeGrand has been named manager of WITI-TV Milwaukee. He was vice president and director of the television and radio department at Cramer-Krassel Co., that city.

of the programs in the skein, *The Long Wait*, whose subject was adoption, brought the following comment from Dean Phillips, president of the United Community Council of Columbus:

"... Here is what is intriguing to us. In addition to the expected calls which we received about adoption, there were even more calls seeking information about maternity-home services. This by-product of your program was certainly unexpected, but it provided a tremendous help to the people who need such maternity-home services."

In last November's important election, Detroit faced a new and special problem: for the first time in the city's history all precincts were equipped with voting machines, and election officials were fearful that many voters might be hesitant to cast ballots on the unfamiliar and "complex" machines; they also were afraid that, since the machines had never been used in many precincts before, the voting procedure would be slowed, long lines would develop, and people, tiring of waiting, would leave the polls before casting their ballots.

### Saturation Schedule

WWJ-TV Detroit came to the rescue with an extensive campaign on how to use the machines: a saturation announcement schedule, program tags, more than two dozen programs featuring local candidates, and a 15-minute

taped explanation by the city's elections director which was televised on five different occasions. The campaign paid off thusly: Detroit, in competition with cities of its size all over the country, received an award for having the largest percentage of registered voters among its population.

The police of Huntington, W. Va., were faced with six cases of child molesting during July and August last year, and they were apprehensive of an increasing incidence with the opening of school in September. WSAZ-TV Huntington, therefore, in cooperation with the city's police department, produced a 15-minute program dealing with the subject.

*The Child Molester* dramatized a typical "approach" by a molester of a little girl; this was followed by talks from Huntington's police chief, the county prosecuting attorney and a leading psychologist, each of them warning children against contact with strangers and giving them instruction in identification of a molester if an attack occurred.

### Incidence Decrease

In the weeks following presentation of the film over WSAZ-TV at 6 p.m. on the evening before schools opened, the Huntington police department recorded a "definite decrease in the incidence of child-molesting cases reported," with the additional notation that "three suspects in such cases were identified as a direct result of the information which the children involved had received on the program."

WLW-I Indianapolis points with pride to a considerable achievement rung up by its *Friend of the Family*, a continuing series of quarter-hour programs limning a common family problem each week and offering solutions via an outstanding psychiatrist, sociologist or social case worker from the Family Service Association of Indianapolis, in cooperation with which the programs are produced.

According to WLW-I, the shows have increased the "referrals" to the agency by over 200 per cent. These referrals are reportedly directly attributable to *Friend of the Family* for two reasons: one, no other change has been insti-

(Continued on page 90)

Notes: When multiple sponsors, name ABC: 3:30 P M Sat 10-11. NBC: 2:30 P M Sunday 3-4; 3:30-4:30; 5:30-6:30; 7:30-8:30; 9:30-10:30

# Television Age Network Program Chart—Nighttime

PM	MONDAY			TUESDAY			WEDNESDAY			THURSDAY			FRIDAY	
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	
6:00	ABC News			ABC News			ABC News			ABC News			ABC News	
6:15														
6:30														
6:45														
7:00		News Amer. Home	Tenace, Huntley-Brinkley Report		News Amer. Home Schiltz	Tenace, Huntley-Brinkley Report		News Amer. Home Carter	Tenace, Huntley-Brinkley Report		News P. Morris, Schultz	Tenace, Huntley-Brinkley Report		
7:15				Expedition Rainina										
7:30		News			News			News			News			
7:45		To Tell the Truth Amer. Home H. Curtis		Bugs Bunny Colgate						Guestward Hel Ralston 7-7p	Ann Sothers S. C. Johnson all Gen. Foods		Matty's Family Funnel Musical	
8:00	Chesnut		The Americans				Laramie	Hong Kong	The Aquanauts	Wagon Train				
8:15		Feta & Gladys Carnation Goodiear		The Rifleman P&G	Father Knows Best Karsner-Roth						Donna Reed Show Campbell Soup J. & J.	Angel E. C. Johnson all Gen. Foods	Outlaws	Harrison & Son Reynolds
8:30														
8:45		Bringing Up Buddy Renit	Tales of Wells Fargo Am. Tobacco Goodiear	Wyatt Earp P&G Gen. Mills	Double Girls Pillsbury Phillip Morris	Mitchcock Presents Ford		Ozzie & Harriet Eastman-Kodak Coca Cola	Wanted—Dads Brown and Williamson all Kimberly-Clark	The Price is Right (color) Lever		Zane Grey Theatre S. C. Johnson P. Lorillard	Sal Masterson Spalding Title Trust	The Flintstones Miles Reynolds
9:00	Surfside 6										Real McCoy P&G			
9:15		Danny Thomas Show Gen. Foods			Tom Ewell Show Quaker Oats P&G				My Sister Ellen Colgate	Perry Como (color) Kraft		My Three Sons Chevrolet		Bachelor Father Am. Home all Am. Tobacco
9:30			Acapulco Reynolds at 2/21	Stanscoch West		Thriller	Hawaiian Eye							Bachelor Father Am. Home all Am. Tobacco
9:45		Andy Griffith Gen. Foods	Doris Alberto-Culver all Binger		Red Skelton Pet Milk S. C. Johnson				I've Got A Secret R. J. Reynolds all Bristol Myers			Gunlinger H. J. Reynolds Gillette	Tennessee Ernie Ford (color)	77 Sunset Strip
10:00	Adventures in Paradise													
10:15		Monnassy P. Lorillard Gen. Foods		Alcoa Presents Alcoa					Armstrong Circle Theatre Armstrong	Peter Lorenz Mary P&G			CBS Reports 10-11 pm	Greene Marx Lorillard Trust
10:30			Barbara Stanwyck Theatre Alberto-Culver all Am. Gas			Bobby Benson Show	NBC Special	Naked City						
10:45	Peter Gunn Bristol Myers R. J. Reynolds	Irene Allison Show DuPont							Clark Gable U. S. Steel Hour C. E. Steel			Ernie Kovacs Take A Good Look 10-10:30 at 10-11 pm	Dutch Master Cigars	
11:00														
11:15			Jack Paar (color) participating sponsors (11:15-1 a.m.)								Jack Paar (color) participating sponsors (11:15-1 a.m.)			Jack Paar (color) participating sponsors (11:15-1 a.m.)

**Nighttime Index**

ABC News M-F 6  
 Acapulco NBC M 9  
 Adventures in Paradise ABC M 9:30  
 J. B. Williams, Whitehall, L&M, Am. Cigars, Corn Products, Noxzema  
 Alcoa Presents ABC Tu 10  
 The Americans NBC M 7:30  
 Dow, Heaters Digest Services, Pepsi Cola, Pan Am. Coffee  
 Andy Griffith CBS M 9:30  
 Angel CBS Th 8  
 Ann Sothers NBC Th 7:30  
 The Aquanauts CBS W 7:30  
 Carter, Lorillard, Vicks, P&G, Amer. Home Prod.  
 Armstrong Circle Theatre CBS W 10  
 Bachelor Father NBC Th 9  
 Barbara Stanwyck Theatre NBC M 10  
 Bat Masterson NBC Th 8:30  
 Bonanza NBC Sat 7:30  
 Amer. Tobacco, RCA, Pillsbury

Bringing Up Buddy CBS M 8:30  
 Bugs Bunny ABC Tu 7:30  
 Candid Camera CBS Sun 10  
 Checkmate CBS Sat 8:30  
 Brown & Williamson, Lever, Kimberly-Clark  
 Chevy Show NBC Sun 9  
 Chesnut ABC M 7:30  
 R. J. Reynolds, Peter Paul, P&G, Ralston, Bristol Myers, AC Spark Plug, Brillio  
 Danny Thomas Show CBS M 9  
 Dante NBC M 9:30  
 Dennis the Menace CBS Sun 7:30  
 The Deputy NBC Sat 9  
 Double Girls CBS Th 8:30  
 Donna Reed ABC Th 8  
 The Ed Sullivan Show CBS Sun 9  
 Ernie Kovacs Take A Good Look ABC Th 10:30  
 Expedition ABC Tu 7  
 Eyewitness to History CBS F 10:30  
 Father Knows Best CBS Tu 8  
 Karsner-Roth

The Flintstones ABC F 8:30  
 Fight of the Week ABC Sat 10  
 G. E. Theatre CBS Sun 9  
 Garry Moore Show CBS Tu 10  
 Plymouth, Polaroid, S. C. Johnson  
 Greene Marx NBC Th 10  
 Guestward Hel ABC Th 7:30  
 Gunlinger CBS Th 9  
 Gunsmoke CBS Sat 10  
 Happy NBC F 7:30  
 Harrison & Son ABC F 8  
 Have Gun, Will Travel CBS Sat 9:30  
 Hawaiian Eye ABC W 9  
 Carter, Whitehall, Amer. Cigars, Oldsmobile, Beecham, Corn Products  
 Monnassy CBS M 10  
 Hong Kong ABC W 7:30  
 Beecham, Kaiser, Armour, Derby  
 Mitchcock Presents NBC Tu 8:30  
 The Islanders ABC Sun 9:30  
 L&M, Warner Lambert, United Motor, Simons, Gillette, Pepsi Cola

I've Got A Secret CBS W 9:30  
 I Love Lucy CBS Sun 9  
 Jack Benny Program CBS Sun 9:30  
 Jack Paar NBC M-F 11:15  
 Kismet NBC M 9  
 Kraft Music Hall NBC W 9  
 Laramie NBC Tu 7:30  
 Pitt Plate Glass, Beecham Life Savers, Am Gas, Reynolds  
 Louis CBS Sun 7  
 Lawrence ABC Sun 8:30  
 The Law and Mr. Jones ABC F 10:30  
 P&G, Simons, Gen. Foods  
 The Lawrence Walk Show ABC Sat 8  
 Leave It To Beaver ABC Sat 8:30  
 Loretta Young Show NBC Sun 10  
 Low & Marriage NBC M 8  
 Make That Square ABC Sat 10:30  
 Man From Interest NBC Sat 10:30  
 Maxwell House ABC Sun 7:30  
 Reynolds, Armour, Kaiser, Noxzema  
 Meet the Press NBC Sun 4

Michael Shayne NBC F 10  
 Orlanville, Pitt Plate Glass, Mr. Lucky CBS Sat 9  
 My Sister Ellen CBS W 9  
 My Three Sons ABC Th 8  
 Naked City ABC W 10  
 Bristol Myers, Brown, AC Spark Plug, Devl, Lambert, Luders, G. E. Products, Pan Am, C. The Nation's Future NBC National Velvet NBC Sun NBC Special Tu 10  
 New Comedy Showdown CBS News CBS M-F 6:45; 7:15  
 Whitehall, Phillip Morris  
 One Happy Family NBC Outlaws NBC Th 7:30  
 Warner-Lam., Pan Am. Cigars, Beech Nut L, Pillsbury  
 Ozzie & Harriet ABC W 9  
 People Are Funny NBC Th

**Notes:** When participating programs and other programs have more than two sponsors, names of sponsors appear with alphabetical listing below chart.  
 ABC: 3/20 **Bing Crosby Show** 9:30-10:30; 3/25 **Bell & Howell Close-Up** 10-11.  
 NBC: 3/2 **Years of Life** 9:30-11; 2/3 **Bell Telephone Hour** 9-10; 2/2 **Omnibus** 5-6; 2/7 **NBC White Paper** 2-4 10-11; 2/10 **Sing Along with Mitch** 9-10; 2/11 **Equitable's Our American Heritage—The Secret Rebel** 9:30-10; 2/14 **After Hours** (rpt-text) 10-11; 2/17 **Bell Telephone**

Hour 9-10; 2/21 **The David Brinkley Special "Our Men in Hong Kong"** 10-11; 2/23 **New Tall in a Giant** (rpt) 7:30-8:30; 2/24 **Sing Along with Mitch** 9-10; 2/25 **Times Circus** 7:30-8:30; 3/26 **NBC Opera "Baris Godosno"** 2-5; 3/26 **Omnibus** 5-6; 3/26 **Hallmark Hall of Fame** 6:30-8; 2/28 **Project 20 "The Will Rogers Story"** 9-10; 3/28 **Way of the Cross** 10-11; 3/29 **Project 20 "The Real West"** 7:30-8:30; 3/31 **Bell Telephone Hour** 9-10.

	SDAY		FRIDAY		SATURDAY			SUNDAY			PM
	CBS	NBC	ABC	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
			ABC News								6:00
											6:15
											6:30
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5 W 9:30  
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 CBS Sun 9:30  
 P 11:15  
 C W 9  
 Beechnut Life  
 Reynolds  
 ABC F 10:30  
 Gen. Foods  
 Show ABC Sat 9  
 ABC Sat 8:30  
 NBC Sun 10  
 C M 8  
 C Sat 10:30  
 NBC Sat 10:30  
 Gen. Foods  
 NBC Sat F 7:30  
 7:30  
 R. Kaiser, Nor-  
 Sun 8

Michael Shayne NBC F 10  
 Orlanville, Pitt Plate Glass  
 Mr. Lucky CBS Sat 9  
 My Sister Eileen CBS W 9  
 My Three Sons ABC Th 9  
 Naked City ABC W 10  
 Bristol Myers, Brown & Wmson,  
 AC Spark Plug, Derby, Warner  
 Lambert, Ludens, Brillio, Corn  
 Products, Pan Am, Coffee  
 The Nation's Future NBC Sat 9:30  
 National Velvet NBC Sun 8  
 NBC Specials Tu 10  
 New Comedy Showcase CBS M 10  
 News CBS M-F 6:45; 7:15  
 Whitehall, Philip Morris, Carter,  
 Schlitz  
 One Happy Family NBC F 8  
 Outlaws NBC Th 7:30  
 Warner-Lam., Pan Am, Coffee,  
 Colgate, Beech Nut Life Savers,  
 Pillsbury  
 Ozzie & Harriet ABC W 8:30  
 People Are Funny NBC Sun 6:30

Perry Come NBC W 9  
 Perry Mason CBS Sat 7:30  
 Colgate, Parliament, Sterling,  
 Dreckitt, Pream  
 Pete & Gladys CBS M 8  
 Peter Gunn ABC M 10:30  
 Peter Loves Mary NBC W 10  
 Play Your Hunch NBC F 9  
 The Price is Right NBC W 8:30  
 Rawhide CBS F 7:30  
 Nabisco, Colgate, Gen. Foods,  
 Philip Morris, Bristol Myers,  
 Dravkett  
 Real McCoy ABC Th 8:30  
 The Rebel ABC Sun 9  
 Red Skelton CBS Tu 9:30  
 Riffman ABC Tu 9  
 Roaring '20's ABC Sat 7:30  
 Beecham, Anabst, Am. Chicle,  
 Derby, Pan Am, Coffee, Brown &  
 Wmson, Johnson & Johnson  
 Robert Taylor's Detectives ABC F 10  
 Route 66 CBS F 8:30  
 Chevrolet, Marlboro, Sterling

77 Sunset Strip ABC F 9  
 American Chicle, Whitehall,  
 Beecham, B. J. Reynolds  
 Shirley Temple NBC Sun 7  
 Beechnut Life Savers, Nabisco  
 Specials NBC F 9:00  
 Stagecoach West ABC Tu 9  
 United Motor Service, Brown &  
 Wmson, Miles, Gen. Foods, Ralston  
 Sunday News Special CBS Sun 11  
 Surfside 6 ABC M 8:30  
 Brown & Wmson, Pontiac, White-  
 hall, Johnson & Johnson  
 Tab Hunter NBC Sun 8:30  
 Tales of Wells Fargo NBC M 8:30  
 Tall Man NBC Sat 8:30  
 Tennessee Ernie NBC Th 9:30  
 Texaco, Huntley-Brinkley Report NBC  
 M-F 8:45  
 Equine, Mutual of Omaha  
 This is Your Life NBC Sun 10:30  
 Thriller NBC Tu 10:30  
 Glenbrook, Am. Tobacco, All  
 State Ins., Beechnut Life Savers

Tom Ewell Show CBS Tu 9  
 To Tell the Truth CBS M 7:30  
 Twentieth Century CBS Sun 8:30  
 Twilight Zone CBS F 10  
 U. S. Steel Hour CBS W 10  
 The Untouchables ABC Th 8:30  
 L&M, Armour, Beecham, WI-  
 hall, Corn Products  
 Wagon Train NBC W 7:30  
 Reynolds, Ford, National Bis-  
 Wait Disney Presents ABC Sun  
 Gen. Mills, Canada Dry, De-  
 Simoni, Norwich, Am. Ch-  
 Dow  
 Wanted—Dead or Alive CBS W  
 Westinghouse Playhouse NBC F  
 Winston Churchill—The Val-  
 Years ABC Sun 10:30  
 Wyatt Earp ABC Tu 8:30  
 You're in the Picture CBS F 9:30  
 Zane Gray Theatre CBS Th 8:30

"Hong Kong"  
Along with  
Opera "Boris  
Fame 6:30-9:  
of the Cross  
Telephone

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1:00  
11:15

# Needs and Creeds...



Last year WCKT, Channel 7 in Miami, mailed its annual edition of the WCKT Public Service Report. It was entitled "NEEDS" and covered 1959. "NEEDS" was put in the hands of several hundred responsible South Florida citizens . . . leaders in education, religion, government, professions, labor and business. The half-inch book reported WCKT's efforts to meet the Needs of the Community, Needs for Education, Needs of the Spirit, the Need to be Informed, the Need for an Airing of Issues, and the Need for News.

Accompanying the 1959 NEEDS report, WCKT furnished these leaders a questionnaire, asking . . . "IN THE ORDER OF THEIR IMPORTANCE, WHAT ARE SOUTH FLORIDA'S GREATEST NEEDS AS OF NOW?"

The replies came in, and the answers are being used in the planning of an even greater year of service based upon the "NEEDS" of our community as our citizens see them.

For a copy of the report and questionnaire, write to NEEDS, P.O. Box 38 M, Broadcast Key, Miami, Florida.

**BISCAYNE TELEVISION CORPORATION**  
**WCKT** **WCKR-AM-FM**

CBS Tu 9  
th CBS M 7:30  
y CBS Sun 6:30  
BS F 10  
CBS W 10  
s ABC Th 9:30  
ur, Beecham, White  
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C W 7:30  
rd, National Biscuit  
ments ABC Sun 6:30  
Canada Dry, Derby,  
rwich, Am. Chicle,  
r Alive CBS W 8:30  
ayhouse NBC F 8:30  
ill - The Valiant  
un 10:30  
s CBS Sun 10:00  
C Tu 8:30  
icture CBS F 9:30-10  
to CBS Th 8:30

MARCH, 1961

# Television Age Network Program Chart—Daytime

AM	MONDAY-FRIDAY			SATURDAY			SUNDAY			PM
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
9:00										1:30
9:15										1:45
9:30										2:00
9:45										2:15
10:00										2:30
10:15		<b>Dreams' Bride</b>	<b>Boy When</b>		<b>Captain Kangaroo</b> partic.	<b>Shari Lewis (color)</b> Nat'l. Biscuit Amer. Doll & Toy		<b>Lamp Unto My Foot</b> must		2:45
10:30										3:00
10:45		<b>Video Village</b>	<b>Play Your Hunch (color)</b>			<b>King Leonardo &amp; His Short Subjects (color)</b> Gen. Mills Sweets		<b>Look Up &amp; Live</b> must		3:15
11:00										3:30
11:15	<b>Morning Court</b>	<b>I Love Lucy</b>	<b>Price Is Right (color)</b>		<b>Magic Land of Allahazam Kellogg</b>	<b>Fury</b>		<b>UN in Action (text)</b>		3:45
11:30										4:00
11:45	<b>Love That Bob</b>	<b>Clear Horizons</b>	<b>Concentration</b>		<b>Ray Rogers Nestle</b>	<b>Lone Ranger Gen. Mills</b>		<b>Camera Thru (text)</b>		4:15
12:00										4:30
12:15	<b>Camouflage</b>	<b>Love of Life</b>	<b>Truth Or Consequences</b>	<b>Lunch with Sausy Sals Gen. Foods</b>	<b>Sky King Nabisco</b>	<b>True Story Sterling</b>		<b>Meet the Professor Washington</b>	<b>Washington Conversation</b>	4:45
12:30										5:00
12:45	<b>Number Please</b>	<b>Search For Tomorrow P&amp;G</b> <b>The Guiding Light P&amp;G</b>	<b>It Could Be You (color)</b>	<b>Pie the Piper Gen. Mills</b>	<b>Mighty Mouse Playhouse Colgate</b>	<b>Detective's Diary Glenbrook Simons</b>		<b>Pie the Piper Gen. Mills</b>	<b>Accent News 12:55</b>	5:15
1:00										5:30
1:15	<b>About Faces</b>	<b>1-1:30 CBS News</b>			<b>CBS News</b>	<b>Mr. Wizard</b> must		<b>Directions '61</b>		5:45

### Daytime Index

#### \*ABC "Operation Daybreak" advertisers

American Home Products, American Red Ball, Armour, Habbits, Belmont, Better Vision, Block Drive, Bon Ami, Borlenas, Brillio, Bristol Myers, Carters, Chesebrough-Pond's, Ez-Lax, Filberts, General Electric, Gen. Foods, Harris Mountain, J&J, Lady Esther, Lehn & Fink, Lenses, M&M, Maxwell House Coffee, Mortons, Minute Maid, Mystic Tape, Northern Warren, Old London Foods, Pan Am, Coffee, Reynolds Metals, Staley, Sterilinz Drug, Warner Lambert, Welch, J. E. Williams, Uncle Ben's Rice, Wright

Accent CBS Sun 12:30  
**About Faces ABC M-F 1\***  
 Adventure Theatre NBC M-F 4:30  
 All Star Golf ABC Sat 5  
 Amateur Hour CBS Sun 5  
 American Bandstand ABC M-F 4  
 Bunch-Nut, Gen. Mills, Welch.

Toil, Vick, Lerer, Strides, Noxzema, International Shoe, Warner Lambert, Bristol Myers, Carter, Armour, Lehn & Fink, Northern Warren, Am. Chicle, Lambert & Posters, Vick, J&J, Minnesota Mining Mfg., M&M, Kurlash, B. F. Goodrich

**As The World Turns CBS M-F 1:30**  
 Procter & Gamble, Carnation, Sterling, Pillsbury, Nabisco, E. Curds, Best Foods, R. T. French, Quaker Oats, Vick Chem.

**Sawling Stars NBC Sat 4:30**  
**The Brighter Day CBS M-F 4**  
 Drackett, Vick, Borax, Lever, Best Foods

**Camouflage ABC M-F 11**  
**Camera Thru CBS Sun 11:30**  
**Captain Galtant NBC Sat 5**  
 Gen. Mills, Sweets, Gilbert

**Captain Kangaroo CBS Sat 10**  
**CBS Morning Minnie Plan M-F 10-11**  
 Complete listing of participating advertisers TRA

**CBS News CBS M-Sat 1**  
**CBS News CBS Sat 12:30**  
**CBS News CBS Sun 12:55**  
**Celebrity Golf NBC Sun 5**  
**Championship Bridge ABC Sun 4**  
 No. Amer. Van Lines, Shwartz-r, Amara

**Championship College Basketball ABC Sat 2-5**  
**Clear Horizons CBS M-F 11:30\*\***  
**College Bowl CBS Sun 5:30**  
**Concentration NBC M-F 11:30**  
 Alberto-Culver, Lever, Frigidaire, Heinz, Mills, Nabisco, Whitehall, Mennen, Procter-Elm., Gen. Mills, Thomas Leemink, Simons, Jerezens

**Day in Court ABC M-F 2\***  
**December Bride CBS M-F 10\*\***  
**Detective's Diary NBC Sat 12:30**  
**Directions '61 ABC Sun 1**  
**The Edge of Night CBS M-F 4:30**  
 P&G, Starting Drug, Fox Milk, Pillsbury, Nabisco, H. Curtis, American Home, Quaker Oats, R. T. French, Drackett, Vick Chem.

**From These Roots NBC M-F 2:30**

Simons, Plough, Heinz, Beech-nut, Purex, Lerer, Hauser & Black, Mentholatum, Anahist, Gen. Mills, Nabisco, Colgate, Dow, Sweets, Frito

**Fraternity of Faith NBC Sun 1:30**  
**Fall Circle CBS M-F 3**  
**Fury NBC Sat 11**  
 Mills, Nabisco, Sweets

**The Guiding Light CBS M-F 12:45**  
**Mere's Hollywood NBC M-F 4:30**  
 Colgate, Whitehall, Culver, Beech-nut, Gen. Mills, Heinz, Mussen David, Simons, Jerezens, Gold Seal, Dow, Campans

**House Party CBS M-F 2:30**  
 Lever, Scott, Chicken of the Sea, Kellogg, Carnation, Pillsbury, Hoover, J. E. Williams, Drackett, Colton

**I Love Lucy CBS M-F 11-11:30\*\***  
**Issues and Answers ABC Sun 1:30**  
**It Could Be You NBC M-F 12:30**  
 Whitehall, P&G, Alberto-Culver, Nabisco, Mills, Frigidaire, Heinz, Thomas Leemink, Mentholatum, Campans

Jan Merr  
 Moger  
**King Lear**  
**NBC Br**  
**Lamp Un**  
**Lone Ran**  
**Long Ran**  
 Galber  
 Am. I  
**Look Up:**  
**The Lure!**  
 2:30  
 Frigid  
 Mills,  
 Beech  
**Love The**  
**Love of L**  
**Amer**  
 R. T.  
 biscot  
**Lunch w**  
**Make La**  
 11  
**Make Roc**  
 Heinz  
 Leem  
 Frito

PM	MONDAY-FRIDAY			SATURDAY			SUNDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
1:30							Issues and Answers		
1:45		As The World Turns							Frontiers of Faith
2:00									
2:15	Day in Court	Full Circle 4221	Jan Murray Show (color)	Championship College Basketball Gen. Mills Bristol Myers		NBA Basketball		Sunday Sports Spectacular	
2:30									
2:45	Road to Reality	House Party	The Loretta Young Theatre						
3:00									
3:15	Queen For A Day	The Millionaire	Young Dr. Malone						Pro Basketball Various sponsors
3:30									
3:45	Who Do You Trust part	The Verdict Is Yours	From These Roots				Roundup USA		
4:00									
4:15	American Bandstand part (to 5:30)	The Brighter Day The Secret Storm	Make Room for Daddy				Championship Brides		
4:30									
4:45		The Edge of Night	Here's Hollywood			Gowling Stars Gen. Mills	Paul Winchell Harts		
5:00									
5:15				All Star Golf Reynolds Metals Armour		Captain Gallant	Matty's Fandoo Fandoo Masta	Amateur Hour J. B. Williams	Celebrity Golf Kemper (alt)
5:30									
5:45	Acton/-Cartoon Series					Saturday Prem Beechnut Life Savers	Rocky and His Friends	GE College Bowl Gen. Electric	Time: Present Kemper

Jan Murray Show NBC M-F 3  
Mogen David, Whitchall, Anahist  
King Leonardo & His Short Subjects  
NBC Sat 10:30  
Lump Up My Feet CBS Sun 10  
Lone Ranger ABC Sat 11:30  
Lone Ranger ABC W 5:30  
Gilbert, Gen. Mills, Crackerjack,  
Am. Home Foods  
Look Up and Live CBS Sun 10:30  
The Loretta Young Theatre NBC M-F  
2:30  
Frigidaire, Heinz, P&G, Gen.  
Mills, Knox Gelatin, Simoniz,  
Beechnut, Frito  
Love That Bob ABC M-F 11:30\*  
Love of Life CBS M-F 12  
American Home Prods, Lever,  
R. T. French, Quaker Oats, Na-  
bisco, Dorax  
Lunch with Scooby Baint ABC Sat 12  
Magic Land of Allakazam CBS Sat  
11  
Make Room for Daddy NBC M-F 4  
Heinz, Culver, P&G, Thomas  
Lewning, Gen. Mills, Frigidaire,  
Frito

Matty's Fandoo Fandoo ABC Sun 3  
Meet the Professor ABC Sun 12  
Mighty Mouse Playhouse CBS Sat  
12:30  
The Millionaire CBS M-F 3  
Drackett, Vick, Gerber, R. T.  
French, Gen. Foods, Best Foods,  
Quaker Oats, Scott, Nabisco  
Merrill Court M-F 11:00\*  
Mr. Wizard NBC Sat 1  
NBA Basketball NBC Sat 2  
National League Football Games CBS  
Sun 3  
News CBS Sun 11:35  
News NBC M-F 12:55  
Gen. Mills  
Number Please ABC M-F 12:30\*  
Paul Winchell ABC Sun 4:30  
Pig the Piper ABC Sat & Sun 12:30-1  
Play Your Hunch NBC M-F 10:30  
Whitehall, Miles, Heinz, Mentho-  
latum, Simoniz, Serrino, Colgate,  
Sweets, Nabisco, Frito  
Queen For A Day ABC M 3\*  
The Price is Right NBC M-F 11

Lever, Whitehall, Heinz, Alberto-  
Culver, Miles, Mentholatum,  
Thomas Learning, Beechnut, Glen-  
brook, Gen. Mills, Gold Seal.  
Anahist  
Pro Basketball NBC Sun 2  
Rio Tin Tin ABC M & F 5:30  
Gen. Mills, Sweets, Gilbert  
Road to Reality ABC M-F 2:30\*  
Rocky and His Friends ABC Sun  
5:30, Tu & Th 5:30  
Gen. Mills, Am. Chiclo, Peter  
Paul, Sweets  
Roundup USA ABC Sun 3:30  
Roy Rogers CBS Sat 11:30  
Ruf & Reddy NBC Sat 10:30  
Saturday News CBS Sat 12  
Saturday Prem NBC Sat 5:30  
Say When NBC M-F 10  
Beechnut, Black, Learning, Glen-  
brook, Anahist, Frito  
Search For Tomorrow CBS M-F 12:30  
The Secret Storm CBS M-F 4:15  
American Home Prods, R. T.  
French, Quaker Oats, Gen. Foods

Shari Lewis NBC Sat 10  
Sky King CBS Sat 12  
Sunday Sports Spectacular CBS Sun 2  
Schulz, Liggott & Myers, Carter,  
Bristol Myers  
Time: Present NBC Sun 6:30  
True Story NBC Sat 12  
Dow, Simoniz, Sterling  
Truth Or Consequences NBC M-F 11  
Miles, P&G, Culver, Nabisco,  
Whitehall, Heinz, Frigidaire,  
Beechnut, Jervans  
UN in Action CBS Sun 11  
The Verdict Is Yours CBS M-F 2:30  
American Home Prods, Lever,  
Sterling Drug, Vick, Quaker Oats,  
R. T. French  
Video Village CBS M-F 10:30\*\*  
Washington Conversation CBS Sun 12  
Who Do You Trust ABC M-F 3:30\*  
Young Dr. Malone NBC M-F 3  
Miles, Heinz, Culver, Mennen,  
Flough, P&G, Thomas Learning,  
Gen. Mills, Glenbrook, Jervans



You roll it...let ASC ride it!

## RCA Vidicon Chain, with Automatic Sensitivity Control, Assures Uniform Picture Quality...Automatically

To show the "Film of the Day" at its very best, use the RCA Vidicon Camera Chain, Type TK-21C—now with Automatic Sensitivity Control. By electronically controlling sensitivity of the camera tube, the TK-21C automatically rides gain for you . . . assuring superior reproduction of films with little or no operator attention. The operating convenience and uniform picture quality will add new spark to your film programming . . . give better service to your clients.

This improved camera chain with Automatic Sensitivity Control senses variations in camera output level, and compensates for wide transitions in highlight density. Reaction time is rapid—less than  $\frac{1}{4}$  second for a 10 to 1 change in highlight brightness. Even under the worst conditions, a transition from extremely dense to very

light film (100 to 1 change) can be accomplished in less than one second. Automatic Sensitivity Control is supplied as part of new RCA TK-21C Vidicon Film Chains. Previous TK-21 models can be converted.

An integral part of a matched line of RCA TV equipment, the vidicon film system has been established as the standard of the industry. Continued improvements, such as automatic sensitivity control, make RCA vidicon chains one of your best equipment buys. Remember when you buy RCA you get the most advanced equipment . . . plus the kind of service before and after the sale that only RCA with its broad background in broadcasting can provide.

**RCA Broadcast and Television Equipment, Camden, N. J.**

Get the full facts on the new  
RCA TK-21C Vidicon Film  
Chain! See your RCA  
Representative or write to  
RCA, Broadcast and Television  
Equipment, Dept. PD-278,  
Building 15-1, Camden, N. J.



The Most Trusted Name in Television  
RADIO CORPORATION OF AMERICA

March 6, 1961

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

**S**ol Sackel, president of Sackel-Jackson Co., Inc., the agency handling Lestoil products since early last summer, recently notified TV AGE that for some months it has had in effect for the account a buying policy identical with that recently instituted by Compton Advertising, Inc.

"Since we became associated with Lestoil," said Mr. Sackel, "this agency, through Leonard Tarcher, our vice president in charge of media, has been pursuing exactly this same policy . . . under which all station reps are always on notice to the fact that we expect to receive the best possible availabilities for Lestoil on every station. If a competitive station or rep comes up with a better spot schedule, we will switch stations without any notice whatsoever to the original station. We have found that this policy works in the best interests of our client, and that it has enabled us to better our spot schedule immeasurably."

Broadcast media supervisor Graham Hay at Compton, in announcing the agency's decision to switch schedules from station to station without warning, reported mostly favorable reaction from representatives. Under the previous set-up, Compton would notify the station which was carrying its schedule in a market that a better time slot had been offered by another station. The incumbent station then had a chance to meet the offer. This

policy, Mr. Hay stated, did not result in improved availabilities being offered on a voluntary basis. The agency's aim, naturally, is to get the incumbent stations to notify Compton of better openings as soon as they appear—rather than waiting until cancellation is threatened.

The problem that will arise, of course, when other agencies join Compton and Sackel-Jackson in demanding they be notified immediately of possible schedule improvements is—which client does the station tell first? Even now, a station carrying Lestoil and some of Compton's P&G business could lose one or the other if only one improved minute opened up—and if both accounts' agencies stick to the letter of their policies.



In the New York office of North Adv., Inc., media buyer Barbara Swedeen places schedules for Lanvin Parfums, among others.

If ever the question of network's ability to provide for sponsor-program identification arises as an argument against an advertiser's use of spot tv in the future, it seems the client will only have to be hastily reminded of Chevrolet's recent decision to cut loose from Dinah Shore. In survey after survey, *The Dinah Shore Chevy Show* had consistently won top honors as the greatest example of program and sponsor identification—not only because the names of star and car appeared in the program title, but because the two had been united over a 10-year period. While it can be theorized that such identification is worthwhile, it seemingly is not in itself worthwhile enough in the fierce competition for the consumer's dollar to be used as an anti-spot argument.

Among recent and upcoming spot tv buys from advertisers and agencies across the country are the following:

## AMERICAN HOME PRODUCTS CORP.

(Tatham-Laird, Inc., N. Y.)

Some activity in support of network schedules was noted for EASY-OFF in a small group of markets, with day and night filmed minutes getting under way late last month for about 10-week runs. Media supervisor Val Ritter is the contact.

## AMERICAN SUGAR REFINING CO.

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

Following its customary spring procedure, (Continued on page 70)



# You pick your salesmen carefully...

*Choose your air salesmen  
just as carefully . . .*

**Check List for Hiring Salesmen:**

- ✓ INTEGRITY
- ✓ STABILITY
- ✓ RESPONSIBILITY

You look for these qualities when you hire a salesman. Be just as sure you get them when you hire air salesmen. In Des Moines KRNT and KRNT-TV Air Salesmen have these qualities. That's why people believe in and depend on KRNT RADIO AND TELEVISION:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man.  
He can help you hire our salesmen, too.

**KRNT**  
*Radio and TV - Des Moines*

*An Operation of Cowles Magazines and Broadcasting, Inc.*

## The Buyer Talks About . . .

### PRODUCT PROTECTION

Perhaps Sindlinger or one of the other research firms can show that a good commercial will sell a product efficiently whether or not it runs back-to-back with an announcement for a rival brand. But the generally accepted theory—and one I believe strongly—is that a spot does a far better job when it's isolated from competitors' claims.

Let's set up as an example a crowd gathered to hear a sidewalk pitchman on a street corner. He finishes his sales talk on the Jim-Dandy potato peeler and starts to collect dollar bills. While he's gathering in the cash, another fellow starts pitching the Cracka-Jack potato peeler behind him. The crowd becomes confused, starts debating the merits of the two products, decides to think things over—and nobody makes a sale.

One solution: move the second pitchman down to the next corner on the block. The first guy gets a chance to sell, and the crowd will still hear the second salesman's story when they walk by. The number-two man also will pick up some new listeners out of the traffic. He'll make his sales, and everybody'll be happy.

That's product protection of one kind. In television, the set-up is very similar. Instead of separating the salesmen by a block of sidewalk, you separate commercials by periods of time. Not too long ago, the shortest length of time considered reasonable to put between competing messages was half an hour. But, as rival products and brands became more numerous, in order to find any time on the air, a break of 15 minutes was agreed on as the minimum separation time.

Today's problem is one of deciding whether the network, the station or the buyer—that's you and me—is responsible for seeing that those 15 minutes are there.

My view focuses directly on the station.

It's the station that sells the local spots, and it's the station therefore that can only be aware of the total line-up of commercials on its schedule. Admittedly, the network practice of splitting its hours among six advertisers makes the affiliate's job much more difficult than in the past when one sponsor would carry a half-hour or more by himself.

And the fact that a single company may have a variety of products moving in and out of its program doesn't help the station keep track of things. One week the advertiser may be showing a non-competitive food item; the following week he might advertise a liquid detergent highly competitive to the local spot immediately following the program.

Still, with the rotation system used in participating network programs, a station can sell the spots before and after a show and during the break to a spot client who might be in direct competition with one of the program advertisers. The client will have to be pre-empted once or twice over a 13-week period when the competitor's announcement opens or closes the show, but a station on its toes will know this, see that the buyer is notified and offer a make-good.

Since the station is not expected to protect the network advertiser by refusing to place competitors near his program, the local-spot advertiser can be expected to be given some protection. By and large, stations cooperate and do their best; now and then, a slip-up occurs, and word gets back to both the network client and the spot advertiser through a local distributor or retailer.

The result can be anything from a "watch it, boys," to an angry cry for a credit or make-good.

## What they see on WJAC-TV



## THEY BUY!



You won't find a better showcase for your product in the Johnstown-Altoona Market than WJAC-TV. Both ARB and Nielsen rate WJAC-TV the Number One station in this area. But even more significant than statistics are sales results—and happy advertisers, in every product category, attest to the selling power of WJAC-TV. Why not put your advertising on the station that turns statistics into sales!

For Complete Details, Contact:  
**HARRINGTON, RIGHTER  
AND PARSONS, INC.**

New York Boston Chicago Detroit  
Atlanta Los Angeles San Francisco



A CHANNEL

# 5 QUIZ

TEST YOUR MARKETING SKILL  
ON THIS FIVE-FINGERED  
TELEVISION QUIZ



**Q—**What news show in the Flint-Saginaw-Bay City area pulls more weight with TV viewers than all the competition combined?

**Q—**How many birthdays does the average man have?

**Q—**What dominant force in the Flint-Saginaw-Bay City area is powerful enough to keep families up after midnight on Saturday nights?

**Q—**Why can't a man living in Miami, Florida, be buried west of the Mississippi?

**Q—**What's the best way to sell my wares to the most women at the lowest TV dollar?



**WNEM-TV**

-serving FLINT • SAGINAW • BAY CITY  
EASTERN MICHIGAN'S FIRST VHF STATION —  
ALL WAYS!

**Spot** (Continued from page 67)

**DOMINO** sugar re-enters spot late this month in upwards of 24 top markets across the country. Filmed minutes and 20's in the usual day and night slots will run 10-13 weeks, with frequencies fairly light. Gerry Van Horsen is the timebuyer.

### BEST FOODS, INC.

(SSC&B, New York)

While it's a steady tv user for a number of products, this company currently has its RIT dyes in the medium for the first time since appointing SSC&B to the account several years ago. CBS-TV daytime network shows are carrying the bulk of the campaign, but spot throughout the New England market—Boston, Hartford, etc.—is being used in addition to offset a major competitor's strength. Filmed minutes in daytime women's programs and nighttime movies will run in a series of flights through the year totaling 26-30 weeks of spots. Don Ross is the timebuyer.

### BLOCK DRUG CO.

(SSC&B, New York)

For its GREEN MINT mouthwash, the drug firm has announced a three-month campaign in 15 key markets to supplement a network push. Filmed minutes in late movies and similar slots will expend a \$500,000 budget. Don Ross is the timebuyer.

### CHOCK FULL O' NUTS

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

Introducing its new instant coffee, CHOCK FULL O' NUTS returned to tv in New York after a quiet stretch, with heavy frequencies of ID's and others running. Quick expansions reportedly were planned for upstate New York, Connecticut and other New England states, as well as eventually in other markets where the regular product is sold. Tv plans for the areas were indefinite at press time, but were being formulated. Herb Werman left the agency after setting the initial buys, with a replacement not named at press time.

### COLGATE-PALMOLIVE CO.

(Lennen & Newell, Inc., N. Y.)

At the end of last month, a fair-sized group of markets got new schedules under way for AD detergent, with late minutes set to run for 10 weeks. Pete Holland is the timebuyer.

### CONTINENTAL AIRLINES

(J. Walter Thompson Co., Chicago)

Marking its first use of spot tv, this airline will reportedly launch a major campaign in four key markets on its routes shortly. Los Angeles, Denver, Chicago and Kansas City are the areas that will get an estimated \$250,000 being switched from spot radio to tv. Media director A. G. Ensrud is the contact.

### COTT BEVERAGE CORP.

(Riedl & Freedé, Inc., Clifton, N. J.)

This soda firm switched agencies at the  
(Continued on page 72)

A CHANNEL

# 5 WHIZ

OUR CHANNEL 5 WHIZ IS  
BILL LARIMER, YOUR  
PETRYMAN IN LOS ANGELES



**A—**The "Five Star Final," WNEM-TV's nightly news wrap-up, rolls up an almost unbelievable 199%\* more TV homes than the other two 11:00 pm competitive newscasts combined! (\*Nielsen, Nov., 1960).

**A—**One—every man is only born once so he only has one birthday.

**A—**Take 5 again! 1960 ARB shows an average of 23,400 viewing families burn the midnight oil for Channel 5's Fabulous 52 late movies.

**A—**He's still alive so he can't be buried anywhere.

**A—**Put them in WNEM-TV's 5 Feature Showcase at 1 pm. November 1960 ARB proves more women are tuned to Channel 5 than its nearest competitor.



**WNEM-TV**

-serving FLINT • SAGINAW • BAY CITY  
EASTERN MICHIGAN'S FIRST VHF STATION —  
ALL WAYS!

The opinions of media men on advertising's "eternal questions" generally change as the men hop from agency to agency or account to account. Though not actually a stranger at McCann-Marschalk Co., John J. Meskil has taken on new and varied accounts and still has and holds a firm stand against the exclusive cost-per-thousand buy. The recently promoted vice president and media director contends that "the timebuyer is doing himself as well as the client an injustice by stressing cpm. In sacrificing program quality for the sake of audience ratings, the buyer can cut his client from the viewing customer—and himself from a sound and creative buy."

As unintelligent as a cpm buy may appear, Mr. Meskil says, "Some timebuyers actually are pressured into buying rating points for the sake of fulfilling a budget. Thus, they grab at any high cpm availability. Better to delay the program than waste the



client's money."

Although Mr. Meskil admits that the buyer, unfortunately, rarely sees the client, "he should be able to illustrate why program B is a better buy than A, even though B's cpm is higher than A's."

Mr. Meskil is convinced that tv buying has some catching up to do with print buying. "Since the advent of tv print people have been isolating and pinpointing their audience. The timebuyer has been lax, though not entirely

through his own fault. He must dig for much of his information. Rating services should supply more data on qualitative rather than quantitative bases." Another factor he mentions is the total audience rather than the customer-hungry client.

Mr. Meskil, who oversees buying on the newly acquired Speidel, Standard Oil Co. of Ohio, Coca-Cola Bottling of New York and other accounts, sees the pressing need for more astute buyers. "With mounting expenses, there are very few advertisers solely manning a show. The buyer will be selecting more and more from participation shows. Therefore he must be more accurate in both the quantity and quality of the audience, or else the message will be lost among all the other commercials."

Before his affiliation with McCann-Marschalk as associate media director in 1959 Mr. Meskil spent eight years with Fletcher Richards and three with Grey Advertising. He lives in Massapequa with his wife and their three daughters.

**WRGB**  
**puts your**  
**MESSAGE**  
**WHERE**  
**THE SALE**  
**BEGINS**

Sales begin long before sales are made, and WRGB  is there at the outset in the homes  and on the minds of the people  who can translate your message into sales.

Sales begin here, too, because more and more manufacturers are discovering the test-marketability of this Northeastern New York and Western New England audience. The thousands of engineers, skilled workers, farmers and their families who live here represent a wide cross section of preferences and tastes. And, the metropolitan, suburban and rural nature of this market further gives you an excellent sampling of modern America's living habits. But, what really makes sales begin here is that WRGB is the number 1 voice and picture in this area. Let WRGB place your message where sales begin. Contact your NBC Spot Sales representative.

**WRGB**  
CHANNEL 6  
A GENERAL ELECTRIC STATION  
ALBANY • SCHENECTADY • TROY

# WOMEN...



## CONTROL THE PURSE STRINGS

and December 1960 Nielsen PROVES that each afternoon MORE of them WATCH...



## CHATTANOOGA

Your Branham Man has Details  
Call Him NOW!

*Spot (Continued from page 70)*

first of the year and plans some spot activity within a month or so in New York and probably the Hartford area. Plans were not yet finalized at press time. Lorraine Schultz is the contact.

### DENNISON MFG. CO. (Grant Adv. Inc., Boston)

This famed name in paper tags, tissue and other paper products has made its first entry into tv with a spot test on DENNISON DIAPER LINERS. Filmed minutes featuring live-action babies are currently running in strong frequencies on WBNS-TV Columbus, with initial results reported exciting, and expansion probable. Media manager Eleanor Hoey is the contact.

### DURHAM CHEMICAL CO. (Wade Adv. Agency, Inc., L. A.)

A group of markets in southern and western areas primarily will reportedly get placements early next month for NO BUGS, M'LADY insecticides from this firm. Look for about 13 weeks of minutes in day and non-prime night slots. Rosemarie Bramel is the timebuying contact.

### GOOD HUMOR CORP. (MacManus, John & Adams, Inc., N. Y.)

At press time, the ice-cream firm had worked out the budgets for the dozen major markets it will hit this spring and

summer, but had settled on no definite media choices. Last year radio was the primary carrier, with tv utilized only in New York, but it was indicated tv might get greater use in '61. Media director Roger Bumstead is the contact.

### ROBERT HALL CLOTHES, INC. (Arkwright Adv., N. Y.)

The spring campaign for this clothing chain currently getting under way represents a considerable curtailment over previous efforts, with media director Jim Hackett noting that "some" television is being used, but most of the broadcast funds are headed radio-ward. A variety of reasons are behind the move, but the new talent contracts reportedly added the last straw. ROBERT HALL is figuring on such curtailed activity for at least six months—then an increase for the fall drive, but it's doubtful that tv will be used to the extent formerly expected from the advertiser.

### HELENA RUBINSTEIN, INC. (L. W. Frohlich & Co., Inc., N. Y.)

After introducing its BIO-CLEAR preparation last fall in "dance party" and other teen-age shows in a good-sized group of major markets, the product goes into about 10 areas the middle of the month in a four-week drive. Frequencies are fairly light. Martin Gennusa is the contact.

### ILLINOIS BELL TELEPHONE CO.

(N. W. Ayer & Son, Inc., Chicago)  
A new 13-week campaign starts at issue date in six central and northern Illinois markets to promote use of extension telephones. Daytime minutes and 20's run in frequencies of about five spots per week. Glenn Kummerow is the buying contact.

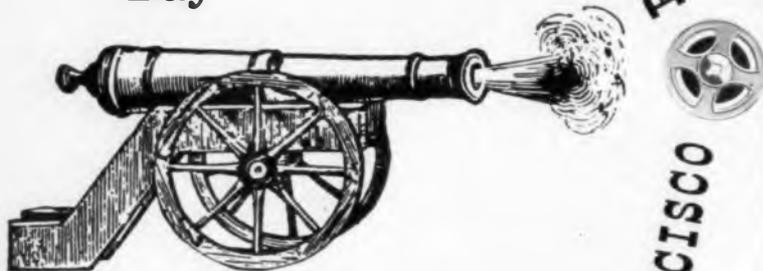
### INTERNATIONAL LATEX CORP.

(Lynn Baker, Inc., N. Y.)  
Having worked on the account for several years, this agency only recently has been testing PLAYTEX BABY NURSER, a new product that's in a few scattered markets with minutes in day and night slots. Item is a combination nipple and bottle. Media director James Evans is the contact.

### INTERNATIONAL SHOE CO. (Krupnick & Associates, Inc., St. Louis)

While it cut back the 130-plus markets used in the past few years for its spring "spotacular" campaign to 79, the spot budget for RED GOOSE, WEATHER-  
(Continued on page 74)

## Bombard San Francisco Night and Day



Combine all your spots—prime time minutes, morning ID's, afternoon 20's, film, live and video tape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

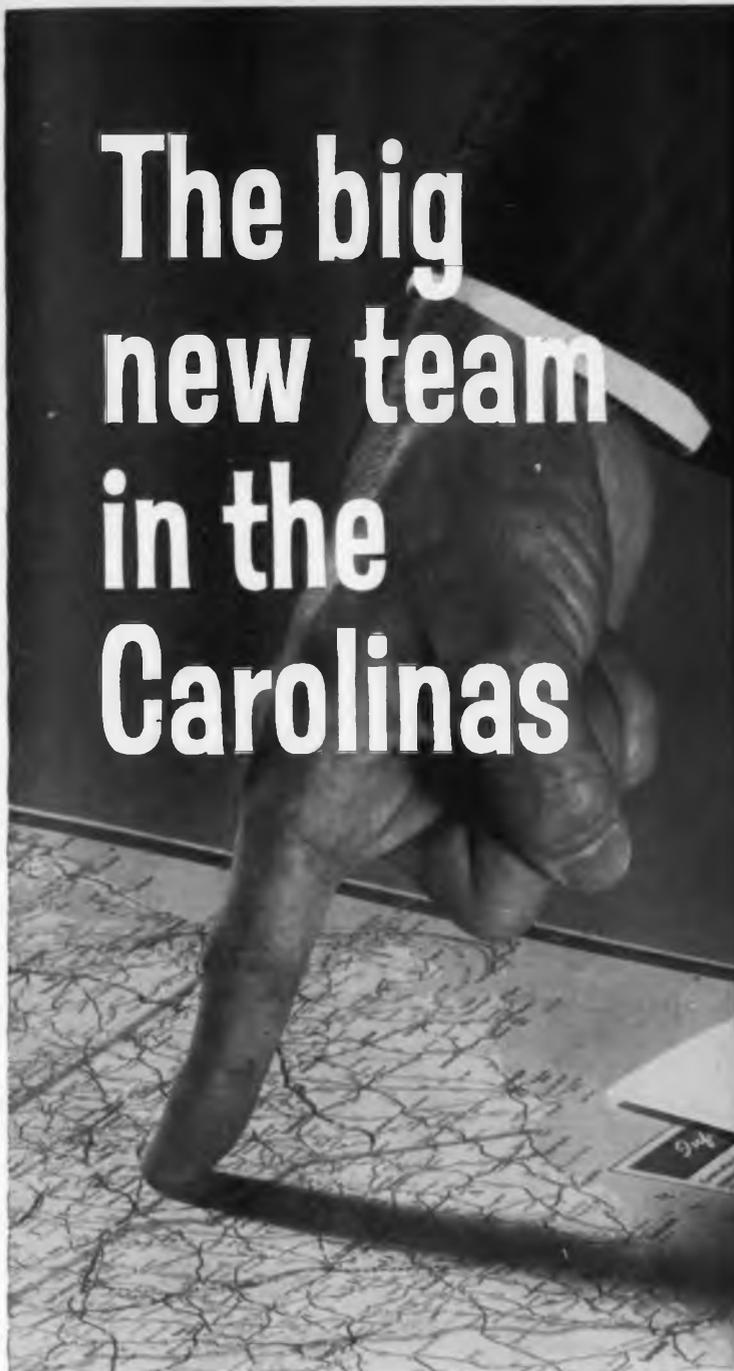
Call KTVU or H-R Television Inc. for high-rated availabilities.



SAN FRANCISCO • OAKLAND  
represented by H-R Television, Inc.



CALL YOUR RED CROSS TODAY!

A black and white photograph of a hand pointing to a specific location on a map. The map is spread out on a surface, and the hand is positioned as if highlighting a key area. The background is dark, making the map and the hand stand out.

# The big new team in the Carolinas

If you want a big audience at low cost per home, concentrate your broadcast schedules on Charlotte's WSOC stations. WSOC Radio, now 5,000 watts at 930 kc, reaches over one million people. WSOC-TV, serving America's 25th largest tv market, is one of the nation's great area stations. Use them individually or together—Charlotte's WSOC stations are your best buys in the Carolinas.

**WSOC RADIO**—5,000 watts at 930 kilocycles

Represented by Peters, Griffin, Woodward, Inc.

**WSOC-TV**—Channel 9. NBC and ABC. Represented by H-R

# WSOC

**RADIO & TV—CHARLOTTE**

**WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton**

March 6, 1961, *Television Age* 73

"SUNNY" DELIVERS  
**210,000**  
HOMES DAILY



In this ever expanding, 'buy-happy' market, "Sunny" delivers your message to 210,000 TV homes daily! And does it at the lowest cost per thousand!

**WSUN-TV**



CHANNEL 38  
TAMPA-ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL  
& McCONNELL  
S.E. Rep: JAMES S. AYERS (NCS #3)

**Spot** (Continued from page 72)

BIRD and POLL PARROT shoes went up as frequencies in the markets were increased. Kid-show minutes are just getting under way, or are about to start for pre-Easter sales in Abilene, Alexandria, Atlanta, Amarillo, Augusta, Baltimore, Baton Rouge, Beaumont, Birmingham, Boston, Buffalo, Charleston-Huntington, Charlotte, Chattanooga, Chicago, Cincinnati, Cleveland, Columbia, Columbus, Dallas, Dayton, Denver, Des Moines, Detroit, Erie, Fresno, Greensboro, Greenville, Hartford, Houston, Indianapolis, Jacksonville, Jackson, Johnson City, Kansas City, Lake Charles, Las Vegas, Little Rock, Los Angeles, Louisville, Macon, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Monroe, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, Phoenix, Raleigh, Richmond, Sacramento, St. Louis, Salt Lake City, San Antonio, San Diego, San Francisco, Savannah, Seattle, Shreveport, Spokane, Springfield (Mo.), Tampa-St. Petersburg, Toledo, Waco, Washington, Wichita, Youngstown, Rochester, Davenport and Roanoke. Media manager Charles W. Haines is the contact.

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

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

As noted here Feb. 6, HOLIDAY car polish has begun moving with its spring-summer schedules. Adding to the southern markets set already, about 25 new areas will start 14 weeks of filmed minutes about mid-April. Time slots near male-audience programs are sought. Rita Hart is the timebuyer.

**KELLOGG CO.**

(Leo Burnett Co., Inc., Chicago)

While still concentrating its video effort in its kid-show strips, Kellogg reportedly has moved recently to set a dozen or slightly more markets with light placements of prime nighttime 20's. Products involved in the 13-week push are CONCENTRATE and similar adult-angled cereals. Jerry Larson is the contact.

**G. R. KINNEY CORP.**

(F. B. Sawdon, Inc., N. Y.)

While exact plans were unavailable at press time, this shoe-chain was preparing to enter spot shortly in the usual group of top markets for the pre-Easter push. If similar to last year's placements, filmed minutes at all time of day and night to reach kids and adults should go into about 15 areas. Media director Ardien Rodner is the contact.

**LEVER BROS. CO.**

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

Starting at issue date, year-long schedules for PRAISE beauty bar get under way in about 20 markets. Filmed minutes in early and late-night positions will be used. Broadcast buyer Ralph Bodle is the contact.

**MILES LABORATORIES, INC.**

(Wade Adv., Inc., Chicago)

A new form of an older tranquilizer-type product, MILES NERVINE capsules, reportedly is being tested in a group of selected markets, with filmed minutes used primarily. Media associate Andy Anderson is the contact.

**MINUTE MAID CORP.,**

Snow Crop Div.

(KHCC&A, New York)

Continuing the expansion of distribution on its improved-concentrate orange juice, SNOW CROP goes into another group of an eventual total of 65 markets late this month. Day and night minutes. 20's and ID's will run 14 weeks. Beryl Seidenberg is the timebuyer.

**NATIONAL BISCUIT CO.**

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

For its adult-angled 100% BRAN Flakes, Nabisco uncorked a six-week campaign last week in a goodly number of top national markets. Filmed minutes in late-night and fringe slots, preferably near news/weather shows will run in one-a-day frequencies. Lucy Kerwin is the timebuyer.

**NORTH AMERICAN PHILLIPS CO., INC.**

(C. J. LaRoche, Inc., N. Y.)

NORELCO electric shavers reportedly have been checking on availabilities for a spring campaign, but the word at press time was that a start date wasn't definite. If set, minutes, 20's and ID's in strong frequencies will go into about 90 markets. The schedule might start in April for three to six weeks to hit the graduation and Father's Day sales periods. Lionel Schaan and Bob Caglero are the buying contacts.

**NOXZEMA CHEMICAL CORP.**

(DCS&S, New York)

(Continued on page 77)



**THE ONLY AUTHENTIC TV SERIES...**

produced specifically for the occasion of the Civil War Centennial. Thirteen dramatic half-hours based on Mathew Brady's stirring photographs. Winner of Sylvania Award. Timely and of tremendous prestige value.

Sponsored in 80% of the Markets Sold  
—and Selling All Over The Country!

**THE AMERICAN  
CIVIL WAR**

Produced by the Westinghouse Broadcasting Company - Distributed by

**TRANS-LUX TELEVISION CORP.**

625 Madison Avenue, N. Y. 22, N. Y.  
6253 Hollywood Blvd., Hollywood 28, Cal.  
520 No. Michigan Avenue, Chicago 11, Ill.





# WSPD-TV fills the gap...

To make sales tracks in the 2-billion-dollar Toledo market — covering 21 counties in Northwestern Ohio and Southern Michigan — you need WSPD-TV with its new 1000-foot tower sending your sales message to 444,400 homes. You can't afford to ignore

# TOLEDO

A **STORER** STATION • Represented by The Katz Agency



## Personals

PAUL FITZGERALD, formerly with J. Walter Thompson, New York, joined Dancer-Fitzgerald-Sample, Inc., as media buyer on the Liggett & Myers account. FRED HAWKINS, who was buyer on L&M, now works on the Frigidaire account.

THOMAS LYNCH, CHARLES BUCCIERI and JAMES SCALA have been appointed associate media directors at Young & Rubicam, Inc., New York. The



MR. BUCCIERI

three men were media supervisors. ARTHUR MEACHER, JOSEPH OSTROW and ARTHUR JONES JR. have been promoted to media account supervisors in the reorganization of the media department.

ROGER JONES, GERALD GREENBERG and DONN HINTON have been raised to senior buyers at Y&R. WILLIAM LIPTACK is now a full media buyer on Manufacturers Trust Co., Royal and other accounts. Promoted at the agency from estimator to timebuyer on Excedrin is SYLVIA BARBIARI. TONY COZZOLINO has been named media buyer on American Airlines and other accounts.

## Elisabeth M. Beckjorden

Station, Network and Personal Representative

representing

KELO-TV, Sioux Falls, S. D.  
KROC-TV, Rochester, Minn.  
KSBW-TV, Salinas, Calif.  
KSBY-TV, San Luis Obispo  
WIMA-TV, Lima, Ohio  
WPBN-TV, Traverse City, Mich.  
WTOM-TV, Cheboygan, Mich.

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

## Spot (Continued from page 74)

In a campaign similar to those set for the past few years, NOXZEMA instant shaving lather hit a large group of national markets at the end of the month with minutes aimed at a male audience. News, weather and sports programs are set for about 15 weeks, with frequencies working out to one-a-day spots. Stu Eckart is the timebuyer.

## PEPSI-COLA CO.

(BBDO, New York; local bottlers, direct)

Returning this week to the airwaves in a big way, PEPSI-COLA is putting most of its national budget into network

shows. A concentrated effort by its 580 local bottlers, however, should find healthy spot pushes also taking place. BBDO, which prepared new films for local use, places schedules for a number of the bottlers, while others set their own placements through various local agencies. Marv Shapiro is the BBDO spot buyer.

## PROCTER & GAMBLE CO.

(Leo Burnett Co., Inc., Chicago)

Renewal buying was reported on for CAMAY in all P&G markets where the product is featured, and a new three-four-week campaign was being set for JIF in southwestern markets. Phil Pegg is the Camay buyer; Lincoln Bumba is on Jif.

# WAST PUTS YOUR MESSAGE ACROSS



In This Important  
ALBANY — SCHENECTADY —  
TROY MARKET . . .

Special balanced programming at-tuned to area preferences exposes more prospects to your selling strategy. And . . . viewer effi-cience in WAST multiplies the ef-fectiveness of your sales message.

SELL Where People BUY

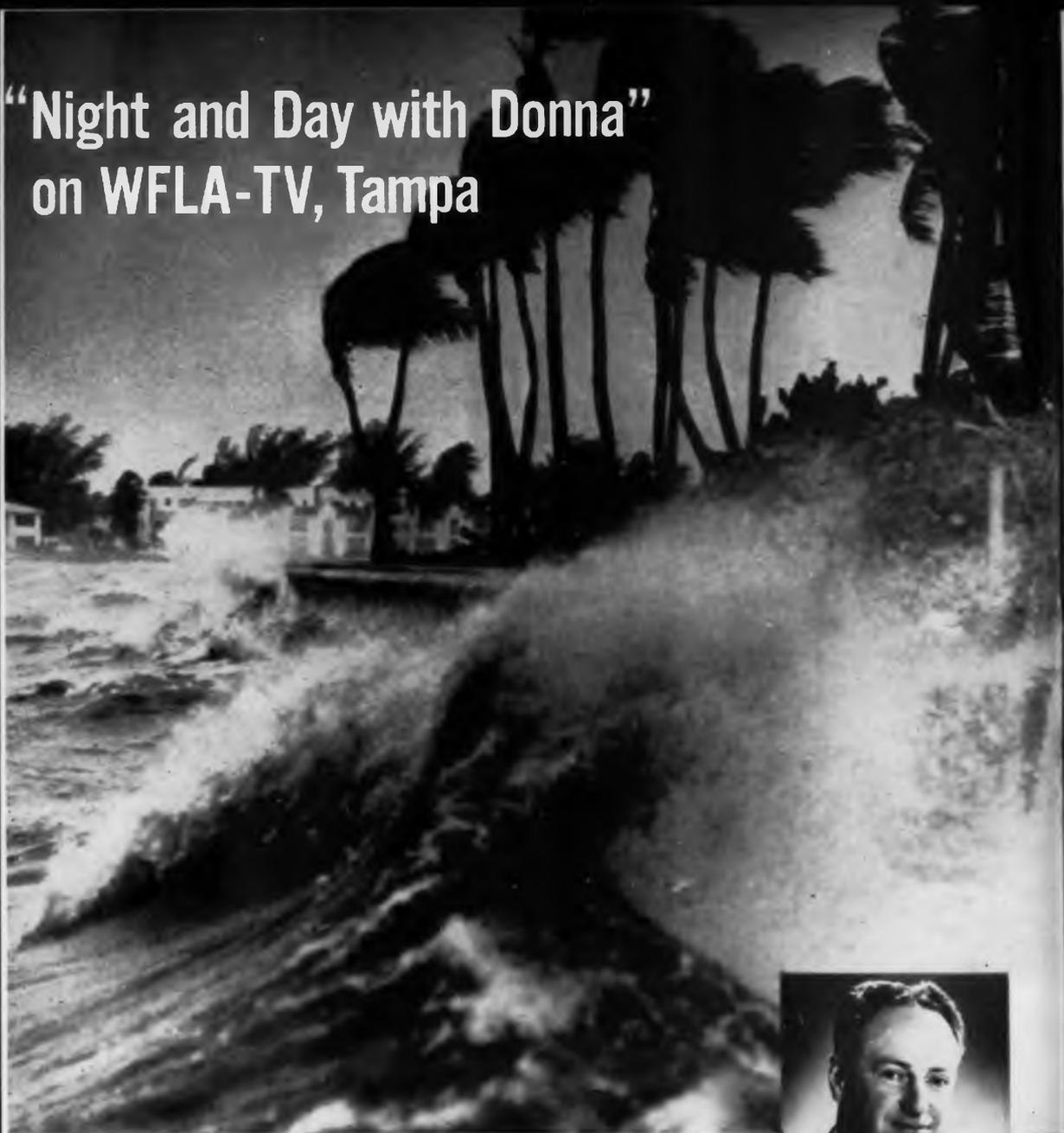
abc  
WAST

ch. 13 ALBANY, N. Y.

WILLIAM A. RIPLE, General Manager

call your **HR** man

# "Night and Day with Donna" on WFLA-TV, Tampa



Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**



"Day-by-day, our programming follows the same principle as our coverage of Donna: How can we be most useful to the area we serve? Fortunately, program-decisions rarely have hurricane-pressure behind them. Our aim is never for mere numbers, but for balanced programming, always helpful and entertaining. We feel adherence to such standards is in the best interest of our viewers, and of the advertisers whose messages we present."

**GEORGE W. HARVEY**  
Vice Pres. and Gen. Mgr.  
Station WFLA-TV

## Covering a Hurricane

Like any successful enterprise, a television station can be expected to function effectively under normal conditions. But hand-in-hand with a hurricane comes a dramatic challenge to facilities, and to people.

Such was Hurricane Donna's challenge to WFLA-TV. How the station met that challenge—and mastered it—is a fright chapter in television history.

From the earliest warning, coverage of Donna made extra-ordinary demands. Even before the hurricane reached the Florida Keys, WFLA-TV began special telecasts tracking the northward course.

Then as Donna swerved in, to head straight at Tampa, St. Petersburg and Sarasota, WFLA-TV went on a 24-hour schedule. Normal sign-off from 1 a.m. until morning would have meant hours of frightening uncertainty.

Hurricane coverage was thorough, as well as continuous. Remotes were stepped-up, both live and film. Reports were communicated to the area's Latin American population through Spanish translations. The hard-of-hearing were alerted through sign-language.

What about the danger to personnel and equipment? "Everyone seemed to ignore personal danger," reports George Harvey. "The job simply had to be done. About equipment, we tried not to think of our chances of getting knocked off the air—but just kept going. Our tower stood firm. Our power supply held up. And our entire staff earned the thanks which poured in by mail and phone from all of west Florida."

The all-out performance of great stations like WFLA-TV in meeting emergencies, is a vital factor in building community influence, and creating friendly acceptance for advertising messages. Blair-TV is proud to serve as the national sales arm for more than a score of such stations.

# BLAIR-TV

Television's first exclusive national representative, serving:

**WABC-TV**—New York  
**W-TEN**—Albany-Schenectady-Troy  
**WFBG-TV**—Altoona-Johnstown  
**WNBK-TV**—Binghamton  
**WHDH-TV**—Boston  
**WBKB**—Chicago  
**WCPO-TV**—Cincinnati  
**WEWS**—Cleveland  
**WBNS-TV**—Columbus  
**KTVT**—Dallas-Ft. Worth  
**WXYZ-TV**—Detroit  
**KFRE-TV**—Fresno  
**WNHC-TV**—Hartford-New Haven  
**WJIM-TV**—Lansing  
**KTTV**—Los Angeles  
**WMCT**—Memphis  
**WDSU-TV**—New Orleans  
**WOW-TV**—Omaha  
**WFIL-TV**—Philadelphia  
**WIC**—Pittsburgh  
**KGW-TV**—Portland  
**WPRO-TV**—Providence  
**KGO-TV**—San Francisco  
**KING-TV**—Seattle-Tacoma  
**KTVI**—St. Louis  
**WFLA-TV**—Tampa-St. Petersburg

### PROCTER & GAMBLE CO.

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

A new campaign on DUNCAN HINES angel cake mix kicked off late last month, with minutes set to run in 150 markets for the P&G "contract year," but realistically for two-three months. Frequencies average six spots per week, with late-night slots preferred. Bill Carney is the timebuyer.

### PROCTER & GAMBLE CO.

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

With new commercials that pull no punches in hitting liquid detergents (while providing a touch of humor through a scrubblady character), SPIC & SPAN embarks on its spring drive this week in about 50 markets. Filmed minutes at all times of day will run "through the P&G contract year"—more likely for 10-13 weeks. John Galbraith is the time buyer.

### RUST-OLEUM CORP.

(O'Grady-Andersen-Gray, Inc., Chicago)

This firm starts its spring campaign on its rust-preventative line in 50 or 60 major markets across the country shortly, with minutes, 20's and programs used in varying frequencies. New films—one on marine coatings—and previous ones will be used for 13 weeks and longer, depending on the area. Earliest starts are anticipated for southern markets, with availabilities and weather the determining factors. As in last year's drive (March 7, 1960 Spot Report), dry areas where rust problems are minimal will be bypassed. Marilyn McDermott is the timebuyer.

### ST. REGIS PAPER CO., AMERICAN LUMBER CORP.

(Yardis Adv. Co., Philadelphia)

With the paper concern reportedly having obtained good results from its heavy spot drive last fall on its NIFTY

notebook covers, spot should figure heavily in a summer-time drive on BAR-B-CUBES, a new outdoor cooking fuel manufactured by one of its divisions and distributed in the east by the lumber firm. A "saturation" campaign is in preparation. Agency president Raymond Rosenberg is the contact.

### SOCONY-MOBIL OIL CO.

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

As it usually does at this time of year, MOBILGAS opens its mid-winter campaign next week in better than 50 major markets in its distribution area, with filmed minutes and 20's going in prime and non-prime periods. Sports-program adjacencies are sought, with the usual length of placements about four weeks. Noel Becker is the timebuyer.

### STELLA D'ORO BISCUIT CO.

(W. B. Doner & Co., Philadelphia)

Having recently moved its account to a larger agency, this maker of Italian and Jewish baked products is currently embarking on a New York drive on WABC-TV, WNEW-TV and WOR-TV. Filmed minutes featuring a new jingle will run this spring in frequencies ranging from 22 to 35 spots weekly in day and late-evening slots. Campaigns in other markets are slated for later this year, with the company having run past schedules in such markets as Boston, Philadelphia, Los Angeles and San Francisco, among others. Media director Michael Fabian is the contact.

### SWIFT & CO.

(Dancer-Fitzgerald-Sample, Inc., Chicago)

With current activity on PARD CRUNCHERS ending in mid-month, the product is expected back at the end of April for another nine-week flight. The same markets—about 50 in the dog food's distribution area—will be used, with both major and smaller markets included. Filmed daytime minutes aimed at the housewife will run. Marianne Lixie is the timebuyer.

## Buyers' Check List

### Network Rate Increases

#### ABC:

KXAB-TV Aberdeen, S. D., and KXGO-TV Fargo, N. D., have ceased the combined rate of \$370, effective March 1. The individual rates are KXAB-TV, \$100, and KXGO-TV, \$300.  
 WEAU-TV Eau Claire, Wisc., from \$250 to \$300, effective Feb. 15.

#### CBS:

KHOL-TV Kearney, Neb., from \$350 to \$400, effective Feb. 2.  
 KTWO-TV Casper, Wyo., from \$100 to \$150, effective Feb. 1.  
 WTVY Dothan, Ala., from \$150 to \$250, effective Feb. 15.

#### NBC:

KMID-TV Midland, Tex., from \$240 to \$275, effective Feb. 1.

KSWs-TV Roswell, N. M., from \$250 to \$275, effective Feb. 1.  
 KTWO-TV Casper, Wyo., from \$100 to \$150, effective Feb. 1.  
 WBAL-TV Baltimore, from \$1,550 to \$1,600, effective Feb. 1.  
 WDSM-TV Duluth, from \$500 to \$550, effective Feb. 1.

### Station Changes

KFRE-TV Fresno, Calif., has changed from vhf channel 12 to uhf channel 30.  
 KRCC-TV Rochester, Minn., started operation from its new tower, 1,305 feet above average terrain.  
 KTWO-TV Casper, Wyo., has become an also available interconnected affiliate of CBS. Previously it was listed as an extended market plan station.



PART OF THE 250,000 VISITORS TO RECENT WNAX-SPONSORED NATIONAL PLOWING CONTEST

## FROM PLOWING TO PAGLIACCI

Each Peoples' station programs exclusively for the people of its *own* community. In the farm areas, WNAX (North and South Dakota, Iowa, Minnesota and Nebraska); WRFD (Central Ohio); and KVTV-TV (South Dakota, Iowa, Minnesota and Nebraska), are known, respected and yes, loved, because of their constant devotion to the needs and desires of their audiences. While in the sophisticated urban communities of WTTM (Trenton, N. J.), and WGAR (Cleveland), the listeners hear programs compatible with their ways of life. Around Fairmont, W. Va., WMMN, first in audience for many years, concentrates on satisfying its *own* home town friends. Thus Peoples stations program from plowing to Pagliacci—but no rock 'n roll, if you please.



*"It Pays to Place it on Peoples"*

## PEOPLES BROADCASTING CORPORATION

WNAX, Yankton, S. D.  
KVTV, Sioux City, Iowa  
Represented by Katz

WTTM, Trenton, N. J.  
WMMN, Fairmont, W. Va.  
George P. Hollingbery

WGAR, Cleveland, Ohio  
H. I. Cristal

WRFD, Columbus,  
Worthington, Ohio  
Gill-Perna

## U. S. RUBBER CO.

*(Fletcher Richards, Calkins & Holden, Inc., N. Y.)*

Following its customary spring policy, KEDS returns at about issue date to the first of some 150 markets, moving into others as the weather warms up. Filmed minutes and live-personality spots are used in kid shows on six- to 13-week placements. Frequencies vary from three to six spots per week. Jim Kelly is the timebuyer.

## UNITED VINTNERS, INC.

*(Honig, Cooper, Harrington, San Francisco)*

This month marks the beginning of a new 10-week campaign on ITALIAN SWISS COLONY wine in a dozen major markets. Night minutes and 10's in prime slots will be used. Clarice McCreary is the timebuyer.

## WILDROOT CO., Div. Colgate-Palmolive Co.

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

A new drive on WILDROOT hair-conditioner was reported here, with night-time minutes and 20's going in some 60 major markets this week. The schedules will run eight weeks in most areas. Mrs. Eileen Greer is the timebuying contact.

## W. F. YOUNG, INC.

*(J. Walter Thompson Co., N. Y.)*

After somewhat of a hiatus from its usual summertime spot campaign last year, ABSORBINE JR. was planning a return in early spring to a handful of markets. The athlete's-foot preparation will aim primarily for beach and swimming-pool areas, of course. Minutes over the hot-weather season will run in a series of flights. Tucker Halloran is the timebuyer.

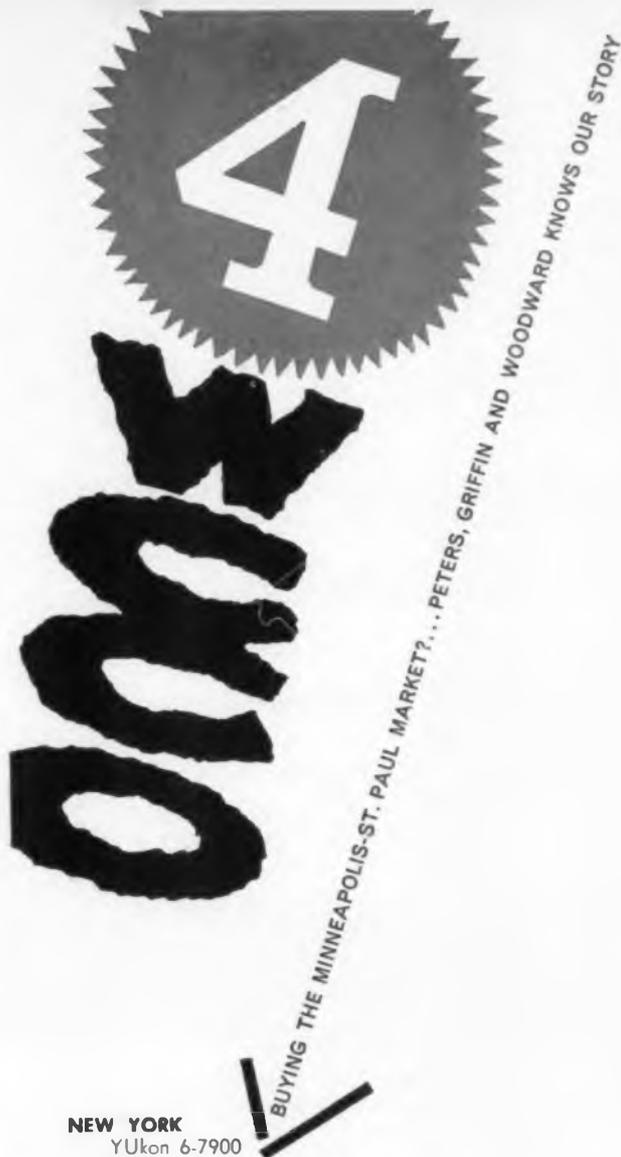
When you buy  
**KCTV, SAN ANGELO**



**YOU ARE BUYING  
THE FASTEST GROWING  
MARKET IN WEST TEXAS**

  **KCTV, SAN ANGELO**   
**J. HARLEY HUBBARD, GEN. MGR.**

Represented by  
**VENARD, RINTOUL & MCCONNELL, INC.**



### NEW YORK

YUkon 6-7900

### CHICAGO

FRanklin 2-6373

### DETROIT

WOodward 1-4255

### SAN FRANCISCO

YUkon 2-9188

### LOS ANGELES

WEbster 8-3585

### ATLANTA

TRinity 5-7763

### FORT WORTH

EDison 6-3349

### BOSTON

HUbbard 2-6884

### DALLAS

RiVerside 7-2398

### ST. LOUIS

CH 1-3171



**BOB MURPHY**  
6' 8" host of the  
**WJBK-TV**  
**"Morning Show"**  
9-11 a.m., Mon. thru Fri.

## HEAD AND SHOULDERS ABOVE ALL COMPETITION

### Detroit's Top Salesman In 136,800 TV Homes Daily\*

It isn't in height alone that Bob Murphy tops 'em all in 4-station Detroit! It's persuasive power plus active participation that make Murphy's emceeing so sales provoking. Here's the formula that keeps 'em tuning to "Morning Show." A good movie. Surprise visits from guest notables. Daily "calls" by three doctors . . . Dr. John T. Dempsey, WJBK-TV news director, backgrounding the news, Detroit Health Commissioner Dr. Joseph T. Molner on health topics, and Dr. Elton McNeil, child psychologist, on child rearing. Total: 120 minutes of sell. Ask your Katz man how you can get in on it!

\*Nielsen, (Aug. 60-Jan. 61 Avg.)

# WJBK-TV

CHANNEL 2 CBS DETROIT  
a Storer Station

NATIONAL REPRESENTATIVE: THE KATZ AGENCY

## **Laws** (Continued from page 44)

ranks him behind only Sam Rayburn and Carl Vinson in seniority, though Mr. Celler shares his standing with two other young men elected on the same date, Clarence Cannon and John Taber. However, Mr. Celler lacks the power of any of these men or, indeed, of many Congressmen with less seniority.

Mr. Celler, now 73, is chairman of the Judiciary Committee and also of its anti-trust subcommittee. He is identified with, without being a leader of, the ultra-liberal branch of the Democratic party. Before Ken Keating was elected to the Senate, that New York Republican was a powerful minority member of Mr. Celler's committee, and Mr. Keating had more control over matters under the jurisdiction of the committee than did Mr. Celler.

### **Pay-Tv Opponent**

Mr. Celler frequently expresses interest in network practices, but thus far has made no move under his committee's control over anti-trust matters. There is no evidence that he will move. He is an all-out opponent of pay tv in any form and keeps on introducing bills on the subject which never come to a hearing. Pay-tv bills go to the Commerce committee, rather than Judiciary, in any case.

Along with Senate Commerce under Senator Warren Magnuson (D., Wash.) and House Commerce under Representative Oren Harris (D., Ark.), these are the major committees in this field. But matters affecting broadcasting can come up in all sorts of committees, such as the investigating committees, which can conduct probes and hold hearings, but can only recommend legislation. In recent times the House Small-Business Committee has looked into complaints of small songwriter and publisher members of ASCAP against that organization's leadership.

Both House and Senate Small-Business Committees, under Representative Wright Patman (D., Tex.) and Senator John Sparkman (D., Ala.), respectively, weighed investigating the plight of uhf tv stations. Both

were discouraged by the large sums of money commanded by those who sought unsuccessfully to operate uhf stations and who thereafter hoped for Congressional help.

The Labor committees, Senate Labor and Public Welfare under Senator Lister Hill (D., Ala.) and House Education and Labor under Representative Adam Powell (D., N. Y.), might get into the field of the effect of "tv crime and violence" on juveniles, as the Senate group in particular has done in the past.

The House Rules Committee, even though it is enlarged, could be used to block legislation affecting broadcasting and advertising, which might otherwise be passed. As is true, of course, of all other legislation.

In the House it is the Commerce Committee which has been considering codes of ethics for the regulatory agencies. In the Senate it has been the Senate Judiciary Committee. This is another subject which could go either way. In the House, Representative Celler has introduced bills on the subject but hasn't called hearings. Representative Harris has. In the Senate the Commerce Committee has been the inactive one, while a subcommittee of the Judiciary group under Senator John Carroll (D. Colo.) has worked hard but has been hung up on the question of whether bans against off-the-record contacts with commissioners should or should not extend to Congressmen and Senators.

### **Ground Rules Needed**

Congress will probably at some time decide it must set out a list of ground rules for dealing with the regulatory bodies. Despite the fact that in the House it is the Commerce Committee which is considering the subject, it appears that the Senate will give Mr. Carroll's subcommittee the job.

Mr. Carroll, a former all-out New Dealer who has apparently mellowed closer to conservatism, served in the House from 1947 through 1950, was an assistant to President Truman in 1951-52 and, after several defeats at the polls, finally made the Senate in the November '56 elections; he must



*John Comas, executive director of programming for WSJS-TV-AM Winston-Salem, has been appointed vice president for programming at Triangle Broadcasting Corp. Mr. Comas came to WSJS-AM in 1942 as an announcer and moved to production director and program director of radio.*

run again in 1962.

If the job of a lobbyist or somebody with an axe to grind is complicated by overlapping committee jurisdictions, it is simplified to some extent by the subcommittee system.

A bill introduced by any Congressman or Senator is assigned to a committee by the parliamentarian, and then it is usually assigned to a subcommittee. This is not always the case. Sometimes, for reasons of haste or for some other reason, the full committee considers the bill.

Generally speaking, however, communications bills go to the communications subcommittees of the Senate and House Commerce Committees. Senator Pastore is chairman of the Senate sub-group, and Representative Harris is chairman on the House side, as he is of the full House Committee.

Mr. Harris, incidentally, will stick to the trail of a miscreant longer and more single-mindedly than any hunting dog. However, when a transgressor is contrite and confesses all, Mr. Harris invariably pronounces a go-and-sin-no-more benediction, coupled with dark maledictions on the heads of those in higher places who have led the sinner astray and who retain their ill-gotten profits.

The performance never varied, but

whatever else might be said about it, it set the FCC and the broadcasting industry on their ears. Neither will ever be the same again. There are those who may take some comfort from the fact that Arkansas loses Congressional seats in the 1962 Congressional reapportionment, that Mr. Harris will have to run against another incumbent Congressman—and that he could lose.

The 58-year-old Mr. Harris came to the House in 1941 and became

chairman of the Commerce Committee in 1957. Shortly thereafter, the Moulder (D., Mo.) legislative oversight subcommittee was established and ran into the fantastic set of charges and countercharges which resulted in the Moulder resignation and the take-over by Mr. Harris.

Mr. Harris is an unrelenting opponent. John Doerfer's resignation may have been precipitated finally by the famous yacht business, but it was inevitable from the time a few

months before when the then FCC chairman demanded equal time to answer a Harris speech before a CBS affiliates meeting. Mr. Harris single-handedly made the FCC back down on authorization of pay tv and finally wrote the very restrictive test terms that were finally approved for toll television.

#### *Less Haste, More Study*

Summing up, anybody interested in pushing or opposing something in the complicated broadcasting or advertising set-ups would be well advised to study his subject matter before rushing pell-mell to Congress to swing his weight around. Unless he has the time, money and help to contact 100 Senators and 437 Congressmen (it will be 435 again after reapportionment; it went to 437 temporarily to give one Congressman each to Alaska and Hawaii), he would be well advised to stick to his "home" lawmakers, plus those with greatest influence with respect to the matter which he is interested in promulgating.

It is sometimes also very profitable to discover in advance where and how an overlapping interest can be established as between committees.

#### *Case of Persistence*

An interesting example of such persistence may be found in radio, where the daytime-only broadcasters have long sought extra operating hours in winter. They hit both Commerce committees, both Small-Business committees, and they created quite a stir in opposing the U. S.-Mexican radio treaty before the Senate Foreign Relations Committee. They managed to hold up ratification for years, in fact. They still haven't gotten their longer hours, since the FCC continues to insist destructive interference would result, but the House Commerce Committee may hold hearings on the subject again this year.

In fact, probably the safest statement that can be made at this time is that there will be lots of hearings this year. And few of them will be very fruitful.

# ALABAMA'S TOWERING NEW LEADER!

## NEW TOWER—1209 FEET

Alabama's tallest tower stands 1209 feet above the ground, 1549 feet above sea level.

## NEW POWER—100,000 WATTS

Serving 197,300 television homes. Total population: 1,062,100 with 261,700 total homes in the area.

# CHANNEL 4

Covers 48 counties: 25 in Georgia, 13 in Alabama, and 10 in Florida. Retail sales in 1959 for WTVY viewers total \$824,295,000.



**CBS**

# WTVY

**DOTHAN, ALABAMA**

Call Daron McGavren, National Reps; Clarke Brown, Southern Rep; or F. E. Busby at SY 2-3195

**ABC**

*"It opened up new territories* for us in sales and production. Not only the obvious ones, such as increasing the number of spots, but we find that it becomes much more advantageous for the small agency at the local level to buy (taped) spots on a plan basis because these spots can be repeated with little extra charge. I cannot single out the most important function of our *Videotape\** Television Recorders—all their functions are important. We have made better use of our personnel and facilities. And we have cut down the cost of spot announcement production. We have been able to sell the machine and its capabilities along with our own programming and production standards...We certainly need the recorders and they, in turn, need us. Now tape places at our fingertips—and pocketbooks—another tool for creative broadcasting...Why we bought Ampex? I think the reasons are obvious. Ampex invented *Videotape* and it's proved itself to the entire industry. You can't ask for more than that." A postal card in the mail to Ampex, today, will bring you the complete story from other TV stations about tape as a money-making proposition and why they are sold on Ampex as a basic component of any complete TV facility. Write Ampex Professional Products Company, department AC.

AMPEX

AMPEX PROFESSIONAL PRODUCTS COMPANY • 934 CHARTER ST., REDWOOD CITY, CALIF. • AMPEX OF CANADA LTD., REXDALE, ONTARIO

LAWRENCE M. CARINO.  
GENERAL MANAGER, WWL-TV, NEW ORLEANS



\*TM AMPEX CORP.

**Potomac** (Continued from page 39) same sets of rules now applicable to individual stations, but without provision for licensing them.

This same bill faces an uncertain route through the balance of the legislative process. Representative Harris will have a tough fight to get it through, but he does have a chance.

The uhf problem, along with the proposals to make more competitive tv stations possible through a shift of all or a major part of tv to the uhf bands, will receive only slight consideration in Congress during 1961. The FCC will be deep in its New York City experiment, and Congress will do little more than ask the FCC how things are going.

The House Commerce Committee has commissioned a study of the tv rating services, and the report is due. Also Senator Mike Monroney (D., Okla.) continues to suspect that the ratings are responsible for tv "mediocrity." Nevertheless, nothing conclusive will be done by Congress on this subject this year.

FCC reorganization, already a topic of discussion in the White House under prodding by Dean Landis, may be considered by as many as three

### **Station Ski School**

KLZ-TV Denver recently completed a successful station promotion with its sponsorship of a six-week ski school. Using no other facilities than KLZ-TV-AM, the promotion attracted 600 students at a cost of \$55.50 each.

The station worked in cooperation with the Loveland Ski Basin, 57 miles from Denver, and a local ski-equipment shop to combine its promotion with a service. KLZ-TV was able to offer reduced prices on equipment, transportation and ski lifts, as well as instruction by professional ski instructors.

The KLZ-Loveland Ski School, as it came to be called, provided a vehicle for reaching all ages, since in many cases entire families joined and were exposed to the promotion.

different Congressional subcommittees. In the House, this would involve either the House Commerce communications and power subcommittee, or the new legislative oversight subcommittee if one eventually does come into being. In the Senate, both a Senate Judiciary subcommittee under Senator John Carroll (D., Colo.) and the Senate Commerce Communications subcommittee under Senator John Pastore (D., R. I.) are much interested.

### **FCC in Two Parts?**

The Carroll interest, however, is mostly in establishment and enforcement of a code of ethics for regulatory agencies. The Pastore subcommittee may consider ethics, but only as a part of over-all organization.

This subcommittee has had a number of reorganization proposals before it for a number of years, including an idea for splitting the FCC into two parts. One part would be like a court, charged only with deciding "adjudicatory cases," contests for the same license or privilege between competing applicants. The other part would settle "rulemaking" questions, such as dividing up the spectrum between services, setting standards of performance, etc. The subcommittee has also had proposals for increasing and even decreasing the number of commissioners and for having FCC business conducted by "boards of commissioners," consisting of less than the full membership to gain quicker decisions.

The Pastore subcommittee has in the past been known more for considering various alternative suggestions for curing real and imagined ills than for taking action on any of the proposals. It would take strong resentment of things said or done by Dean Landis and his associates ever to budge this subcommittee off dead center.

That the FCC will be shaken up, perhaps reorganized and perhaps subjected to a code of ethics to bar off-the-record approaches, seems rather certain at this writing. How vigorously the new broom will be applied is another and much more doubtful question.



*Peter S. Crawford has been named general sales manager for WLW-A Atlanta. He replaces James H. Burgess, promoted to general manager last month. Since January 1956 Mr. Crawford served as account executive at the station. Prior to WLW-A he was associated with the Richard Ullman and the Diamond Match companies.*

Finally, there is the very complicated legislative situation with respect to Section 315 and the requirements for giving equal time to political candidates.

Much has been said about the fact that John F. Kennedy owes his election to the "Great Debates" made possible by relaxation of Section 315 for 1960 only with respect to candidates for President and Vice President, and also about his alleged gratitude to broadcasting for his success.

### **'Gratitude' Question**

President Kennedy himself has never said he owes his election to the debates. Nor has anybody prominent in his Administration. That he has great respect and friendship for broadcasting is undoubtedly true. That he will intervene out of "gratitude" to make regulation less rigorous is certainly doubtful. It is not realistic to assume that somehow the power to pass laws has shifted from Capitol Hill to the White House.

There will be much Congressional debate and many bills will be introduced on the Section 315 situation, not only this year but for many years to come. There will also continue to be complaints, both coming from Congressmen and coming into Congress from disappointed politicians

*(Continued on page 88)*

# MAIN STREET *speaks!*

**Hometown ACCEPTANCE and BELIEVABILITY  
for a SINGLE-MARKET station 5 years old!**

**In a SPECIAL ELECTION, Ottumwa voters  
were asked, "Do you want four other  
channels wired into Ottumwa, Iowa?"**

**1,250 answered "Yes" \*  
10,750 SAID "NO"!**

**10 to 1  
confidence in**

**KTVO**  
CHANNEL  
**3**

**1,101 ft.  
TOWER**

**MAXIMUM POWER**

**CBS primary, PLUS ABC & NBC**

**ARB, Nielsen or rates: Call or wire Geo. P. Hollingbery**

**\* LARGEST MUNICIPAL VOTE  
IN OTTUMWA HISTORY!**

## Potomac (Continued from page 86)

and outraged citizens, as well as the usual run of crackpot criticisms—all alleging unfair political treatment by broadcasters.

Very little serious criticism will hit at the networks on this score, but there will be a few documented complaints about the activities of individual stations. The industry as a whole can protest until its collective face turns blue that such actions proceed from a tiny minority. The Congressmen do respect the power of radio-tv, and fear that power when and if turned loose from restrictions.

There is a very real chance the Congress this year or next will approve "Great Debate" legislation permitting the networks to present major Presidential and Vice Presidential candidates without fear of having to give time to splinter candidates. There is almost no chance of any substantial further relaxation of the over-all requirements of Section 315.

In sum and substance, this appears

at the outset to be a year in which broadcasting and advertising will find more problems with the regulatory agencies than they will with Congress.

Mentioned before was the qualifying "if nothing unforeseen happens." This is not a quibble. A new scandal, for instance, could set the Congressional hounds to baying again. Such things can't be foreseen.

As it stands, 1961 looks like a year of consolidation, during which the Congressmen will be digesting the mad and fast developments affecting broadcasting and advertising in the past several years.

Hearings there will be, but mostly aimed at bringing up to date facts already in committee and subcommittee files and also aimed at forming the basis for possible future changes in the ground rules. And future means 1962 or later.

### Little Pay-Tv Action

Although subscription television faces opposition from potent theatre owners who still plan appeals to Congress against pay tv in any way, shape or form (while broadcasters have lapsed into purely pro-forma opposition), the fact remains that only the House Commerce Committee has shown any great interest in specific action on pay tv. Chairman Oren Harris practically dictated the terms of the FCC order permitting pay tv test operations, and they were made so stringent that it was thought nobody would ever apply with all the risks and uncertainties involved.

Now that RKO General has asked to assume the risk and has estimated it will lose over \$1 million in the test, Mr. Harris will not withdraw from his end of the bargain with the FCC.

In other words, although the theatre owners can make a good deal of commotion, and will do it, don't look for serious consideration of pay tv at this session of Congress.

One last word of caution: specific legislation usually is a reflection of a general mood or climate—one that can be established or wrecked with bewildering speed. This forecast holds good as long as the present climate and the moods of these key personalities hold true.



Thomas B. Cookerly (l.) has been named general sales manager at WBTV Charlotte, N. C. Appointed regional sales manager for the southeast is J. W. Timberlake Jr. (r.). Mr. Cookerly joined WBTV in 1952 and served as sales manager for the Carolinas and national sales manager. Mr. Timberlake became Carolinas sales manager in 1957.

### Economics (Continued from 33)

in 1959.

Totaling the money value of time and talent donated by stations in the \$1,501-and-up class shows that the average contribution was over \$1.6 million, as compared to somewhat less than \$1.5 million for the preceding year.

Medium-sized stations, in the \$901-\$1,500 Class AA hourly-rate division, sharply reversed the downward path they had been following since 1956 in the matter of giving away announcements and ID's to public service. After four successive declines, this category of station averaged 6,496 such spots in 1960, well over the 5,122 rung up the year before, and in so doing they laid out \$480,036, some \$89,000 more than in 1959.

Programs and hours devoted to them were almost identical for the two years: 957 and 298, respectively, last year, as against 958 and 304 in '59, but the cost went up by some \$10,000 to \$166,004. Even with a drop of \$3,500 in the value of personnel time, the total average public-service price tag for the \$901-\$1,500 classification bettered the previous year by almost \$100,000.

Next smaller stations, those with Class AA hourly rates of from \$501 to \$900, showed a slight drop in the number of announcements and ID's

(Continued on page 103)

### Luxury Living! Sensible Location!

Specify The New Weston, in the heart of the advertising and broadcasting belt, as your in-town address. Our splendid rooms and suites make an ideal environment for living or entertaining. Theatres, clubs, shops are advantageously close. NOW COMPLETELY AIR CONDITIONED.

In the distinguished world of the  
**HOTEL New Weston**  
Madison Ave. at 50th St.  
New York • Plaza 3-4800



World-Famous  
**NEW WESTON BAR &  
ENGLISH DINING ROOM**

Here you rub shoulders with the smartest people any time of day. Come in for cocktails and hot canapes. The cuisine is skillfully prepared to Continental tastes. Try it some day soon at lunch or dinner.



## two more reasons why your TV dollars count for more on CH. 4... Buffalo!

New programming and scheduling of our full-length feature films means *new opportunities* for advertisers in the rich, vital Western New York Market.

Western New Yorkers like their film-fare at home and we're giving them more to like than ever before. The new early feature films on the "CH. 4 Theater" opens a whole new audience to meet and sell in this *six-billion-dollar-plus* retail market.

And the new time for "Starlight Theater" brings this favorite film feature on earlier to attract even more viewers to Buffalo's most popular late-evening film show.

Both programs carry the finest product Hollywood has made available to WBEN-TV. Here's your big chance to do a big job in this important metropolitan area.

*Get the facts from Harrington, Righter & Parsons,  
National Representatives*

# WBEN-TV

The Buffalo Evening News Station



CH.

CBS in Buffalo

# 4

tuted in the Family Service over-all public information program, and, secondly, each new "client" of the agency fills out a card stating where he or she got the idea to come and seek aid. Further, the local association has had to increase its staff considerably to alleviate the additional work load.

For 10 weeks last year Kansas City's construction industry had been out of action as the result of a labor-management dispute; the stalemate was such that only public opinion could break the deadlock. WDAF-TV Kansas City offered its facilities to that end, and, with the wholehearted cooperation of City Manager Harry Fleming, when the representatives of the opposing sides next met for negotiation, they found microphones and cameras trained on them.

### Inside Scoop

One way to find the inside scoop on the production mechanics of an agency is to go outside and learn it. This is precisely what D'Arcy Advertising Co., St. Louis, is doing with its production employes and new agency members—sending them on field trips to 23 of its supplier firms.

Scheduled for outings on Tuesday and Thursday mornings through April 20, department squads examine facilities and the "how-to" of tv and radio stations, production studios and a newspaper, along with the suppliers. The first trip was a two-hour lesson in the art of typography and the use of both hot metal and the newer photo-typesetting techniques at Warwick Typographers.

Arranging D'Arcy's employe development and training program are John J. Weber from the tv-radio production department; Edward Miller, supervisor of print production; print media manager William R. Holmes, and outdoor manager Joseph T. Donovan.

For several days the disputants negotiated "on camera," and WDAF-TV brought its audience the live exclusive coverage for 15 hours. Public opinion was dramatically molded, and public pressure grew proportionately to the point that when agreement in the strike was finally reached, labor, management and arbiter announced publicly that the settlement came weeks sooner than would have been possible without the WDAF-TV cameras and mikes bringing said pressure to bear so tremendously that something had to give—and did.

February a year ago WHAS-TV Louisville presented a two-and-a-quarter-hour video-taped remote of an open-heart operation on the night just prior to Heart Sunday. Following the program, collectors found the local citizenry ready and eager to contribute to the Heart Fund.

Wrote the executive director of the Kentucky Heart Association, Robert A. Thornbury: "In Jefferson County [WHAS-TV's home county], where the most exact figures are available, this year's results marked the reversal of a downward trend in campaign giving which had been in progress for the previous three years. Previous Heart Sunday collections were \$80,195 in 1957, \$75,247 in 1958 and \$68,112 in '59—but in 1960 they were \$81,683. . . . This increase must be attributed to *Operation Open Heart*."

### Extensive Appeal

Between Nov. 28 and Dec. 3 last WITI-TV Milwaukee made an extensive appeal through spot announcements for used or discarded shoes and boots to be donated to Goodwill Industries, a non-profit organization utilizing the talents of the handicapped and the needy. The discernible net result of this campaign was 25 large cartons of footwear donated by the station's viewers.

Says S. M. Rosenman, program director at WTCN-TV Minneapolis: "A week-long campaign within the framework of our nightly Chick McCuen news show on inequities in the tax assessments in Plymouth Village, a suburban Minneapolis community, resulted in state action and re-evaluation which is still going on. Mr. Mc-



Richard Barron, former assistant to the general and promotional managers at WSJS-TV-AM Winston-Salem, N. C., has been named administrative assistant to the president. Mr. Barron has served with WSJS since 1944.

Cuen presented filmed documentation of apparent discrepancies in assessments, and as a direct result the state tax assessor stepped in to review not only Plymouth Village but several other communities as well."

### Special Three-Parter

*The Way to Go*, a regular Sunday-morning religious series on WCBS-TV New York, offered a special three-part summer series last year under the subtitle of *The Moral Climate in the City of New York*. Clergymen representing the Catholic, Protestant and Jewish faiths participated in frank and open discussion and suggested specific ways in which individuals and groups could combat the alarming increase in sex exploitation, deceit and thievery in the metropolis. Because of the important character of the three-parter, *The Way to Go* was moved from its regular 9:30-10 a.m. spot to mid-afternoon for this trio of programs.

One of the clergymen's televised attacks was directed against pornographic magazines, and it is significant that a few months later New York City cracked down on the sale of such publications with a court order against 10 publishers, six distributors and 124 distributing agents.

Mass distribution of Salk polio vaccine to the citizens of New York was a problem which faced the city's Department of Health last summer.

(Continued on page 92)

12th Exclusive Telecast

# STATE FINALS

What's first with Hoosiers  
is first with WFBM-TV

**First with news! First with special events . . . and do Hoosiers ever love their basketball! Each season it's what they think about . . . all they talk about 'til tourney time. For 12 straight years WFBM-TV has telecast the drama—live—to hundreds of thousands throughout Mid-Indiana.**

**Manpower . . . Mobility . . . Equipment** are reasons for WFBM-TV's Hoosier leadership. The unmatched manpower of our 20-man News-Information Center . . . mobility of our fleet of news cruisers and remote transmitter . . . photo developing equipment for putting film on the air immediately . . . two television tape machines (color equipped) that can record any remote transmission for an "exclusive" drop-in at any point in our day's programming. Ask your KATZ man about the best way to sell Mid-Indiana.

*A Service of TIME-LIFE Broadcast  
Represented Nationally by The KATZ Agency*



12TH YEAR  
OF LEADERSHIP

*America's 15th TV Market*

... with only the Basic NBC coverage  
of 745,000 TV set owning families



Two mobile buses staffed with Department of Health personnel and equipment were the method used to bring the vaccine to the city's neighborhoods; the question was how to bring the people of the neighborhoods out to the buses for the shots.

In order to help solve the problem, WNBC-TV New York launched a campaign to bring the fact of "free vaccine" to the attention of Gothamites. Each weekday, beginning May 11 and continuing through Sept. 22, the location of the Health Department's mobile units was announced on *Hi Mom*, the station's hour-long (9-10 a.m.) family program. Registered nurse Jane Palmer, a featured personality on the show, made the announcements, which were supplemented by specially prepared graphic art.

In addition, on June 5—by which time the city's inoculation program was in full swing—WNBC-TV's news department sent a film crew and Gabe Pressman, the station's ace reporter, to record the inoculations and to interview children who had been vaccinated, thus informing mothers and other youngsters that the inoculation process was painless.

#### *'Of Material Value'*

On July 6, through a letter from Allen D. Spiegel, chief of the radio-TV unit of the Department of Health, William N. Davidson, WNBC-TV vice president and general manager, learned that 36,322 persons had been vaccinated at the mobile units. Wrote Mr. Spiegel: "It is our feeling that the efforts of your station in making public announcements have been of material value in motivating the public to get its shots."

KMTV Omaha evoked tangible gains for the city's Open Door Mission with a program called *Rescue in Muskedoodle Land* ("muskedoodle" being skid-row jargon for muscatel wine), which was followed up with a schedule of minute spots. The campaign resulted in donations, cash and material, to the Open Door Mission from many new sources and in new, heavier responses to its regular mail solicitations. It looks, says the station, as if



*Wallace J. Jorgenson was appointed managing director of WBTB Charlotte, N. C. He has a 12-year affiliation with the Jefferson Standard Broadcasting Co. Joining WBT Radio as a local salesman in 1948, he was appointed general sales manager for WBTB in 1953 and moved to assistant managing director of the television operation in 1954. He replaced Kenneth I. Tredwell, who moved to the Wachovia Bank & Trust Co., Winston-Salem, as vice president in charge of advertising.*

the Mission will be able to operate for the next year without wondering where the food for its soup line will come from.

During the early part of 1960 Sheltering Arms Hospital, the only free general hospital in the state of Virginia, was in dire financial straits. It was completely out of operating funds, and it asked WRVA-TV Richmond for help in its hour of need.

#### *To Each His Own*

All of the station's air personalities were used in the campaign. Material supplied by Sheltering Arms was given to each, who developed it into his or her own style and worked it into his or her program; also, videotaped 60's, 20's and ID's were used on every available occasion. At the end of all this the hospital reported that the campaign resulted in enough contributions to carry its operating expenses until its next regular annual fund drive.

KSWS-TV Roswell, N. M., spearheads the New Mexico Cancer Society's television activities; John A. Barnes, owner and general manager of the station, is president of the society.

Each May KSWS-TV produces a many-sided campaign against cancer in the areas of information and an appeal for funds.

The station programs leading authorities, live and on film, discussing the problems, prevention and detection of the disease, runs a strong spot schedule in the drive for money, and highlights the campaign with a four-hour variety show on the afternoon of the Sunday of the major house-to-house drive. "The success of all this," says program director Clyde E. Cless, "is shown by the fact that last year the budget was again oversubscribed, while other campaigns, such as United Fund, annually fall somewhat short of their intended goals."

#### *'Pennies for Presents'*

A campaign which prompted more than 25,000 children to send in 54,238 pennies rates as KREM-TV Spokane's most measurable effort to assist its community. The drive, titled "Pennies for Presents," is an annual feature of the *Popeye* hour on the station, with host Cap'n Cy (Dave Page) encouraging the youngsters to send in the coins to buy Christmas necessities for unfortunate families.

With five minutes allotted each weekday during the 4:30-5:30 p.m. program, in the three-week period (Dec. 1-22) last Yuletide season "Pennies for Presents" drew more individual responses than any similar campaign ever conducted by Spokane broadcasters or newspapers, according to KREM-TV.

Possibly the most unusual instance of a television station coming to the aid of its community is reported by KELO-TV Sioux Falls. It seems that in South Dakota the ring-necked pheasant provides not only a major source of sport and enjoyment for residents of the state but also the basis for an important segment of the state's economy; thousands of out-of-state hunters bring millions of dollars into South Dakota every year, attracted by the best pheasant hunting in the nation, according to KELO-TV.

Consequently, when a freak combination of heavy snow, thawing and freezing threatened vast numbers of

(Continued on page 103)



No gambling when you buy WBRZ in Baton Rouge . . . Baton Rouge as a market ranks just below Ft. Worth-Dallas, Houston and New Orleans. It's the 4th largest market in the Gulf South—an area made up of the states of Louisiana, Texas and Mississippi. The Baton Rouge market, with a population of 1,561,000 and retail sales of \$1,285,000,000.00, is served completely by television station WBRZ. Baton Rouge is truly too BIG a market to be overlooked on any list. Call your Hollingbery man.

NBC

ABC

—WBRZ Channel 2—

**Festival** (Continued from page 46)

guessed that there might be about 2,000 entries this year, since the entry fees had been raised and agencies would be more selective in what they entered.

Mr. Houston hurled some epithets at the "harebrained" agencies which had refused to cooperate with the 1960 festival. But he added that he, too, had not quite expected the festival to achieve such a splendid result so quickly.

"It's a success," he said, "because it answers a need. Boy, you don't think somebody like the 4A's or one of these other outfits is going to get behind it like they're doing if they weren't sure it was sure of success. . . ."

"I don't give a damn if somebody's makin' money off it," Mr. Houston continued, apparently defending Mr. Ross from that possibility. "You know the real difference between this country and communism is that in this country a man can fail. And, yes, most businesses are begun just for the



Edwin W. Pfeiffer has been appointed station manager for WGR-TV Buffalo, a Transcontinent television station. Mr. Pfeiffer joined WGR-TV May 1 of last year as sales manager. Previously he was commercial manager of KOTV Tulsa.

simple greedy green dollar."

"Well, I'm not adverse to that," Mr. Ross said, "but it's all pretty much of a loss right now, of course, even though the festival itself is a sure success."

The secretary buzzed, and a photographer friend of Mr. Ross came in. Mr. Houston obliged, noting that he only worked here, by moving behind his desk, which was richly encumbered with work. An assistant made a try at tidying the desk-top, but Mr. Houston waved him away. While the photographer took pictures, Mr. Houston wagged one of 30 or 40 dart-sharp pencils at the onlookers.

"These people who yap about truth in advertising," he said, "give me a pain in the fanny. Truth? Self-discipline? Hell, you better have both, or somebody's going to put you in jail! Those people who bitch about hidden persuaders and all that should think about such things, instead of how they'll make another damn book."

And, in fact, while Mr. Houston sat still for his photograph, his visitors were circling somewhat circumspectly around the big, gray-and-gingerbread-brown office—a windowless lair with dropped ceiling, indirect lighting and one wall floor-to-roof with books. In place of windows, behind Mr. Houston's desk hung a Quattrocento print of a painting of the Piazza San Marco in Venice; over the coffee table was a painting of a convivial group that

might have been Sam Johnson's London Club. In a corner, somewhat hidden, was a promotion copy of the rosy portrait of Ike which Norman Rockwell had done for a *Saturday Evening Post* cover.

The photographer left, and the group settled back down around the coffee table. Mr. Ross ventured that he had been terrifically impressed last year with the number of soft-sell commercials compared to hard.

Mr. Houston quickly branded "soft sell" as a misnomer. "Look, a 'soft' commercial can be just as hard sell as a 'hard sell' commercial can be soft, don't you think? Somebody out there is paying the tab for both types.

"Today," he said, continuing several chains of thought at once, "more people are interested in things than in Kennedy or the H-bomb. I know that. Hell, I put Gallup in business years ago—see that set of blue books there"—pointing to a set of faded blue volumes on a lower shelf—"I gave him a three-year, non-cancellable contract to start with. . . ."

"I noticed quite a bit of animation in the festival last year," Mr. Ross said. "Now, this Little Marky character, or the one with the clown, Kedso, isn't it? There's certainly not much ammunition there for advertising's critics."

"Good ads never hurt anything,"

(Continued on page 96)

**WTRF-TV STORY BOARD**

A SOUTHERN PREACHER was telling his congregation all about King Solomon, his wisdom, his splendid way of life, his hundreds of wives and concubines. "And," he added, "he fed them all ambrosia."

T. R. Effci: "Never mind what he fed them," one parishoner spoke up. "What did Solomon eat?"

**Wheeling wtrf-tv**  
THE CAREFUL DAIRY FARMER was questioning the prospective hired man. "Have you any bad habits . . . smoke, drink or eat margarine?"

**wtrf-tv Wheeling**  
SALESMAN CY SAYS: "The man who can read women like a book usually likes to read in bed."

**Wheeling wtrf-tv**  
MOTHER TO TOY DEPARTMENT SALESMAN: "This looks too complicated for a young child." The clerk explained: "It's an educational toy designed to adjust a child to live in the world today. . . any way he puts it together, it's wrong."

**wtrf-tv Wheeling**  
ALERT ADVERTISERS buy WTRF-TV and get their message across to over two million people in the rich, Wheeling-Steubenville Industrial Ohio Valley. Ask George P. Hollingsbery.

**Wheeling wtrf-tv**  
HOPE JEFFERSON REPORTS: "There's an old indian here in Tallahassee who doesn't know heads from tails. You should see his strange collector of scalps!"

**wtrf-tv Wheeling**  
SALES BOOSTER . . . you get a bonus Merchandising Plan when you advertise over WTRF-TV, Wheeling, West Virginia.

CHANNEL SEVEN

WHEELING, WEST VIRGINIA



Keith G. Dare has been appointed sales manager of WNBC-TV Binghamton. Previously Mr. Dare held a similar position at WHCT Hartford, and has been with NTA film network, ABC radio and the Katz Agency, all in New York.

VIDEO  
TAPE  
is the shape of  
**QUALITY**  
TV commercials  
**TODAY!**



## SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape

scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. FREE ILLUSTRATED BOOKLET: "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

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



## Festival (Continued from page 94)

said Mr. Houston, "You know, reader interest in the *Reader's Digest* has gone up since they started taking in ads." He then told a true story about the black market in old *Life's* and *Saturday Evening Post's* during World War II somewhere in the Near East. People wanted the magazines for the "bloody ads"; they knew that a page costs, what, \$25,000? "You'd have to be nuts to spend that if you didn't really have a product people should buy. So people believed there was a toothbrush market. The real image of America was first carried abroad in its advertising.

"That's believability," he concluded, tucking in the image of Turks in a casbah haggling for a dog-eared copy of *Life*. "You must have believability. Before 1952 there were plenty of good men around ready for the Presidency. Everyone said so. But after the election 85 per cent of the people said they thought Ike was just what the doctor ordered. That's believability.

"But what some people forget is that one stupid or exaggerated statement can knock 25 per cent off belief in a commercial. One of the reasons this commercial festival is such a valuable thing is that it gets a lot of these birds who make the things together so they can see themselves in a group and recognize what's good and what's bad. That's why one of these agencies wouldn't go into the last one: they were afraid they'd see how lousy some of their stuff was, maybe.

"But all of these people do some copying. If they're going to copy something, let them copy something good for a change. I wish we could do the same thing for radio commer-



Ken Bagwell, formerly national sales manager of WTVJ Miami, has been appointed manager of WAGA-TV Atlanta. Before joining WTVJ in 1957 Mr. Bagwell was program manager at KPRC-TV Houston and KXYZ Radio, that city.

cial. Some of these commercials are just plain no good. Take laxatives. Boy, what goes on inside of me is none of their damned business!"

"Among last year's winners," Mr. Ross said, "we had only one or two commercials that used just a man and a woman up there talking."

### 'All This Foofoaw'

Mr. Frolick injected that he would place Ban commercials in a category of very good commercials.

"My lazy, tired old brain doesn't need a white coat up there telling me all this foofoaw," said Mr. Houston. "People do need to connect a voice with the product, though. We learned that in radio. Amos 'n' Andy have never been as successful as when I had a picture of them in my own mind associated with their voices.

"One of the biggest flops was *Blondie*—it was one of the most popular comic strips ever seen—but a flop on tv. And so was *Fibber Magee and Molly*. People had gone too long visualizing them in a different way.

"You take Little Marky in our Maypo commercials. Little Marky doesn't say oatmeal, he says oh-meoww. He's a little boy, and he can't say oatmeal. That commercial embodies a *thing*, one thing: It Tastes Good. We get access to the kids with the visual, sure, but the point is, it tastes good. Hell, you've got a whole

damned book of adult adjectives, but Little Marky doesn't use them. . . ."

"Marky is a real boy," said Mr. Frolick. "He behaves like a real kid."

"Oahamotmeioww, ohaotomaeoww," Mr. Houston said, trying to recapture Little Marky's pronunciation. "This commercial appeals to the kids, and it appeals to the parents. That's more than you can say for some of these toy commercials that show film strips of submarines and missiles, and you get it for your kid and it's just cardboard junk."

### Unrewarding Reliance

Mr. Frolick and Mr. Ross quickly indicated that commercials that relied primarily on stock footage would probably not win any more prizes this year than last year, when they won none.

"Dristan is another exception that proves you can produce a good commercial regardless of the product category," said Mr. Houston, who had raised Dristan from a \$75,000 yearly gross to a \$30-million business while the account was with his own agency, Bryan Houston, Inc., several years ago. (The account is now handled by Tatham-Laird, Inc.) Mr. Houston attributed much of the product's success to his remarkable commercial involving the "Nasal-graph," which is still being broadcast. "That commercial," said Mr. Houston, "represents the first time a cure was actually shown taking place. You could see it."

Mr. Houston was asked if Dristan really worked.

"You're durned right it works," he said. "You can't sell snake-oil. Only Mongolian idiots and lawyers believe that. An ad agency must have a bonafide product that does what it's claimed to do. And if it doesn't, boy, the penalty is worse than anything the Government can ever do to you. The penalty is the suspension of belief. And when people stop believing in you or your product, you can swim a long way before you get that belief back."

"Well, what's the answer when you have a product that's completely competitive," Mr. Ross asked. "Take gasoline, for example. . . ."

(Continued on page 98)

### BOOKKEEPER— GAL FRIDAY

Experienced in all phases of TV Commercials and Motion Picture Production. All books—Payroll—Taxes—Welfare and Pension Funds—Billing—Reconciliations—Schedules—Typing—Light Steno.

Box 488



*Tom Mullahey, KRON-TV Director of Public Affairs, talks to a group of teachers who attended a special annual luncheon meeting at the studios where they came to learn more about television and its application to learning.*

## CHICKEN CROQUETTES, CLUB LUNCHEONS and TV PUBLIC SERVICE

KRON-TV is very proud of its prize-winning public service telecasting, scheduled every week, year in and year out — ranging from announcements to specially-produced programs.

But, KRON-TV's public service doesn't end there! Full-time Public Service Director Tom Mullahey regularly makes personal appearances to talk about television and its public service role in the San Francisco Bay Area.

In 1960, for example, Mr. Mullahey made an average of nearly five personal appearances a month, talking to some 2,567 Northern Californians. These people represented religious, educational, agricultural, business and civic groups from all over the Greater Bay Area.

This personal public service, both on and off the air, is one more reason why

## KRON is TV in SF



**KRON/TV, Channel 4 San Francisco**

Represented by Peters, Griffin, Woodward, Inc.

## Festival (Continued from page 96)

"No, don't take gasoline," Mr. Houston. "Gas is affected too much by too many other factors—the kind of service, how well-lighted the stations are, where they are, how clean the can is, what kind of credit card you carry. . . . Let's take aspirin instead."

"Why do I buy Bayer's aspirin when I know the darned stuff is the same as I can buy 500 for a buck under another label? Why do I continue to buy that damn aspirin when I know it's no better. No better? It is better, and I'll tell you why it's better. They've added something to that aspirin that's worth the extra I pay. They've added *believability*. I trust that word Bayer. Most of these headaches are probably psychosomatic anyhow. Maybe that's why Bayer does me some good."

"Well, how do you compete with a product like that?" Mr. Ross asked. "How can you compete when products are so completely competitive, and still keep honesty in the commercials?"

"I'll tell you what you can do," said Mr. Houston. "You can make a product that's just as good, and just as good 100 per cent of the time! That's a sales point. You've got to know your product and know his, and know the weaknesses and strengths. But, frankly, with some products it's hard to catch up, unless the other fellow makes a mistake. Take beer. If you're the top beer in a good market, numbers two to seven can do what they like and they'll never catch you unless you make a mistake. Look, there's a beer that was running swell before, but now it's started using ads that show a lot of slick, slim people drinking beer. But your beer drinker is a different kind of person. He's an easygoing guy who likes to . . ."

Mr. Houston rapidly drew a portrait of the beer drinker, put a head on it and swigged it off. He next contrasted the beer drinker with the coffee drinker. Coffee, he said, goes hand-in-hand with revolutions. Coffee drinkers sit around all day and night getting hipped up on the stuff, then boom.

Take Turkey, there—and he conjured up again the image of the casbah with its natives fighting over copies of *Life* and fomenting revolt in a coffee cup.

He pointed to another book on his shelves. "See that book about coffee? They put it out about 10 years ago, and they spent the next 10 years trying to get it back. The guy who wrote it drank so much coffee he went too far! Maybe the city has a point trying to close up the coffee shops downtown there. Hell, why is everyone so surprised? Governments don't like coffee because it makes revolutions. The church doesn't like coffee because it makes people tap their heads. And women in foreign countries don't like coffee because the men stay out late and won't come home."

"I thought I detected a trend last year," Mr. Ross said, "for most gas companies to send us service ads. . . ."

"Hell, yes," said Mr. Houston, "service is the thing," and he told of the time when he was a station attendant in Ohio some 30 years ago. "We'd pull a truck up and project *Mickey Mouse* cartoons on the sides of it for the customers. One cartoon, then a half-hour commercial. People loved it."

"You know," said Mr. Ross, "a lot of people wonder just how much good it does to give awards like this. Some people say they aren't interested in the plaques and certificates. But I think they are interested. People really want them. And clients of course, love them."

"Sure," said Mr. Houston, "but personally I prefer the old Washbucket Gulch Award—the one they gave on the air to get a product mentioned. Now that was an award that *meant* something. . . ." And he grinned broadly at Mr. Ross.

## Film (Continued from page 58)

production manager for Desilu, Inc., named to the newly created post of vice president in charge of production and studio operations. Mr. Nelson will supervise operations at all of the company's three lots.

Warner Bros. TV has created three new supervising producers posts, with

Jules Schermer, Howie Horwitz and Arthur W. Silver named to fill them. The three will coordinate production on various programs and report directly to William T. Orr, executive producer.

General Television Network announces appointment of Harold W. Johnson as general sales manager,



MR. MAYER

MR. JOHNSON

and the promotion of John L. Mayer to vice president of the Giantview Division of the company.

MGM, Inc., has put Ernest Motyl in charge of the New York office of its tv commercial and industrial division. Jack Dunning has been named supervising film director for MGM-TV. . . . Joel Weissman, formerly radio and tv producer for Norman, Craig & Kummel, has joined NTA Telestudios, Ltd., as a staff director. . . . Stan Popko will fill the newly created position of creative director at James Love Productions.

Hollywood Animators has appointed Lamartine Le Goullon art director, Harrison Wakida associate art director, and Max Hutto account executive and associate producer. . . . Edwin E. Holly has been given charge of administration and finance for Desilu Productions, Inc.

Richard L. Linkroum leaves his post as vice president, special programs, at NBC-TV, to go into independent producing. He was long associated with specials while with the network. . . . Harold Danson, Tony Wysocki and Christopher Remington have been appointed account executives with the syndicated sales division of Independent Television Corp. . . . Lewis Schwartz, formerly with J. Walter Thompson, has joined H. F. H. Productions, Inc., as executive producer.

# Two new distinguished books come out of BMI's Award Winning Program Series

CONGRATULATIONS! To the more than 1,200  
broadcasters who presented these program series  
over the past several years.

You should feel extremely proud of having played a vital  
role in the birth of these important books on  
American history.

## LINCOLN FOR THE AGES



76 Distinguished  
Americans  
Tell His Story  
Edited by  
RALPH G. NEWMAN  
Published by  
Doubleday—\$5.95

Chicago Tribune:  
"Contributions are  
of outstanding  
excellence."  
"Lincolniana of  
enduring merit."  
Fort Wayne  
News Sentinel:  
"magnificent book"

CHOSEN AS A LITERARY GUILD "Bonus Book"

## THE UNFORGETTABLE AMERICANS



Developed by  
ALLAN NEVINS as a  
Society of American  
Historians project  
Edited by  
JOHN A. GARRATY  
Published by  
Channel Press, Inc.  
Great Neck, N.Y.  
—\$6.00

## THE AMERICAN STORY



Edited by EARL SCHENCK MIERS  
Published in 1956 by Channel Press, Inc.—\$5.00  
ALLAN NEVINS, eminent author, historian and  
twice winner of the Pulitzer Prize, in his Intro-  
duction to THE AMERICAN STORY, writes: "The book  
is unique, also, in that it grew out of an applica-  
tion of scholarly talent to the mass media... These  
papers, now somewhat revised, first reached the  
public over the radio. They were heard by  
audiences which certainly aggregated millions of  
people."



**BROADCAST  
MUSIC, INC.**  
589 FIFTH AVENUE  
NEW YORK 17, NEW YORK

acters had harmed the program's popularity. "When we said that proved certain people watched it just to ridicule and be entertained by the Italians' plight, the network said, no, viewers just resented the fact the programming had to be more closely supervised."

Can a nationality actually be harmed by unfactual presentations implying over-all improper conduct? "You might be interested to know," the Congressman reported, "that a resolution has been introduced in Washington that the immigration quota of any country be reduced by the percentage of its contribution to this nation's crime rate. This kind of legislation can be easily touched off by shows like *The Untouchables* which make one nationality the brunt of unnecessary suspicion."

With 500-1,000 members in the federation and other groups affiliated across the country, it was expected that if the pickets ring WABC-TV on March 9 (Amerigo Vespucci Day), they would appear at other stations carrying the program, as well. As to the economic sanctions, Mr. Addabbo thought the request of a boycott against "one or two major advertisers" on the program would help bring further concessions.

### Going to the Dogs

Stories have appeared from time to time of pet dogs learning to open doors by twisting knobs with their teeth, but indications are that the canines' canines can turn on tv sets, too.

How else can it be explained that families in which there are pet dogs watch 19 per cent more tv than non-pet-owning families?

The statistic, indicating the prevalence of a lot of squint-eyed poodles and pomeranians, shows up in a new "audience dimension" study by Television Advertising Representatives. Taken by The Pulse, Inc., in the five TvAR markets, the survey also showed that families with pets of any kind watched 16 per cent more tv than non-pet homes.

Pet-owning viewers, says TvAR,

### Top 100 Spot Tv Advertisers: Fourth Quarter 1960

1. Procter & Gamble Co. ...	\$11,990,500	51. U.S. Borax & Chemical Corp. ....	\$676,400
2. General Foods Corp. ....	4,765,700	52. Carling Brewing Co., Inc.	674,100
3. Lever Bros. Co. ....	3,003,600	53. Helena Rubinstein, Inc. ...	649,300
4. Colgate-Palmolive Co. ....	3,003,600	54. Humble Oil & Refining Co.	639,100
5. Miles Laboratories, Inc. ...	2,918,700	55. Hills Bros. Coffee, Inc. ...	613,800
6. Bristol-Myers Co. ....	2,632,200	56. Chock Full O'Nuts Corp. ...	599,200
7. Standard Brands, Inc. ....	2,534,700	57. Miller Brewing Co. ....	590,900
8. Brown & Williamson Corp.	2,340,500	58. Andrew Jergens Co. ....	581,300
9. Warner-Lambert Co. ....	2,282,200	59. Max Factor & Co. ....	564,000
10. Continental Baking Co. ...	2,219,000	60. Aerosol Corp. of America	561,100
11. American Home Products ...	2,134,100	61. General Motors Corp. ....	551,700
12. Pillsbury Co. ....	1,913,700	62. Sterling Drug, Inc. ....	541,600
13. Hunt Foods & Industries, Inc. ....	1,801,900	63. Falstaff Brewing Corp. ...	543,000
14. William Wrigley Jr. Co. ...	1,778,200	64. Plough, Inc. ....	542,500
15. International Latex Corp. ...	1,710,700	65. Jos. Schlitz Brewing Co. ...	541,700
16. American Chicle Co. ....	1,705,800	66. Welch Grape Juice Co., Inc.	531,500
17. Lestoil Products, Inc. ....	1,622,900	67. Pabst Brewing Co. ....	518,700
18. American Tobacco Co. ....	1,523,300	68. General Electric Co. ....	505,500
19. Kellogg Co. ....	1,479,000	69. Lanvin Parfums, Inc. ....	502,000
20. Ford Motor Co. Dealers ...	1,464,200	70. Louis Marx & Co. ....	484,000
21. J. A. Folger & Co. ....	1,383,900	71. American Motors Corp. Dealers	472,400
22. Richardson-Merrill, Inc. ...	1,307,800	72. American Bakeries Co. ...	467,700
23. P. Lorillard Co. ....	1,286,200	73. Norwich Pharmacal Co. ...	456,200
24. Corn Products Co. ....	1,220,700	74. Ideal Toy Corp. ....	445,900
25. Gillette Co. ....	1,184,700	75. Atlantic Refining Co. ....	436,800
26. Philip Morris, Inc. ....	1,176,000	76. Corning Glass Works ....	435,300
27. Quaker Oats Co. ....	1,175,700	77. Mars, Inc. ....	429,300
28. Nestle Co., Inc. ....	1,168,200	78. Carter Products, Inc. ....	427,000
29. Coca-Cola Co./Bottlers ...	1,112,000	79. Campbell Soup Co. ....	425,000
30. North American Philips Co.	1,099,800	80. Standard Oil Co. (Indiana)	424,100
31. Food Manufacturers, Inc. ...	1,056,800	81. Piel Bros. ....	424,100
32. Minute Maid Corp. ....	1,056,100	82. Hertz Corp. ....	421,200
33. Avon Products, Inc. ....	1,025,600	83. United Vinters, Inc. ....	419,900
34. General Motors Corp. Dealers	1,017,100	84. Theo. Hamm Brewing Co.	410,900
35. United Merchants & Mfrs., Inc. ....	942,100	85. Great A & P Tea Co. ....	409,900
36. Anheuser-Busch, Inc. ....	931,000	86. General Mills, Inc. ....	409,300
37. Carnation Co. ....	858,600	87. Peter Paul, Inc. ....	407,600
38. General Toy Co. ....	858,200	88. Sardeau, Inc. ....	406,800
39. Consolidated Cigar Corp. ...	817,100	89. J. Nelson Prewitt, Inc. ....	405,500
40. Wander Co. ....	792,500	90. Scott Paper Co. ....	405,000
41. Mobil Oil Co. ....	781,900	91. Chesebrough-Ponds, Inc. ...	400,400
42. Pepsi-Cola Co./Bottlers ...	776,900	92. Heublein, Inc. ....	400,100
43. Shell Oil Co. ....	748,800	93. Pharma-Craft Co. ....	396,000
44. Maybelline Co. ....	748,700	94. Pepperidge Farm, Inc. ...	390,400
45. S. C. Johnson & Son, Inc.	742,800	95. Atlantis Sales Corp. ....	375,900
46. Sun Oil Co. ....	738,700	96. Simoniz Co. ....	370,200
47. National Cranberry Ass'n.	729,000	97. American Motors Corp. ...	363,400
48. Parker Pen Co. ....	713,400	98. Golden Press, Inc. ....	363,000
49. R. J. Reynolds Tobacco Co.	683,700	99. Holsum Baking/Bakeries ...	363,000
50. E. & J. Gallo Winery ...	680,600	100. National Dairy Products Corp. ....	358,500

Source: *TvR-R* - *ra* - *baugh*.

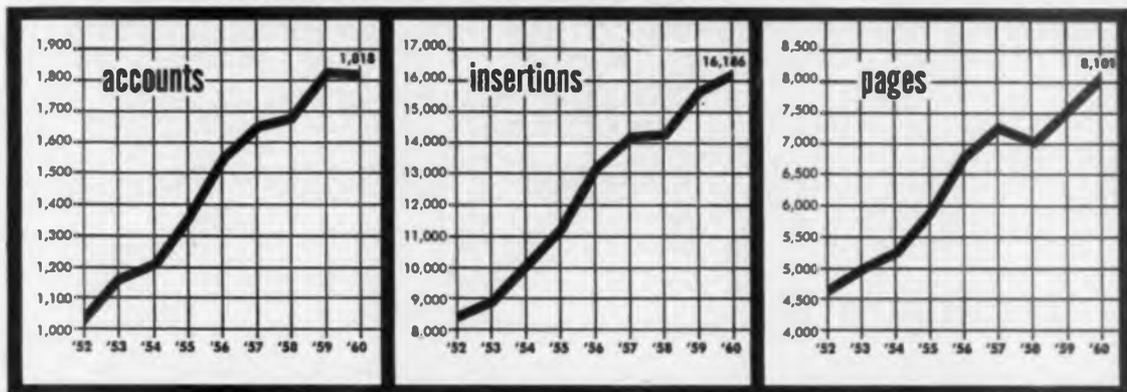
spend 42 minutes more per average weekday with television than do non-pet-owners. For another, they account for 19 per cent more daytime viewing and 14 per cent more nighttime viewing than their pet-less counterparts.

Of the families in the five markets—Boston, Baltimore, Pittsburgh, Cleveland and San Francisco—40.2

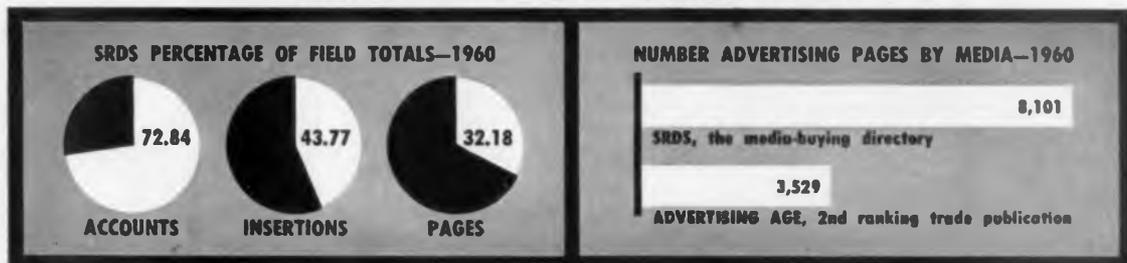
per cent own pets of some kind; 25.8 per cent own dogs. The study indicates that advertisers of pet foods and related products can reach these prospective customers readily and repeatedly through tv.

The complete results, with individual breakouts by market, are available from the dog-tired representative.

# NEW LIGHT on the direction media-selling strategy is taking



Year-end 1960 totals confirm it... no advertising publication carries as much media advertising as SRDS



Charts based on activity in 21 advertising trade publications  
SRDS Advertising Checking Service

Where did media advertising go in 1960? The trendlines are clear. Media sellers, as a group, continue to be more advertising-minded than ever. In the trade press and SRDS, advertising pages were up 4.6%—advertising insertions up 1.9%.

Within this continuing growth trend is the suggestion of a significant development, new light on the direction media-selling strategy is taking.

Based on the record it would seem that media owners are clearly placing more and more emphasis on a unified, tighter-knit marketing approach . . . linking all their selling efforts to the known way advertising people buy (their habitual use of SRDS and constant need for quickly accessible media and market information).

This keying of selling actions to the special buying practices of advertising is suggested in other ways—the number of media sellers who use SRDS exclusively among those who limit their advertising to a single publication (roughly, 2 out of 3). And also by the growing preponderance of dominant Service-ads, carrying thorough “tell-all” information on a regular basis in the media-buying directory of advertising.

Apparently, a growing percentage of publishers and station owners consider their advertising in SRDS the keystone about which an effective selling program is built . . . and are making sure their Service-ads in SRDS are as competent as possible—filled with good media information on their market, their audience, their medium . . . well-planned and thoroughly useful.

## Standard Rate & Data Service, Inc.

*the national authority serving the media-buying function*

C. Laury Bothof, President and Publisher  
5201 Old Orchard Road, Skokie, Illinois

SALES OFFICES: SKOKIE • NEW YORK • ATLANTA • LOS ANGELES

## Tenting in D.C., or In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.



*Responsibility in Broadcasting*

**THE CORINTHIAN**

pheasants with starvation last March, it was a serious situation. The emergency came to KELO-TV's attention on a week-end; it would be several days before official action could be taken through Government channels, and game experts advised the station that it would then be too late, that millions of the birds would most certainly starve unless food were provided for them immediately.

KELO-TV put on a special show in prime time explaining the problem and asking for help in the form of donations to buy corn and volunteers to spread it on the fields.

Response was immediate and productive: thousands of bushels of corn were distributed, the farmers cooperated, and even local sportsmen's clubs got into the act.

WHIZ-TV Zanesville was the prime factor in the local United Fund reaching its 1960 goal for the first time in 13 years.

The station's efforts contained humor and imagination. A teaser campaign was run for two weeks on "Why Is Allan Land Mad?"; the play on this was whether Mr. Land, WHIZ-TV station manager and chairman of the campaign, was the stark raving kind of mad or just angry. He answered the question on a special half-hour program, explaining that he was a little of both, detailing United Fund services and exhorting viewers to give their fair share.

Mr. Land also made a series of announcements filmed at various crossroads in the WHIZ-TV coverage area, with the spots following this pattern: "I'm speaking from the junction of routes 22 and 75, one of the crossroads of southeastern Ohio. Our community is at a crossroad, too. This year we must make our UF goal."

Another skein of spots was run concurrently, featuring a matronly lady who claimed to be Mr. Land's mother and who proclaimed piteously that her "son" needed "help"—help, of course, in attaining the fund goal. Not the least part of the viewer interest aroused by this pitch was audience wonderment as to whether the pitch-lady was really Mother Land.

in the public interest, but the value of these was somewhat higher last year than in 1959. The number of programs donated rose from 508 to 646, but the total hours they covered was less—241 to 283—as was the value of these shows—\$86,856 in 1960 vs. \$109,396 the year before.

Value of time of personnel for this station classification was lower this year than in 1959, and the over-all average total donation was likewise under the previous year: \$311,468 this time, \$318,509 in '59, a diminishing pattern followed by stations in the next two smaller classifications.

Outlets in the \$251-\$500 group showed fewer announcements and ID's, programs and hours, and less money contributed in 1960 than the prior year, but the aggregate average fell short of the '59 total by only \$14,000. With 587 less spots, 50 fewer programs and 60 less hours given to them adding up to a corresponding drop in dollar value, this next-to-smallest category of station still donated just short of \$200,000, as against \$213,000 the year before.

Smallest stations, those with a Class AA hourly rate of \$250 and under, scheduled considerably more public-service announcements and ID's in 1960 than they had in the four previous years—twice as many as in 1956 and 1957, and 1,280 more than in '59—yet the monetary value was \$20,000 under 1959.

Six hundred and twenty-six programs were offered in the public interest by the \$250-and-under station classification in 1959, a figure that dropped to 490 last year, resulting in 30 fewer hours of this kind of programming and \$25,000 less in financial outlay. The total average donation by these smallest stations came to \$108,663.

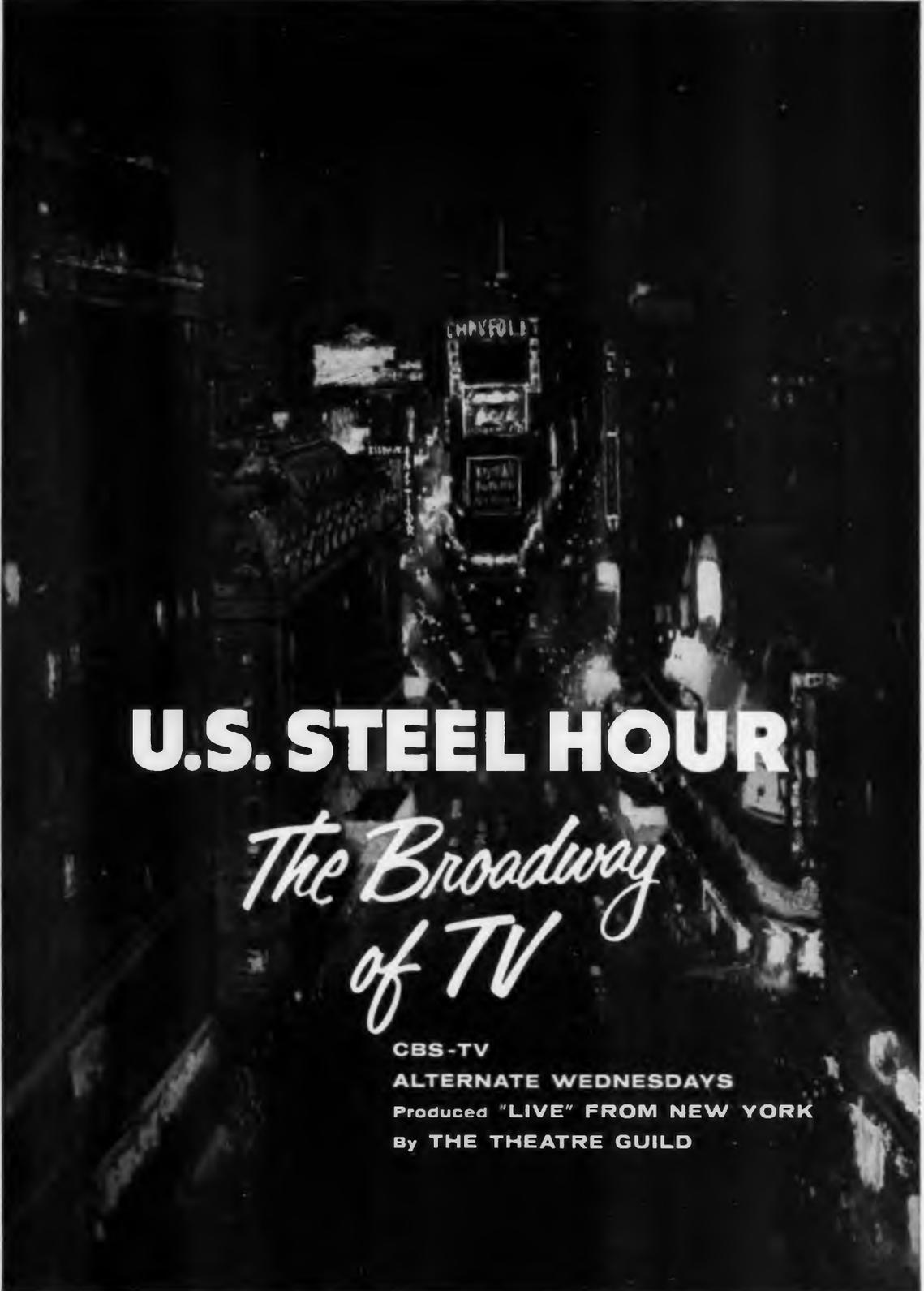
With the climate of television today one of ever-increasing cognizance of its obligation to serve the public—as witnessed on the network level by the far greater number of public-affairs programs scheduled in prime time than ever before—it is conceivable that 1961 may see station public-service donations at an all-time high.



- **KOTV**  
TULSA
- **KHOU-TV**  
HOUSTON
- **KXTV**  
SACRAMENTO
- **WANE-TV**  
FORT WAYNE
- **WISH-TV**  
INDIANAPOLIS
- WANE-AM**  
FORT WAYNE
- WISH-AM**  
INDIANAPOLIS

Represented by H-R

**STATIONS**



**U.S. STEEL HOUR**

*The Broadway  
of TV*

CBS-TV

ALTERNATE WEDNESDAYS

Produced "LIVE" FROM NEW YORK

By THE THEATRE GUILD

## In the picture

The appointment of **Lawrence White** as vice president, daytime programs, CBS television network, has been announced by Oscar Katz, vice president, network programs. Mr. White has been director of daytime programs, New York, since September 1959. Before joining CBS-TV he was associated with Benton & Bowles, Inc., for eight years, where he was, successively, a staff producer and director, supervisor of programs and director of programming. He also was executive producer of the agency's two half-hour daytime serials on CBS-TV, *Edge of Night* and *As the World Turns*. Prior to going with B&B Mr. White had been connected with the DuMont television network since 1948 as a producer-director and script editor. Before he came to New York in '48 to join DuMont he was with radio station WOLF Syracuse while earning a degree from Syracuse University.



**Arthur E. Wible**, a vice president and director of Maxon, Inc., has been appointed to the additional post of administrative assistant to Lou R. Maxon, president of the agency, it has been announced by Mr. Maxon. Prior to becoming associated with the agency in 1954 Mr. Wible had been vice president in charge of sales and advertising for the Altes Brewing Co. of Detroit. To that position Mr. Wible brought better than two full decades of experience in the advertising-agency business in the two areas of account servicing and administration. This background was gained with four agencies over the 20-year span—McCann-Erickson, Geyer, Cornell & Newell, J. Stirling Getchell and Young & Rubicam. In announcing Mr. Wible's appointment, Mr. Maxon stated that his organization has started this year with an unprecedented volume of new billing.

Two new appointments have been announced at Ogilvy, Benson & Mather, Inc. **Charles Fredericks Jr.** (l.) has been elected a vice president of the agency, and **Paul Biklen** (r.) has also been named to a vice-presidential post. Mr. Fredericks went with Ogilvy, Benson & Mather in 1956 and became an account supervisor in 1960. Mr. Biklen joined the agency more recently—in April 1960—and started there also as an account supervisor. Mr. Biklen came to Ogilvy, Benson & Mather from N. W. Ayer, where he had served as a vice president. Mr. Fredericks was with the now defunct Biow agency before joining OB&M.



**Michael A. Palma**, executive vice president of Transfilm-Caravel, Inc., has been appointed vice president and chief financial officer of T.F.P., Inc., the entertainment division of the Buckeye Corp., it has been announced by Samuel F. Rubin, president of T.F.P. In addition to his present post, Mr. Palma will be active in the financial, operational and administrative affairs of Transfilm-Caravel, Flamingo Films, Pyramid Productions and their subsidiaries, all of which comprise T.F.P. Mr. Palma joined the organization 15 years ago as chief accountant and, after holding numerous administrative positions, was named executive vice president in 1957. Two years later Buckeye purchased Transfilm, then Caravel, to form the present company; recently Klaeger Film Productions was bought and merged into the over-all operation of Transfilm-Caravel.

**Robert Rafelson** has joined the ABC television network as manager of program development, it has been announced by Thomas W. Moore, vice president in charge of programming. Mr. Rafelson will be assistant to Dan Melnick, vice president of program development for ABC-TV. Before going with ABC Mr. Rafelson was story editor and writer for *Witness*, the recently defunct hour-long series of simulated investigations seen over CBS-TV, and prior to this he served as story editor and adaptor on 30 plays for *The Play of the Week* on WNTA-TV New York. He also has employed his story-editing and writing abilities in behalf of David Suskind's Talent Associates organization, serving there also as an associate producer. Mr. Rafelson was chief editor of the Armed Forces Radio and Television Service in Tokyo and is a graduate of Dartmouth College.





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We've always been against sadism, brutality and other expressions of illness being presented to a pointless degree on the home screen. We've also always been against schoolmarm, schoolmasters and their like objecting to television presentations of some of the more basic facts of existence, such as love and death. It was, therefore, with a clear heart and some gratitude that we watched a CBS-TV program, *Case of the Boston Electra*. The program was neither pointless nor for schoolmarm; if we had any objections at all, it was that there seemed to be a needless repetition of how safe it actually is to fly.

One thought did cross our mind as we watched some scenes in a research laboratory of starlings being fed into the air intake motors of Electra engines (to determine how damaging these birds could be to flight safety). The thought was, would some especially sensitive member of the Audubon Society object? We dismissed it, sure that no one can tolerate the idea of a world so fragilely constructed that men must live in dread of the tiny starling. To be killed by a flock of ruddy starlings! Unthinkable.

The unanticipated criticism came sooner than wasn't expected—the following morning, in fact. And it came from Jack Gould of the *New York Times*, whose sermons on the need for more television venturesomeness, courage, frankness and the like have generally been an inspiration to those who are also for those things. But, to our starling-haunted dismay, Mr. Gould isn't for them when they are applied to birds and planes. His tone was aggrieved.

The program, he said, "did seem to go rather far to provide visual substantiation of points that many viewers might be willing to accept on the word of appropriate authorities.

"Specifically, the scenes in a research laboratory of live birds being devoured in the air intake of motors was unnecessarily gruesome . . . To

be sure, the harsh facts of life must be faced as part of the price of progress. But at the very least, it seems debatable whether the lay public must have a nightmarish glimpse into reality of an airline crash in order to contribute constructively to the future of aviation."

Putting aside the issue of whether the program was meant, after all, to contribute constructively to the future of aviation, we must ask Mr. Gould one question: what is a lay public? And then, maybe another: do lay publics like starlings? If they do, we're all against them.

\* \* \*

*Still confused, we waited about a week and then called Herb Carlborg, CBS-TV's continuity acceptance director. Were there pickets downstairs? we asked, sure we could hear the distant beating of wings. He said no, that he hadn't heard from the Audubon Society, and that, as a matter of fact, he hadn't received any complaints at all. His tone was philosophical. "I've talked to people at the Audubon Society in the past, and they're not what you'd think they'd be at all. They believe in a balance in nature, on the theory that otherwise we'd all be overrun with robins, for instance. A lot of people think they object to cats. Well they don't." We thanked him, relieved to hear a sane voice again.*

\* \* \*

Television people have developed, for better or for worse, their own lingo—that is, terms with specific meanings to film producers, media men and so on. We recently gave our wife a quiz to get her definition of some of these terms. Her interpretations:

*Wipe*—what you tell Junior when you hand him a Kleenex.

*Dissolve*—what the announcer mutters at the headache pill when he drops it in that zigzag glass tube.

*SAG-AFTRA*—what, if you go to Vic Tanny's, you won't.

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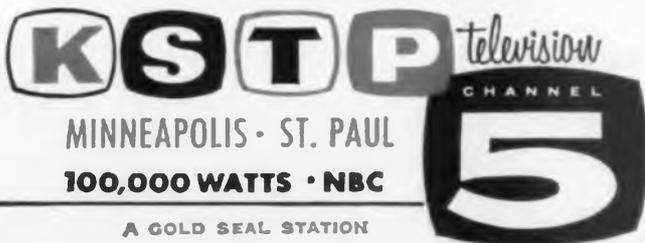


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